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Ідеологічна домінанта сучасного рекламного дискурсу як засіб навчання медіаграмотності

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Анотація. У статті визначено семантичні та вербальні складники постмодернізму як засобу навчання медіаграмотності, провідного художнього принципу та однієї з основних естетичних засад комерційної реклами на пострадянському просторі. Розглянуто головні ознаки постмодернізму як методу побудови рекламних текстів і досліджено неоднорідну природу сучасних рекламних повідомлень. У дослідженні застосовано комплексний методологічний підхід. Індуктивний і дедуктивний методи використано для опрацювання теоретичного матеріалу, а міждисциплінарний аналіз — для визначення особливостей постмодернізму як філософії реклами. Семантичний і стилістичний аналіз дав змогу встановити виражальні засоби, за допомогою яких рекламні тексти передають ідеологічну, естетичну та інформаційну цінність. Художні принципи постмодернізму сприяють активному діалогу між рекламодавцями та споживачами, а також розумінню реклами як культурного явища й виду мистецтва. Постмодерні рекламні тексти використовують карнавал і пародію для гри зі значеннями на рівні образів, а стилізацію — на вербальному рівні. Рекламний текст є універсальним інструментом маніпулювання свідомістю споживача. Він поєднує художню форму з технологічною досконалістю та комерційним прагматизмом. Як продукт нового дискурсивного типу, такий текст характеризується інтертекстуальністю й емоційною виразністю, використовує широкий спектр засобів і значень, зокрема пародію, цитування, стилізацію та гротеск, і функціонує без усталених естетичних обмежень. Принципова новизна постмодернізму як стратегії східноєвропейської реклами полягає в тому, що він виступає способом творчого виробництва та практики, а не задає певний стиль повідомлення. Завдяки цьому суто комерційні продукти набувають художнього значення, культурних смислів та оцінних перспектив. Результати можуть бути використані в підготовці фахівців із реклами та під час розроблення навчальних курсів і практичних занять із медіаграмотності.

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Ключові слова: постмодернізм, інтертекстуальність, пародія, стилізація, гротеск, карнавалізація, споживча поведінка, критичне мислення.

The Ideological Dominant in Contemporary Advertising Discourse as a Tool for Media Literacy Education

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Abstract. This article identifies the semantic and verbal components of postmodernism as a tool for media literacy education, dominant artistic principle and one of the leading aesthetics of commercial advertising in the post-Soviet region. It examines the principal features of postmodernism as a method of constructing advertising texts and explores the heterogeneous nature of contemporary advertising messages. The study adopts an integrated methodological approach. Inductive and deductive methods are used to examine the theoretical material, while interdisciplinary analysis identifies the distinctive features of postmodernism as a philosophy of advertising. Semantic and stylistic analysis establishes the expressive resources through which advertising texts convey ideological, aesthetic, and informational value. The artistic principles of postmodernism encourage an active dialogue between advertisers and consumers and promote an understanding of advertising as both a cultural phenomenon and an art form. Postmodern advertising texts draw on carnival and parody to play with meaning at the level of imagery, and on stylization at the verbal level. The advertising text is a versatile instrument for manipulating consumer consciousness. It combines artistic form with technological sophistication and commercial pragmatism. As a product of a new discursive type, it is intertextual and emotionally expressive, draws on the full range of available devices and meanings, including parody, quotation, stylization, and the grotesque, and operates without fixed aesthetic constraints. The fundamental innovation of postmodernism as a strategy in Eastern European advertising is that it functions as a mode of creative production and practice rather than prescribing a particular style of message. It gives essentially commercial products artistic significance, cultural meanings, and evaluative perspectives. The findings can inform advertising practice and the development of courses and workshops in media literacy.

Keywords: postmodernism, intertextuality, parody, stylization, grotesque, carnivalization, consumer behaviour, critical thinking.

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Introduction

Relevance of the problem.

In the contemporary world, advertising combines technologically advanced production and information technology with artistic expression, embodying the aesthetics of new media works – a tool for media literacy education.

In the twenty-first century, advertising creativity, supported by technology of literacy education and directed at specific audience segments, exerts considerable influence on consumers' artistic and aesthetic tastes. Advertising consequently shapes the media, while the media determine its range of genres, aesthetics, and styles. These reciprocal relationships produce a new synthesis of advertising and literature, creative methods and advanced technology, and artistic and social practices. The contradictions, complexity, and adaptability of postmodernism in advertising have therefore become an important subject in the humanities and a focus of debate among specialists in media, culture, and the arts.

Contemporary postmodern parody in advertising is technologically sophisticated, media-oriented, and directed towards the emotional and sensory experience of consumers. Its persuasive power, creative techniques, and emphasis on emotion and imagery make it important to examine how artistic methods become embedded in technologies of manipulation. Studying advertising texts as aesthetic, economic, and cultural phenomena has both theoretical and practical value, which provides the rationale for this study.

Analysis of recent research and publications.

Intensive scholarly research into the media sector began in the early 1990s, although the origins of such inquiry extend back to the late nineteenth century. Early discussions associated with D. Burliuk, V. Mayakovsky, and V. Trenin addressed the art of advertising and the effectiveness of literary works (I. Ivanova, 2016).

Advertising is a multidimensional system studied from a wide range of perspectives within the humanities. These include manipulative techniques (M. McLuhan, 2003), the pragmatic dimensions of advertising discourse (E. Ivanova, 2016), the genre and stylistic characteristics of advertising texts (Yu. A. Shtaltovna, 2013), cognitive aspects of message construction, advertising as an art form (T. Prymak, 2011), communication models (G. Pocheptsov, 2001; H. Kaftandjiev, 2005), and the advertising text as a manifestation of advertising discourse (H. Kaftandjiev, 2005; Ivanova, 2016).

Studies by M. McLuhan (2003), F. Batsevych (2009), H. Kaftandjiev (2005), and G. Pocheptsov (2001) also examine the influence of artistic creativity on advertising.

Research into advertising as an art form remains fragmented. Existing studies describe the current state of advertising (Yu. A. Shtaltovna) and the use of manipulative techniques in its production (H. Kaftandjiev, 2005; M. McLuhan, 2003). Scholars also examine particular features, including manipulative games, linguistic models, and suggestion in advertising discourse (T. Prymak, 2011; Yu. A. Shtaltovna, 2013).

Contemporary researchers also approach advertising texts as multicultural phenomena. Relatively few studies, however, analyse the cultural and artistic principles that shape advertising production within a broader civilizational context, including the relationship between styles, genres, forms, and emerging modes of perception.

Eastern European advertising requires a systematic approach to its culture, history, and traditions as expressed in media messages addressed to contemporary consumers. Relevant work includes studies of transformations in advertising discourse and communication theory (G. Baranov, 2002; V. Kuklina, 2002; H. Kaftandjiev, 2005).

Research on the relationship between society, art, and artistic method as a dominant aesthetic principle is equally important. Such work provides a foundation for analysing the artistic dimensions of advertising discourse in Eastern European culture. It includes studies by philosophers such as J. Baudrillard (2015), J. Derrida (2004), R. Barthes (1989), J. Austin

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(1999), M. Foucault (2003), L. J. Phillips (2004), and M. W. Jørgensen (2004); advertising historians such as I. Ivanova (2016); advertising and marketing specialists; literary scholars such as Yu. A. Shtaltovna (2013) and Yu. Shevelov (2014); and researchers in cultural studies and sociology, including G. Pocheptsov (2001) and Yu. A. Shtaltovna (2013).

Unresolved aspects of the problem.

Despite existing research on advertising genres, their history, and the structure of verbal components, the changing cultural and social contexts of advertising communication warrant closer attention.

Aim of the article.

The study aims to identify the semantic, nonverbal, and verbal components of postmodernism as a dominant artistic principle in contemporary advertising, together with its defining features as a method of constructing advertising texts.

To achieve this aim, the study identifies the main characteristics of postmodern advertising, traces the principal ways in which advertising imagery draws on quotation within a postmodern aesthetic, and examines the features that make postmodernism an effective artistic method in the advertising business.

Scientific novelty.

The artistic orientations of postmodernism can have a therapeutic effect on the aggressive character of the contemporary media environment, making it more approachable and easier to engage with. The article's original contribution lies in examining how postmodern aesthetic principles can positively influence media content.

Practical significance.

The features of advertising effectiveness identified in this study can inform the work of advertising practitioners and researchers in advertising, literature, and contemporary art. They may also support the development of new courses and workshops.

Methodology

Research methods.

The study of the artistic component of advertising texts, their stylistics, and their aesthetic philosophy requires an integrated approach. This approach recognises advertising's multiple dimensions and its relationship with audiences' rational, emotional, and value-based orientations.

The methodology combines inductive and deductive examination of theoretical material with interdisciplinary analysis of postmodernism as a philosophy of advertising. Interpretive methods are also used to examine the advertising text as a complex composite structure.

Inductive and deductive reasoning support the description and systematization of the material and clarify the principal theoretical concepts and hypotheses advanced in the study.

The principal methods used to analyse advertising texts are descriptive and structural. The descriptive method identifies and classifies linguistic units by genre and stylistic characteristics. Structural analysis treats the advertising text as an integrated functional system whose elements are interrelated.

An interdisciplinary approach examines advertising in relation to the material and intellectual life of society. It identifies advertising's main sociocultural characteristics and artistic priorities, as well as the social standing and creative potential of postmodernism within advertising. This makes it possible to explain the introduction of additional stylistic meanings.

Critical discourse analysis proceeds from the premise that communication through verbal sign systems both reflects and influences the world. The study draws on history, philosophy, cultural studies, literary studies, and sociology, considering how these fields shape the dominant cultural principles of advertising discourse.

Advertising styles can be studied diachronically or synchronically. This study adopts a synchronic perspective to describe and analyse the emergence of a new dominant artistic

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principle in Eastern European countries. It examines innovative approaches to advertising and the contribution of genres and styles to the expressive resources and stylistic repertoire of postmodernism.

This perspective also makes it possible to examine how creative methods operate across social contexts and discourses. Discourse analysis clarifies how new techniques and discursive practices enter the advertising industry. Identifying the ideological foundations of the construction and operation of persuasive advertising texts reveals their character as a synthesis of language, art, technology, and human agency.

An interpretive methodology is therefore recommended for analysing advertisements as cultural signs. It treats advertising as an evolving cultural concept open to multiple intellectual interpretations.

Data sources.

The material analysed comprises examples of outdoor advertising, advertisements on social media, advertisements in the metro, and advertisements on employers' websites.

Analytical tools.

Componential semantic analysis identifies verbal and visual components in terms of their constituent semantic features and situates artistic imagery within a defined structure. Semantic analysis also traces changes in the figurative composition of advertising texts.

Semantic and stylistic analysis identifies the expressive resources through which advertising texts convey ideological, aesthetic, and informational value.

Attention to the cognitive dimensions of advertising requires further analysis of context and the extralinguistic situation. This helps clarify social trends, the conditions in which texts are produced, and the relationship between advertising's social and professional functions. The next stage examines language play, parody, the cultural grotesque, and linguistic carnival as artistic markers and elements of postmodern ideology. This approach reveals how persuasive techniques operate in creative advertising.

Research limitations.

The study is qualitative and interpretive. The advertising examples illustrate postmodern expressive devices; they do not constitute a representative sample. The analysis does not measure audience responses or changes in learners' media literacy, so its educational implications should be understood as potential applications rather than experimentally verified effects.

Results

Openness to innovative ideas and forms, new styles, and new ways of interpreting and presenting material indicates a society's readiness for post-industrial conditions. Within the contemporary commercial paradigm, twenty-first-century advertising embraces postmodernism as both a creative method and a philosophy of art.

In Eastern European commercial advertising, postmodernism offers a set of features that make messages more creative, memorable, and effective.

Advertising adopts postmodern modes of expression and frequently draws on artistic themes and images ranging from classical and folk traditions to modernism (I. Ivanova, 2016). It thus becomes an artistic artefact as well as a product of commercial production.

Postmodern advertising often reworks quotations into playful parody, inviting consumers to share in its irony and humour. Creativity, a close understanding of the material, and an original interpretation of the advertised subject guide the choice of expressive devices, producing messages rich in parody and secondary meanings.

Postmodern relativism draws on styob (irreverent mockery), parody, the reuse of quotations, and the creative reworking of cultural texts to generate new perceptions from familiar statements. Its adaptability allows slogans and quotations to be transformed freely and well-known expressions to acquire new meanings in commercial contexts. Advertisers can

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therefore borrow an established brand, design, or text and reshape it through irony to suit a different context. The grotesque is a particularly popular device within this postmodern aesthetic.

An advertisement for an international tour operator illustrates this process. Its conventional slogan, 'High-Tech Tourism', acquires several meanings through an unexpected visual composition: an African landscape and an African woman holding a ceremonial loaf, an Eastern European symbol of welcome for an honoured guest. The advertisement invites the consumer into a game, creating new imagery from a familiar cultural myth. It presents a persuasive narrative that encourages the recipient to make a choice and imagine how the story might continue.

Postmodern advertising discourse activates stereotypes and moral values, creatively reshaping them to fit a particular context. This stimulates consumer engagement, while the originality of the transformed imagery supports new models of communication. The grotesque reworking of stereotypes changes the discourse and connects it to new commercial, economic, aesthetic, and lifestyle realities. These changes operate across linguistic, pragmatic, and social contexts. Postmodern advertising is closely connected to the mass media because it works at the intersection of several dimensions of social life. A new pattern consequently emerges in the formation of the dominant artistic principle of contemporary Eastern European advertising.

Advertising communication expands its influence and the diversity of its genres, styles, cultural and artistic forms, and national traditions. Within postmodernism, an advertising genre consists of interconnected textual features that emerge as a message is formed, developed, used, and interpreted by consumers. Advertising genres are socially conditioned, yet they also retain stable features that do not depend on particular historical circumstances or other social factors.

The structure of a postmodern advertising text can be understood as a cultural phenomenon with a dual character. Such messages foreground social stereotypes, behavioural conventions, symbols, and cultural myths that acquire new meanings in new contexts. From this perspective, an advertising text may function as a social mask, a fragment of myth, or an exercise in language play and irony. An example is the advertisement for the 'Beatles Forever' music festival celebrating the band's creative legacy, held in Minsk in 2008. Its main meaning is conveyed by the imagery and the familiar English slogan 'Beatles forever'. The remaining text is strictly informational and contrasts with the parody of the band's world-famous photograph.



Figure 1. Advertisement for the 'Beatles Forever' music festival celebrating the band's creative legacy, Minsk, 2008.

This is a new way of reinterpreting and neutralizing artistic texts circulated by the mass media. The postmodern reworking of emotional narratives, public images, and cultural myths, in this case the iconic Beatles, redirects the meaning of the text. Advertising discourse thus transforms artistic imagery, moving it into a new context and tempering its bleakness through the commercial dimension of creative expression. This device is popular in Eastern European advertising.

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Artistic imagery is an important part of advertising language and a key resource for the postmodern approach. In contemporary advertising, the text forms part of mass communication and often inherits its principal characteristics.

Contemporary Eastern European advertising texts frequently combine elements of different styles, a hallmark of the postmodern creative method. The language of advertising often blends formal administrative language with journalistic discourse to create commercial parody. One example reads:

Choose your new home: Cottage I. P., Country House S. M., Two-Room Flat K. V., Apartment Ye. Ye., Mansion D. M., Loft Ya. Ya.



Figure 2. Advertisement for the M2bomber real estate portal, 2019.

The advertisement takes the form of a ballot paper. A legal document becomes an object of parody, stylization, and irony, while the creative use of several layers of meaning achieves the message's communicative and pragmatic purpose: encouraging the consumer to make a choice. Analytical genres, such as advertising interviews, correspondence, and reviews, and literary or journalistic forms, such as sketches and essays, can serve the same purpose. They provide a recognizable structure for parody and contribute additional connotations.

Postmodern advertising is characterized by indeterminacy, fragmentation, and intertextuality. An advertisement may parody a propaganda campaign, social movement, public debate, or political slogan, using the grotesque and farce while fully serving the client's commercial purpose. The following example promotes hygiene products sold through an online shop:

Debate Challenge
Our customers have something to say.
Our candidate: Smile Antibacterial Wipes
'I guarantee a complete purge of the old bacteria in power!'
'I promise to clean hands that have never stolen anything!'
'I pledge to cut gas prices sixfold, because we have to keep up with the trend!'
Candidate: Freken BOK Bin Bags
'I will send corruption to the dustbin of history!'
'I guarantee a minimum wage of one bag!'
'A fine for refusing to sort your rubbish!'
Which of ours is your candidate?

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This example of intertextuality combines design, journalistic language, and propaganda clichés within a single advertising style. It closely reproduces recognizable formal features: political terminology (‘candidate’, ‘guarantees’, ‘trend’, ‘minimum wage’), slogans and paraphrases (‘the dustbin of history’, ‘clean hands’), political clichés about removing those in power and reducing gas prices, and characteristic syntax, including rhetorical questions and exhortations. Emotionally charged and expressive wording accompanies the commercial product names. The style of a public speech fulfils the advertisement’s central purpose by presenting ordinary products through humour and parody, thereby attracting interest.

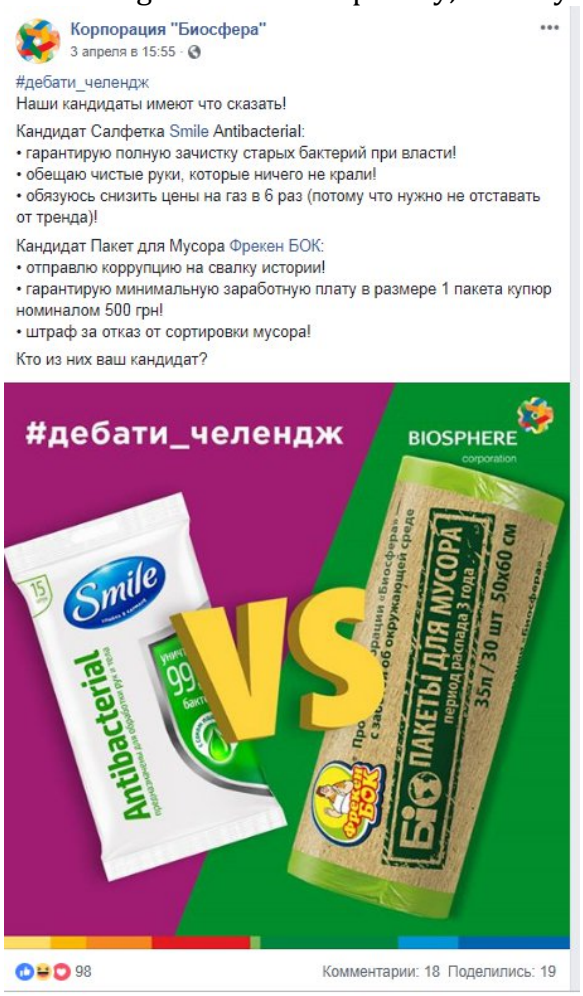


Figure 3. Advertisement for hygiene products by Biosphere Corporation, 2019. The reproduced post reads “Our candidates have something to say” and expands the wage promise to “one bag of 500-hryvnia banknotes”. Its banner reads “#DebateChallenge”. The bin-bag packaging reads “Bin bags made from recycled material”, “35 L”, “30 bags”, and “50 × 60 cm”.

Elements of postmodern aesthetics enhance the effectiveness of media messages, particularly advertising texts that draw on literary satire. This tendency is especially visible in the work of Eastern European advertising agencies, which have long formed part of a large industry producing spectacular campaigns. Literary parody and postmodern writing can therefore have a therapeutic function within advertising, helping audiences navigate a chaotic media environment saturated with information and emotion.

Contemporary advertising texts represent a new discursive type with their own linguistic, technological, stylistic, and aesthetic conventions. Advertising actively uses new communication channels, of which the internet is particularly effective. Online advertising is developing its own system of genres and styles under the strong influence of postmodern creativity. In the language of advertising, understood as a product of ‘serial’ culture and ‘serial

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thinking' (G. Pocheptsov, 2001), stylization is a principal means of manipulating consumer consciousness through forms tailored to particular subcultures.

These new media environments give rise to advertising genres shaped by postmodern aesthetics. To attract wider audiences, advertisers create fabricated or staged material that appears realistic while offering an inventive presentation. One example is the internet movement known as the 'babrs of Babruysk', associated with the post-Soviet styob subculture of the late 1990s. It deliberately disregarded spelling conventions and norms of civility and treated virtually everything as a target for ridicule. Its recognizable expressions included intentionally misspelled equivalents of 'the author's on fire', 'I'm laughing so hard I can't stop', and 'author, go drink poison'. Some producers adopted this hybrid slang when designing websites and online pages or creating series of advertising videos.

Indeterminacy and the interdependence of figurative elements create ambiguity that guides audiences towards the advertiser's preferred conclusions. In postmodern thought, however, the desires and meanings conveyed by a message remain open to further interpretation, creative myth-making, and narratives generated by consumers themselves. Examples include 'More Mint, More Freshness' (Dirol), 'What Do You Want?' (MTS), 'Meat' as the name of a clothing shop, and 'Why Think Twice? Order Delivery' (Apteka 24).

The postmodern approach serves several functions in these advertisements. It makes the text concise, memorable, and rich in meaning. Through carefully chosen combinations of language and meaning, it also conveys the intended message with precision. Consumers can readily interpret these combinations and their implications. Design elements and textual codes work together to create a memorable commercial proposition.

The happening is another popular form in advertising. Postmodern imagery creates a carnival-like atmosphere and gives the imagination freedom within the framework of consumer ideology and the advertising industry. A happening can therefore retain an improvisational character even when it has a complete script, a director, and props. Advertising flash mobs and performances create a sense of presence and participation, encouraging new practices in promotional production. Examples include campaigns by mobile network operators and fast-food chains such as McDonald's and KFC.

Postmodern philosophy is an important component of contemporary manipulative techniques in the global mass media. The media use the culture of laughter as a technologically sophisticated art form directed at broad audiences.

Artistic methods increase advertising effectiveness by shaping the style and genre of a message. Design stylization and experimentation with literary genres, applied within commercial production, help create a more inventive media environment. This artistic outlook supports innovative and original solutions, enabling advertising myths to be constructed and interpreted through images and symbols.

Discussion

Interpretation of the results.

The ideological foundations of postmodernism are developed in the work of J. Baudrillard (2015) and J. Derrida (2004). Their interest in the production of new meanings, the construction of new linguistic and cultural texts, and transformations in civilization contributed to a new philosophical understanding of the world. Postmodernism introduces the concept of the 'cultural unconscious' into contemporary scholarship. Individuals perceive the world through cultural and national traditions, while society is shaped by its environment, accepted values, beliefs, convictions, stereotypes, information environment, and educational institutions.

I. Ivanova (2016) examines the cultural dimensions of postmodernism's development in the post-Soviet region. The study traces the transition from modernism to postmodernism, considering the distinctive reception of the latter and its subsequent transformations within post-Soviet culture. It locates the foundation of postmodern discourse in 'paralogy': the capacity to create cultural artefacts that express ideas beyond established norms and disrupt

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the habitual logic of accepted cultural practices. The heuristic and aesthetic potential of postmodern paralogy is explored through detailed analysis of a wide range of phenomena in contemporary art.

The claim that the postmodern tradition in advertising was dying out, often advanced in cultural debates, has not been borne out. Ivanova identifies productive aspects of this form of negative identification. Post-Soviet negative identity should not be equated with postmodern discourse, as demonstrated by numerous accomplished and successful artistic and advertising projects and by new creative approaches in post-Soviet mass media.

Postmodern creators also invest advertising texts with readily recognizable meanings of disillusionment, emotional coldness, irony, and mockery. They use advertising communication to construct aggressive forms of artistic intervention, described as 'assault fortresses of art'. The resulting expressive language brings nihilism into close association with advanced technology, negativity with contemporary life, and dissatisfaction with a conscious desire to be understood. These combinations become intelligible and acceptable to audiences.

The ideological groundwork for this advertising was laid during the era of stagnation and developed through underground culture, youth movements, and the alternative art of the 1990s. Advertising's expressive freedom and creativity began to attract new generations within youth subcultures.

Postmodernism promoted renewal through laughter and buffoonery, helping explain the popularity of posters, labels, and comics as advertising messages. Creativity found expression in humour, the carnivalesque reworking of the past, language play, new patterns of linguistic behaviour, and rhetorical intensity. Postmodern perception and folk humour changed Eastern European advertising for the better. Humour was used to persuade and establish credibility, reviving an aesthetic of eloquence and encouraging audiences to accept this vision of the consumer world.

From the 1990s onwards, works at the boundary between art and mass reception became increasingly popular. Examples include Andrey Logvin's poster series 'It's Sad Without a Label' (1995) and 'Life Is Good' (1997). Working in advertising, Logvin introduced a type of message in which nihilism and dissatisfaction with contemporary life found expression in vivid, ironic mockery of that lifestyle. Advertising appeals subsequently became more varied and grotesque and less closely tied to a single style. They combined subgenres such as expert recommendations and direct selling, customer interviews and demonstrations, animation and product comparisons, and dramatization and musical advertising.

This approach offers a new way of understanding advertising texts within a postmodern context. In the twenty-first century, advertising is a form of mass communication that influences the development of technology, art, and culture. Their interaction becomes possible within an open advertising discourse enacted through discursive practice.

In the contemporary advertising industry, postmodern perception provides a stylistic organizing principle around which diverse images and artistic approaches can be assembled. This heterogeneity is evident in advertising language, visuals, and sound. An 'adapter style' can therefore be understood as a means of bringing apparently disparate material into a coherent whole.

The communication theorist M. McLuhan (2003) describes advertising as the greatest art form of the twentieth century. In post-industrial society, advertising has indeed become an instrument of social influence through its ability to draw on contemporary ideological and artistic concepts, with postmodernism providing a unifying framework. The dominant postmodern cultural principle that shapes advertising imagery can be viewed as an integrated system: it establishes the stylistic character of the text and works with signs at different levels. Advertising texts emerge from society and are recognized by its members as culturally familiar.

Contemporary developments in media communication contribute to the creation of new advertising genres and subgenres. These emerge in response to present-day demands and

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particular historical circumstances. In this context, speech genres express a distinctive communicative practice and an artistically formulated idea, often through a dynamic structural model.

Comparison with other studies.

L. J. Phillips analyses postmodern ideology as a set of characteristics expressed in contemporary artistic texts. She identifies interpretation as its central component: reality is encountered through individual interpretations and personal perceptions of the world. Postmodernism gives greater weight to concrete lived experience than to abstract principles, while acknowledging that each person's experience remains uncertain and relative rather than precise or universal.

Parody is another manifestation of postmodernism in advertising, combining art with commercial technique. This relationship has been examined by I. Ivanova (2016), T. Prymak (2011), and others. Increasing attention is now directed towards advertising as a media technology of mass influence in which the manipulation of consciousness is a central driving force.

This approach encourages consumers to choose a lifestyle, public image, or cultural myth rather than merely a particular product, translating social insights into purchasing decisions. Such choices are neither optimal nor practical; they belong to the sphere of emotion, enduring beliefs, and the cultural and linguistic worldview.

T. Prymak (2011) characterizes the literary genres and styles used in advertising during the 2000s. An advertising style can be identified through a 'typological series': characteristic images, compositional principles, filming and visual techniques, colour schemes, expressive devices, and sound and lighting effects.

Prymak identifies several principal features of the postmodern approach to creativity. These include images of individual objects, either the advertised products themselves or objects closely associated with them, and isolated parts of the human body, such as legs, hands, lips, and eyes. She writes: 'One of the distinctive features of this style is realism. Everything used as an image, a character, or an additional component must appear as it does in real life. This style does not involve filming objects from unusual viewpoints, at improper angles, or in unnatural surroundings. Every object must look like itself.' Prymak (2011, p. 46) also identifies quotation, allusion, and reminiscence as important features of postmodernism.

Prymak outlines the principal trends in the development of postmodern parody. Within the contemporary Eastern European media environment, quotation becomes a distinctive form of artistic parody.

The originality of postmodern artistic solutions lies in combining stable elements of advertising messages with innovation unconstrained by inherited rules, models, and standards. This responds to social demands by using established patterns of social behaviour and advertising manipulation to reproduce contemporary behavioural models. Changes in these patterns can guide the choice of advertising strategies, tactics, and manipulative techniques.

L. Zirka examines the problem of identifying a dominant style in advertising by analysing the functional and stylistic features of advertising messages. She describes a broad range of effects associated with the commercial message as a phenomenon drawing on both literature and journalism. The diversity of communication channels supports an extensive system of genres: advertising can promote products through genres associated with almost any functional style. Advertising language should therefore not be assigned to a single functional category, since it participates in an integrative process within the genre and stylistic system of contemporary language.

Contemporary advertising texts are better understood as a synthesis of styles organized according to the principles of a particular discursive practice. Postmodernism works with a system of styles and shapes the genre and stylistic organization of a work as a whole.

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Heterogeneity, or the capacity to combine elements from multiple styles, is consequently a defining feature of advertising language.

A distinctive feature of the postmodern text is its ability to imitate the form of any functional style. Journalism addresses socially significant subjects of interest to its audience; advertising focuses on products and services and therefore reshapes current issues in accordance with audience expectations and marketing objectives. Its informational function is partly concealed or moved into the background, while artistic value and the skilful realization of the intended effect take precedence.

Within particular advertising genres and forms, style operates as an internally differentiated structure defined by heterogeneity. Analysis of advertising's genre and stylistic system reveals the interpenetration of media, promotional, and informational elements within a postmodern ideological framework.

Contemporary advertising communication has expanded its influence and increased the diversity of genres, styles, cultural and artistic forms, and national traditions. An advertising genre now consists of interconnected features that emerge as a message is created, developed, and used. Although socially conditioned, it also retains stable characteristics independent of particular historical circumstances and other social factors.

Advertisers draw on these distinctions as the number of genres and subgenres continues to grow. The postmodern approach acts as a catalyst for changes in advertising's stylistic diversity.

I. Ivanova (2016) examines a typology of advertising texts based on the intensity of their associative impact and identifies forms of advertising imagery characteristic of postmodern aesthetics. The incorporation of postmodern artistic markers involves both informative and expressive figurative resources. These texts typically appeal to emotion and imagery, activating associations selected for a particular target audience. The study also considers techniques for creating carnivalesque humour and grotesque texts.

These observations identify the distinctive characteristics and enduring ideological principles of postmodernism that influence narrative and the aesthetics of parody as a creative business technique. Advertising reinterprets the principles of persuasive communication, and advertising utterances become embedded in linguistic consciousness. Inventive presentation attracts audiences through fabricated or staged material that appears realistic and often makes no attempt to conceal its status as a fourth-order simulacrum.

The communicative purpose of such texts is to create advertising imagery, activate an advertising myth, and invite consumers into a game that encourages consumption. The principal features of postmodern creativity are indeterminacy, fragmentation, carnivalization, and intertextuality.

The advertising text has a dual cultural character. It can function as a social role, a mask drawn from a familiar myth, or a script for verbal behaviour.

Yu. A. Shtaltovna (2013) examines advertising through postmodern philosophy, tracing parallels between postmodern ideological principles and technological innovation in the advertising industry. The study considers advertising's positive and negative effects on audiences and identifies 'therapeutic orientations' that conceal the commercial intentions of the message.

Scientific novelty.

As this research suggests, effective advertising communication combines techniques derived from a postmodern worldview with sensitivity to a society's characteristic ways of thinking and its internal social dynamics.

The postmodern worldview shapes advertising and is ideologically connected to it. Concepts such as simulation and the simulacrum, quotation, fragmentation, and parody structure its system of genres and styles and help explain the creative dimensions of advertising practice.

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Creative approaches to advertising evolve as textual structures, distinctive features, and commercial objectives respond to changes in social formations, social conditions, fashion, and other influences. Technological sophistication, persuasive force, and manipulation remain constant. They underpin the transformation of advertising techniques and imagery and serve as stable features of advertising genres governed by a postmodern artistic principle.

Practical significance.

Strong persuasive impact is a major condition of effective contemporary advertising. Its manipulative techniques draw on artistic and extralinguistic practices, stylistic devices and composition, original design solutions, etiquette, traditions, commentary, authorial statements, and moral conventions. Postmodern creativity brings these resources together and reworks them within the advertising message.

The contemporary advertising industry makes extensive use of new artistic and creative techniques. Grotesque imagery, cultural myths, media facts, parody, and the philosophy of carnival belong to the postmodern repertoire. Eastern European advertisers use newly created images and myths to construct a cultural space of their own, combining idiomatic and stylistic transformation with original design, inventive approaches to advertising myths, and models of social behaviour.

Within the contemporary media environment, postmodern ideology offers an aesthetics of heightened awareness and broadens the horizons of perception. Contextual and implicit postmodern parody treats quotation as a mingling of meanings marked by gentle irony, humour, and the grotesque.

Conclusions

Advertising discourse belongs to a sphere of social activity that encompasses aesthetics, economics, morality, commerce, and other domains. The postmodern understanding of the world provides a contested discursive framework for the creation of artistic imagery.

Since the 1990s, advertising has moved beyond the boundaries of journalistic discourse and the static traditionalism of Soviet advertising, embracing provocation, absurdity, and the grotesque. Under the influence of postmodernism, Eastern European advertising has become an original art form capable of emotional authenticity.

The contemporary advertising text represents a new discursive type with its own manipulative techniques, artistic forms, and technical conventions. Postmodern aesthetics can stimulate the creation of effective messages and provide a versatile means of manipulating consumer consciousness.

The dominant artistic principle of postmodernism encourages advertising texts to assume different communicative forms: verbal, in which writing and words are the principal medium; verbal-visual, which combines words with visual perception; and multimedia. Advertising texts are therefore hybrid constructions in which cultural and linguistic signs both name their objects and acquire distinctive connotations. The resulting process of metacommunication serves manipulative purposes.

The position of contemporary advertising texts between or beyond established styles is linked to the plurality of voices behind their production. Although a text contains elements of several functional styles, it is organized by an overarching ‘adapter style’, with the expressive resources of other styles serving supplementary roles. The advertising text takes shape through advertising communication. Under a dominant postmodern ideology, its language becomes hyperstructural: verbal advertising comprises interconnected constructions extending from the conceptual to the linguistic level.

From this perspective, artistic expression, stylistic choices, and genre transformation within an advertising message form an internally differentiated structure whose defining feature is a mode of practice. The selection of artistic resources and linguistic style depends on the target audience, thematic and genre content, and the frequency with which the advertising text appears.

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Postmodernism can thus be understood as a mode of practice that has established a place in art and is used effectively by contemporary media and advertising. One of its ideological orientations, the rejection of truth, is particularly effective in advertising production and may have a therapeutic effect: it reduces tension and unsettles established perceptions of familiar images.

The postmodern character of an advertising message shapes an original, expressive, and unconventional repertoire of manipulative techniques designed to prompt action and direct consumer choice.

A postmodern creative approach can produce effective advertising through emotional identification, thematic intrigue, clarity of expression, inventive imagery, internal debate, the grotesque, and a sense of presence. Postmodern intertextuality allows advertisers to rephrase slogans, rework quotations, convey implicit messages, and, above all, promise the fulfilment of a cherished desire.

Postmodernism does not establish genre canons of its own; it draws on the full stylistic repertoire, and advertising is no exception. Its fundamental innovation lies in functioning as a mode of creative production and practice rather than prescribing a specific message style. It enables essentially commercial advertising to become an artistically meaningful work.

Contemporary Eastern European advertising meets high international artistic and cultural standards and can compete with foreign products in the advertising services market. Artistic expression remains useful because it is effective and continues to command consumer trust. Creative experimentation is both a foundation of postmodern ideology and an integral part of advertising creativity.

The artistic principles of postmodernism encourage an active dialogue between advertisers and consumers. In the contemporary post-industrial world, marketing analysis alone cannot provide a sufficient basis for that relationship.

The features of advertising effectiveness identified in this study can inform the work of advertising practitioners and researchers in advertising, literature, and contemporary art. They may also support the development of new courses and workshops.

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