

Общественные науки

UDC 316.776.33

M.B. Aytmagambetova, master of Philology,

V. Dyomin

Innovation University of Eurasia (Pavlodar)

Structure of World Model Formed by Commercial Television Advertising (a case of study of “Pervyy kanal “Eurasia”)

Annotation. *The article presents an analysis of an Advertising World Model through a description of spatio-temporal and subject-object characteristics of the World Model, formed by Commercial Television Advertising. For the description of an Advertising World Model, the authors have conducted a content analysis of commercials broadcasted at “Pervyy kanal “Eurasia.”*

According to the authors, by impressing specific values, the advertisement thereby promotes a certain way of life. The authors consider advertising as a means of manipulating the mass consciousness. The paper presents an analysis of manipulation of needs; “spiritual” manipulation – generation of certain ideals and values; intellectual manipulation; feeling manipulation, etc.

Key words: *commercial television advertising, advertising market of Kazakhstan, content-analysis, mass media.*

A World Model is a peculiar set of information, which an individual acts in accordance with, and takes decisions pursuant to. Influence of mass media and advertising on World Model formation of a reader, a viewer, and a listener is increasing every year. The advertising reflects our needs and wishes. From this perspective, mass media is a kind of a window through which we are looking at the real world. The audience considers certain events and issues important because they are presented as such in the news. Stereotypes, seen on TV, are imperceptibly teaching the viewers what various groups of people are. The advertising convinces people that they have certain needs and wishes of which they simply did not know before. From this perspective, the role of mass media does not reduce to a reflection of events. It, rather, designs the world which then becomes a reality for a consumer. This world can be accepted by the TV viewers who often do not suspect of such concealed processes, considering being just entertained. Over time, the world image, as been designed by the mass media, may so deeply root itself into the audience mind that an individual turns to be incapable of distinguishing it from reality. One cannot deny the positive aspects of TV advertising. First of all, advertising makes our television more spectacular and interesting. Secondly, advertising is one of the key sources of income for television broadcasters (in this case, if truth be told, there is a risk of a channel dependence on an advertiser and advertiser’s influence on channel management). Thirdly, lots of specialists of different areas take part in advertising production. Recently, advertising production in our country turned into a separate industry closely associated with production and market. Before a child starts talking, he/she tries to reproduce a commercial song heard on TV. Modern commercial advertising is a mass industry which stimulates the economy. A producer approaches advertising production science-based. At this stage, an advertisement is a thoroughly verified, focused message which does not only inform, but also entertains and gives esthetic pleasure (but, truth be told, not all advertisements can accomplish this function). Advertising is a part of our life and the goal of its producers is to make it contain as little irritants as possible. Viewers treat TV advertising as an unwelcome guest and this guest should behave perfectly. Advertising shall not anger, insult a viewer, or trigger concern without immediate relief. If it does break some canons it shall anyway observe the good manners, remember of respect to the audience.

As estimated by experts, advertising market of Kazakhstan is the third biggest one within CIS countries after Russia and Ukraine. Consumer market of Kazakhstan is unique. It is small by volume due to comparatively small population however this doesn’t prevent it to adequately compete with advertising markets of other countries in consumption dynamics. Therefore, advertisers have to actively compete with each other for a customer. Because of specific geographical position of a country, its territorial proximity to absolutely different world cultures, and huge distances between settlements, the consumer market of Kazakhstan is characterized by strict regionality in preference of a brand due to a country’s scale and national inhomogeneity of its population [1].

According to “Kazakhstan today” news agency, annual advertising market growth is 30–35%. In most cases, advertisers prefer television for advertisement placement. Television advertising is highly popular among those it is meant for. That is confirmed by the results of a public opinion poll, conducted by “AlvinMarket” Research Company in the 19 biggest cities of Kazakhstan. TV advertising, with 44.6 %, is the first among other

advertising means [2]. The research showed that “Pervyy kanal “Eurasia”, “31 kanal”, “KTK” are the first three TV-channels by the share of advertising budget [3].

Therefore, “Pervyy kanal “Eurasia” was chosen for the research. Program net of the TV channel contains all popular genres existing in modern television. So, 60 % of broadcast are artistic programs, 11 % – entertainment ones, 11 % – humanities, 9 % – news. Today, the rating of “Pervyy kanal “Eurasia” exceeds the rating of any other terrestrial TV channel broadcasting in Kazakhstan. Priority in the program policy of the Channel is given to preservation and development of traditions of educational, intellectual, and cultural programs of entertaining genre. The data are given by TV Media Advertising Agency [4].

Thus, “Pervyy kanal “Eurasia” is a top-rated TV channel on Kazakhstan media market. Today, the rates of the channel exceed the rates of any other terrestrial TV channel broadcasting in Kazakhstan. Priority in the program policy of the Channel is given to preservation and development of traditions of educational, intellectual, and cultural programs of entertaining genre. The Channel also has advertising content.

To characterize a World Model, formed by Commercial Television Advertising, we tried to describe a spatio-temporal and subject-object structure of the World Model, formed by Commercial Television Advertising.

For the description of an Advertising World Model, a content analysis of commercials broadcasted at “Pervyy kanal “Eurasia” TV Channel in January, 2016, was conducted. Total taken for the analysis is 50 pieces of advertising product. Content analysis in advertising is a method of systemized record of content units in the material under research, specifically, detecting random and nonrandom elements of commercials on TV.

A pattern of an advertising text is composed of verbal (a slogan, marker-words, characters’ words, and name of an advertised subject) and nonverbal components (size, color, sound, composition) which perform informative-and-expressive function, acting in tight correlation with each other. Generally, the meaning of a commercial is expressed not only by verbal signs, but by picture, sounds, external characteristics of characters, etc. Familiar and comprehensible characters and situations are often shown. A viewer can identify oneself with them. Feelings and acts of commercial characters can be clear to him/her. The main nonverbal component of an advertising message is a picture, validating the verbal message. In the course of analysis, it was detected that psychological hooks are used in all commercials.

Commercials’ characters on television channel “Pervyy kanal “Eurasia” can be classified by different criteria. We didn’t select any specific feature in our classification but simply described the main character types.

1. A woman. This category is usually the most popular, and not without reason. Male audience will react to one as to a sex object, and female audience will always pay attention to the appearance of the surrounding. Thus, women as a subject of a commercial can be both in an advertising not differentiated by sex, and an advertising targeting women or men.

Depending on a target audience, a woman as a subject of advertising can have various roles: a sexy girlfriend, a caring mother, a business-lady, a friend, etc. Depending on a commodity, women characters in advertising can be divided into several categories. Let us consider the most frequent ones in the commercials under analysis:

a) Image “I’m successful!”: such women most often advertise cosmetics, perfume, innerwear or household appliances. A technique of a woman transformation under the impact of an advertised product is frequently used. It particularly applies to advertising of shampoos and creams, “Intense color of my hair is not a secret at all...” (*“Насыщенный цвет моих волос – это вовсе не секрет”*). Advertising heroines have interesting and prestigious professions or hobbies: they are journalists, sportswomen, dancers, and the main thing is that they always look great. A technique of creating a role model works perfectly here. Such women characters promote self-confidence, a necessity to take care of, love and pamper oneself. For example, a young woman in a commercial of “Chistaya Liniya” shampoo demonstrates her hair. The picture is accompanied by an off-screen voice, “Your hair becomes twice stronger, now your hair is your pride!” (*“Ваши волосы становятся крепче в два раза, теперь волосы – это ваша гордость!”*);

b) “Is there a problem? Here is a solution!” So can be figuratively called a category of women – good housekeepers certainly coming to help at a good hour with a bleaching agent, a detergent or other necessary housekeeping means. These women don’t have attractive appearance or exotic professions as the goal of an advertisement in this case is reverse – to show a typical woman – a common consumer.

2. Men. If women are effective for any advertising, male characters most frequently appear in men-targeted advertising. A superhero is the most frequent type of a man in advertising. This is a perfect role model. He always has an excellent figure, “steel” look and, necessarily, women around him charmed by his beauty and masculinity. An example in our case is an advertisement of an anti-clogging agent “Tiret”. There are no women here, but an image of an athletic attractive man as a superhero who says, “...I come to help” (*“...на помощь прихожу я”*).

3. Youth. Usually, girls and young men appear in advertising of chewing gums, beverages, chocolate bars, which middle-aged and elderly people still treat skeptically. Would-be consumers of these products are among the youth, so the characters and the themes are respective. Conflicts between different generations are often played up in advertising. For example, in a commercial, an employee of a “left stick” producing plant runs a tour for visitors telling about the unique taste of the “left stick”, but there appears a restless teenager among the group who sees small wonder in this and tells that the same happens at a “right stick” producing plant.

Commercial slogan is, “What side do you take?” (“*На чьей стороне ты?*”). It illustrates and comically plays on the father-son relations.

4. Children. Children are by far not the last in advertising. We see babies and children in advertising of diapers, baby food, sweets and other similar products. Generally, children are very receptive and emotional that is what an advertiser targets at. A child, seeing a commercial with a peer in it, identifies oneself with the character. Having remembered a slogan, a melody, a situation, the young viewer will surely ask his/her parents for the product. Let us consider a commercial of “Rastishka” yogurt. The main characters are a boy and a girl who want to accomplish an independent deed without Mom’s or Dad’s assistance, and we hear a childish off-screen voice, “Mom, can I get to the tree house by *myself*?! Mom, can I ride a bicycle by *myself*?” (“*Мама, можно я сама заберусь в домик на дереве?! Мама, а можно я сам проеду на велосипеде?*”). Thus, the attention should be drawn to the advertising text when we hear the words “By Myself.” The commercial features 5-6 year old children, the age when a child is formed as an independent unit and learns to solve one’s problems by oneself, without parents’ assistance. A female voice (associated with a Mom) off-screen tells about the benefits of “Rastishka”, about additives influencing child’s health (calcium to strengthen child’s bones). The commercial is consolidated by a slogan, “Say YES to a happy childhood!” (“*Скажи ДА счастливому детству*”).

5. Animals. Their main mission is to advertise goods for “themselves”: usually, it’s some kind of food for cats, dogs or parrots. For example, cat Boris from a “Kitekat” commercial, advertising “Food for active cats” (“*Корм для энергичных кошек*”). Animals are often used in advertising of other goods as well. Advertisers can choose animals based on relative associations: e.g. a dog is a symbol of loyalty, a cat is a symbol of cunning and naughtiness. No one is surprised to see a stallion advertising a foreign-made car just released as a car is associated with a racer in customers’ mind. Let us consider a “Kaspi” bank commercial: the story is that a dog named Dyusha had chewed its master’s phone and the master had to buy a new one through this bank’s website. Such commercial advertises not only the bank but also human-dog relations. The master did not punish the dog but made a photo with it by a new smartphone. Animals excite positive emotions. Notwithstanding that people rather well memorize comic or criminal advertising; advertising with animals is not less effective. It should be noted that manipulations are frequently used in commercials with children and animals: a skillful use of children’s faces and nice animals lead to hidden excitement of positive emotions of the audience. Manipulation of feelings (exploitation of positive emotions of the viewers) is used in such commercials. Thus, a target of an advertising message is reached that is to induce the audience to make certain actions – in this case, to buy a smartphone.

6. Specialists. This is a special category of people, advertising appeals to. Best of all is when these are the real people, true authorities in a respective field: makeup artists, doctors, etc. Psychological impact on a viewer is obvious: when a commodity is advised by a specialist, one should not doubt its quality.

7. An idol advises! A Celebrity in advertising is an interesting method. It is also a kind of authority opinion usage, and, at the same time, exploitation of a natural desire to imitate celebrities. Usually a “star” in such advertising tells about his/her preference to some good. Let us consider a commercial of “Samsung Galaxy” phone. Gennadiy Golovkin uses this exact brand. In the commercial, the idol of sports fans compares the telephone characteristics with himself: “Power not to stop even for a second, memory to remember my victories, design is my style” (“*Мощность, чтобы не останавливаться ни на секунду, память, чтобы помнить свои победы, дизайн – мой стиль*”). Such kind of advertising can influence young people going in for similar sports. Kazakhstan box champion cannot give a bad advice. Actress Linda Nigmatullina in a “Garnier” hair dye commercial offers all women to find their shade in the palette of this dye because just this brand will not only give the hair a beautiful color but also make it smooth and rich. A “Nescafe Gold” coffee commercial is of the same category. Actors Ingeborga Dapkunayte and Daniil Strakhov decided to take a cup of coffee after filming and in the talk mentioned that it was easy to buy such coffee and not go to a coffee house, which is supported by a slogan, “Coffee as in a coffee house” (“*Кофе как в кофейне*”).

8. Family. Of course, this is not one character, but several characters. But we set them in a separate category as there are many commercials in which a commodity is advertised by a whole family. This is also one of the ways to induce a buyer to imitate the characters. When a particular atmosphere of cosiness, home, united and close-knit family is created, it always evokes liking and trust which also spread on the commodity advertised this way. Usually it is foodstuff, toothpaste and other essential commodities. For example, a commercial of “Zhemchuzhina Nila” tea. A grandmother, a grandfather and a grandson are sitting and drinking tea in a blossomed garden. The commercial tries to make up for the lost custom to linger over outside with a cup of tea and discuss something or just talk.

A “Dove” soap commercial can be categorized the same way. You can see warm family relationship in it. A role of a mother is essential in a girl’s upbringing. An image of a mother, acquired from little up, for a girl is also an image of herself as a woman, as a mother. A Mother shows her ideas about life to a daughter, and the daughter chooses the mother’s behavior pattern in the future. In this commercial, women describe themselves telling they would like to change a lot but plead being busy: they have no time to take care of their image.

Daughters write a letter with love confession to their Moms, telling how much they’d like to resemble them. This commercial can be called social, to a degree. Moms are extremely touched by the letters of their children. The advertiser compares several vital factors:

- Moms look younger if using “Dove” soap;
- We very rarely tell our nearest and dearest how much we love them;
- Mom is the most beautiful woman for her children.

The commercial ends up with a slogan, “Tell her, you are beautiful!”

9. Fictional characters. Such advertising can be tentatively called “fantasy”. It originally uses an already mentioned technique of “separation from reality.” “Enlivening of a commodity” is a good technique but very specific: it cannot be used for all commodities. It best influences children. So, mainly, it is seen in children’s advertising. Out of commercials under analysis, commercials of “M&M’s” sweets and “Loco-moco” yogurt relate to this group. The advantages of animated advertising:

- Attracts good attention, allows to realize miraculous scenarios unattainable by other types of advertising;
- Expresses emotions more vividly than teaser advertisement. Animation has worked out its own unique language. For example, an adult character can be fashioned with childish proportions that will excite warmer feelings of viewers towards him.

The advantage of TV advertising is its ability to deploy action in space and time, show usage of an advertised object in different countries, on different production sites, show documentary or historical shots, take viewers to other locations: underwater, to animals’ eyes world, on islands, in deserts, etc. It’s important that the show, demonstrated to a customer by TV camera, has essential persuading arguments.

We reviewed our commercials from the viewpoint of space and divided them into several groups. Let us consider correlation of spatial characteristics in commercials.

1. Living accommodation has one of the leading positions in advertising as most of the goods are mainly advertised for a house. For example, hygiene objects, foodstuff, etc. Since the dawn of time, a home embodies cosiness, family warmth and other. A manipulation of needs takes place in these commercials. The most striking example in our research is a domestic commercial of “Bio-C” milk product. A father tells his daughter of kefir usefulness. Certainly, this commercial pays attention not only to the commodity itself but to the formation of family values, too.

2. Streets as a locale often appear in TV advertising and are one of the most popular themes. A Street, nature, city views are sometimes implicitly displayed in commercials. This is nature in general: plots when advertising characters spend time outdoors (relax actively or passively), meet each other. Pictures of beautiful places are demonstrated to the viewers to illustrate some ideas. A striking example in our research is a commercial of “Maybelline” makeup foundation where girl-models are posing in the streets of New York. The beauty of the city is compared with the beauty of the girl-models. This category also includes a commercial of “Lipton” tea, in which a guy flirts with girls riding a bike in the streets of Paris. The commercial not only advertises the tea but shows nice views of the city. Using spiritual manipulation, a psychological premise is formed: drink Lipton tea and you’ll live in Paris.

3. Some advertisers show their characters at a workplace. Generally, advertised commodity in this case is for emergency. This category includes medicines. For example, a commercial of a medicine against cold “Teraflu”. A man-boss, working night-shift in the airport, suffers from cold and feels indisposed. His colleague arrives and announces that the boss is required on the field. The man takes the medicine and continues working.

4. Our research also included combined locations. For example, when a character starts his/her story inside and finishes outside. This demonstrates not only the change of spaces but also the change of emotional spirit of a commercial character. For example, the action in a commercial of “Kaspi” bank starts in an apartment of the main character where a mobile phone is lost. Next action is outside where the character takes a picture with his dog with a new smartphone. Such commercials, generally, show a problem solution – “before” and “after”. One more example is a commercial of “Merci” chocolates. A sad girl walks in a railway station alone, waiting for the train. Her boyfriend is obviously late to farewell her. On the car steps, the girl is hailed by the young man. The girl’s mood changes after seeing him, she is plainly glad that he comes. As a farewell, he presents her a box of chocolates. This commercial emphasizes the romantic relationship of the couple, which was brightened up by a simple box of chocolates. This is called a manipulation of feelings.

Present time is used in most commercials. “The time being supposed that an action or a status is being accomplished at the moment (moment of watching a commercial); an action happens constantly, has no time limits; an action or a status expresses a constant property of an individual-object, its characteristic feature” (*“Настоящее время предполагает, что действие или состояние совершается в данный момент; действие совершается постоянно, не имеет временных границ; действие или состояние выражает постоянное свойство лица-предмета, присущий ему признак”*) [5].

All three types of present time are used in the commercials under analysis. For example, a commercial of “Calgon” powder can be related to the first type. The problem of broken washing machine is being solved, basically, under our very eyes. The second type includes a commercial of “Greenfield” tea. After drinking tea, the commercial characters reach life harmony. This commercial proves us that we can always live in peace and quite thanks to the tea. A commercial of “Lesnoy balsam” gum-and-dental-care product can be related to the third type. It contains a description of balsam properties and features, and nothing else. One more manipulative effect of present time is viewers’ involvement in the events on the screen. A kind of viewer identification with characters of a commercial, a film or a program takes place. “Here” and “now” allows maximizing the

effectiveness of use of audience attention and influencing it. Thus, the notion of time in this case is at least defined by such phenomenon as life, i.e. the period of a human existence as a biological being.

A season is of no small importance in advertising world. A commercial communicates to us the habitat, a character is living in at present. There are such commercials in our research. Most often an advertiser prefers the summer period. The share of such commercials is 30 %. We watch advertising of cooling beverages, freshening chewing gums, and antiperspirant deodorants in the summer period. Summer is also associated with vacations and holidays. A striking example in our research is a commercial of “Colgate” toothpaste in which two lovers on a picnic are drawn together by a fresh breath.

Thus, an individual, as an object of media-influence, anyway becomes dependant on information: advertising content as well as mass-communication tools influence thoughts, emotional status and actions of different types of people. An individual, buried in media informational space, often constructs his/her behavior based on stereotypes and models which are not produced by his/her own spiritual, intellectual, physical and other efforts, but are foisted on him/her. Modern television as an advertising broadcaster and TV advertising itself produce a specific World Model which can be interpreted as a model of ideal-virtual reality. Formally following the rules of the media space, advertising produces a model of ideal, exemplary, desired reality.

Advertising provide information not only about the world of things, commodities and services, but also about the people world, their interrelations in society as the material phenomena, artifacts, themselves have no value: their value and importance are estimated by their owner, user, whose needs the things were created for satisfaction of. As civilization and culture developed, the world of things-commodities acquired a significant function – a function of image marker, a sign of way of life that adequately reflected on World Model formation mechanisms in general.

By impressing specific values, advertising promotes a certain way of life. We see a mechanism of manipulation of mass consciousness in it. Advertising makes individual buy things he/she actually doesn't need. Indisputably, there is a grain of truth in that, but it is only one side of advertising.

The development of our society will directly depend on how successfully the new values are impressed in the mass consciousness to replace the values of the past.

Thus, an analysis of spatio-temporal periods of advertising world becomes important for a description of an advertising model. Time and place of a commercial become an important component necessary for the success of a specific product. Because buying of a certain commodity means identifying oneself with a character–consumer of such commodity.

The time period of TV commercials on “Pervvy kanal “Eurasia” is distributed to the following categories: winter, summer, spring, fall. All commercials for specific advertising are made in present time. They are connected with an advertised product, on the one part, and with a target audience, on the other.

Thus, an analysis of subject-object advertising world becomes important for a description of an advertising model. Characters of a commercial become an important component necessary for the success of a specific product. Because buying of a certain commodity means identifying oneself with a character–consumer of such commodity.

Thus, manipulation unfolds as an interaction process and is aimed at changing the direction of activity of an object under manipulation. The following types of manipulation are singled out: manipulation of needs; “spiritual” manipulation – generation of certain ideals and values; intellectual manipulation; manipulation of feelings; symbolic manipulation.

A manipulator in an advertising communication is an advertiser. Manipulation level, using advertising technologies, can be arranged by many ways. In general, manipulation is realized through relevant exploitation of external and internal (psychophysiological, universal, culture-specific features and personality of a manipulated individual) parameters.

Commodity properties – actual or symbolic, which are attractive for customers and can stimulate purchasing behavior, are emphasized (or artificially constructed, in some cases) in advertising messages. Involvement of visual elements in television advertising allows to create a more specific idea of the advertised things. A picture is an extremely important component of an advertising message. In most cases, an advertised object in advertising pictures is related to some actual from the world of a potential buyer. Generally, it is something of a value to a customer. Thus, a picture always has complementary meaning. An advertised object becomes socially important, and receives a certain status. Sometimes an importance of an object as a cultural phenomenon in this society is emphasized, not its economical or consumer properties.

Commodity properties – actual or symbolic, which are attractive for customers and can stimulate purchasing behavior, are artificially constructed in advertising messages. In most cases, an advertised object in advertising pictures is related to some actual from the world of a potential buyer. Generally, it is something of a value to a customer. Thus, a picture always has complementary meaning. An advertised object becomes socially important, and receives a certain status. Sometimes an importance of an object as a cultural phenomenon in this society is emphasized, not its economical or consumer properties. Original perception of advertising text by an addressee is based on fixation of attention on various semantic hooks which allow to identify the offered advertising information as “yours”, i.e. necessary for oneself. As a rule, such psychological hooks are related to the ideas of a certain way of life. The way can be similar to the one of a target audience or be desirable for it.

A Way of Life Model can be represented through both a detailed scene and indication of specific single details, marking off a specific way of life.

Advertising provide information not only about the world of things, commodities and services, but also about the people world, their interrelations in society as the material phenomena, artifacts, themselves have no value: their value and importance are estimated by their owner, user, whose needs the things were created for satisfaction of. As civilization and culture developed, the world of things-commodities acquired a significant function – a function of image marker, a sign of way of life that adequately reflected on World Model formation mechanisms in general.

Advertising is oriented on production of cultural values meant for mass consumption. A modern individual is inside the media space. He/she is involved in information production and consumption processes. As an object of media-influence, an individual gets a passive status because he/she is dependent on information. That's why it should be told about a model, a virtual world that is built by the whole variety and diversity of advertising products (phenomena) meant to induce advertising consumers to do a certain action. To a large extent, it is explained by a complex structure of phenomenon of an advertising image and specifics of perceptual process.

ТҮЙІН

М.В. Айтмагамбетова, филологияның магистрі,

В. Демин

Инновациялық Еуразия университеті (Павлодар қ.)

Коммерциялық телевизиялық жарнаманың қалыптасуы әлем үлгісінің құрылымы («Еуразия» Бірінші арнасы» материалында)

Мақалада телевизиялық коммерциялық жарнама арқылы қалыптасаын әлемнің кеңістіктік-уақыттық және субъектті-объектті сипаттарының үлгісін сипаттау арқылы жарнама үлгісінің талдауы ұсынылған. Жарнамалық үлгіні сипаттау үшін автор «Еуразия» бірінші арнасы» телеарнасында көрсетілетін коммерциялық жарнама роликтерінің контент-талдауы келтірілген.

Автордың ойынша ой-санаға белгілі бір құндылықтарды еңгізе отырып, жарнама белгілі бір өмір кейпін насихаттайды. Авторлар жарнаманы бұқаралық ақыл-есті жасаулап алу механизмінің талдауы келтірілген. Жұмыста құндылықтарды жасаулап алу, «рухани» жасаулап алу – адам бойында белгілі бір идеалдар мен құндылықтарды қалыптастыру; зияткерлік жасаулап алу; сезім арқылы жасаулап алу т.б. талдаулары ұсынылған.

Түйін сөздер: коммерциялық телевизиялық жарнама, Қазақстанның жарнамалық нарығы, контент-талдау, бұқаралық ақпарат құралдары.

РЕЗЮМЕ

М.В. Айтмагамбетова, магистр филологии,

В. Демин

Инновационный Евразийский университет (г. Павлодар)

Структура модели мира, формируемой коммерческой телевизионной рекламой (на материале «Первого канала «Евразия»)

В статье представлен анализ рекламной модели мира через описание пространственно-временных и субъектно-объектных характеристик модели мира, формируемой телевизионной коммерческой рекламой. Для описания рекламной модели мира авторами проведен контент-анализ коммерческих рекламных роликов, транслируемых на телеканале «Первый канал «Евразия».

По мнению авторов, внедряя в сознание определенные ценности, реклама тем самым пропагандирует определенный образ жизни. Авторы рассматривают рекламу как механизм манипулирования массовым сознанием. В работе представлен анализ манипулирования потребностями; «духовного» манипулирования – формирование у человека определенных идеалов и ценностей; интеллектуального манипулирования; манипулирования чувствами и т.д.

Ключевые слова: коммерческая телевизионная реклама, рекламный рынок Казахстана, контент-анализ, средства массовой информации.