

# ОПУБЛИКОВАТЬ СТАТЬЮ

в изданиях НИЦ "Социосфера"



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## MUSIC IN CREATING MEDIATEXT OF ADVERTISING

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**Summary.** The media text of an advertisement is a complex communicative message created using syncretic language. Music is a strong part of the media text of advertising. The survey reveals a wide variety of respondents' opinions about music in advertising.

**Keywords:** media text; advertising; music; semiotics.

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The term media text has been actively used since the 90s of the twentieth century [1]. Media text is used in two ways. First, it is the text in the media. Secondly, media text is a multi-layered and non-uniform text. Media text is focused on complex relationships with the surrounding cultural context and with readers. Mediatex is both a «generator of new meanings and a capacitor of cultural memory» [3, c. 102]. The essence of the media text as a product of mass information activity and mass communication lies in the use of syncretic language. The main characteristics of a media text are logical completeness of statements, pragmatic attitude and communicative intention [4, c. 56].

Media text is a model of a situation or event, depicted through the prism of the individual perception of the author. This is a special type of media reality, which is characterized by a special symbolic space with a special value system of landmarks and coordinates [5, c. 47].

Advertising media texts have a high level of effectiveness. The concept of effectiveness is used in three meanings: as a way of clarity; as an indicator of the degree of achievement of the set goal; as a means of influence.

Music is a powerful tool for influencing human consciousness, therefore it is widely used in all types of advertising activities. Music is an important part of advertising media text. It enhances emotional impact, promotes memorization and has suggestive power.

Much little attention has been paid to the use of music in advertising. However, poorly selected music can negate the expected effect of advertising. Recently, however, music in political advertising has attracted the attention of researchers-psychologists [6].

Music can be used as a trademark, a distinctive mark of a brand. The leader in the use of music in advertising is the Coca-Cola company.

Small budgets are cited by many experts as the main barrier to effective use of music in advertising. However, music and sound effects are used in advertising to improve the perception and memory of the product. They can influence the mood and behavior of people when buying, thereby stimulating sales growth.

Music «turns on» emotions, creates the mood of the advertising message, helps to remember the TV screensaver, and arouses sympathy for the product. Skillfully selected words of the text, comfortable background music, pleasant timbre of the presenter's voice are the main components of the effectiveness of the media text of advertising.

The conducted empirical research was devoted to the study of the influence of music in advertising on respondents. 94 senior university students took part. The study was conducted from January 15, 2020 to March 22, 2020. The results are shown in Table 1.

*Table 1*

**Results of the study of assessing the role of music in advertising media texts**

№	Question	Respondents' answers
1	Does music help you remember ads?	80 % – remembered 20 % is not remembered
2	What attracts you more in advertising: music, image, color, story?	Music – 90 % Image – 50 % Colors – 50 % Story – 90 %
3	What kind of music is suitable for advertising sneakers: fast, danceable, light classical, rock compositions?	Fast – 25 % Dance – 25 % Popular classic – 25 % Rock compositions – 25 %
4	What kind of music is suitable for advertising lingerie: fast, danceable, light classical, rock compositions?	Fast – 25 % Dance – 25 % Popular classic – 25 % Rock compositions – 25 %
5	What kind of music is suitable for advertising cars: fast, danceable, light classical, rock compositions?	Fast – 25 % Dance – 25 % Popular classic – 25 % Rock compositions – 25 %

An analysis of the results obtained shows that there is a very large spread of the answers received. To continue the research, it is necessary to select a specific stimulus material. The purpose of further research is to study the semantic content of the respondents' choice.

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## ТВОРЧЕСТВО ХУДОЖНИКОВ «ГРУППЫ D» ТУРЦИИ

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**Summary.** The article tells about the organization the group “D” of the artists, force in 1930 in Turkey. It is noted that this group was created by famous Turkish artist Abdin Nino and his friends Nurullah Berk, Jamal Tolu, Zeki Faik Izer, Elif Naci and sculptor Zuhti Myuritogly. Author in research concludes that these artists for ignoring impressionistic, tried to create a synthesis of some of the traditional elements of Turkish art and new ideas of artistic movements in Europe.

**Keywords:** Turkish; modern; picture; painting; image; group «D».

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В связи с решительным проникновением в искусство импрессионизма, а затем распространением и других систем изображения, называемых «Парижской школой», в первом десятилетии XX столетия позиции академизма пошатнулись. Под их влиянием появляются художественные объединения, провинциальные варианты основных течений западноевропейского модернизма.

Вместе с тем также усиливаются реалистические тенденции, впитавшие в себя идеи антиимпериалистического национального движения, в результате приведшие к появлению Турецкой Республики. Творчество ведущих мастеров начинает выражать гражданскую актуальность, активно используются прогрессивные достижения мира, опыт художников Советского Союза. Характерную особенность турецкого искусства этого периода составлял интерес к национальному художественному наследию.

Это более наглядно проявилось в раннем периоде деятельности художников, называвших себя «группой D». Организованная в 1930-ые годы Зеки Фаиком Изером, Нуруллой Берком, Элифом Наджи, Кемалем Толлу, Абидином Дина и скульптором Зюхтю Мюридоглу группа проявляет равнодушие к импрессионистским тенденциям и стремится достичь синтеза определенных элементов традиционного тюркского искусства и идей новых художественных движений в Европе.

Они стремились усвоить различные традиции искусства страны, сделать их достоянием современного творческого опыта. Художники-живописцы Нурулла Берк, Тургут Заим, Кемаль Толлу и др. обратились к обширной области изобразительных источников – начиная от древнехетт-

## СРОЧНОЕ ИЗДАНИЕ МОНОГРАФИЙ И ДРУГИХ КНИГ



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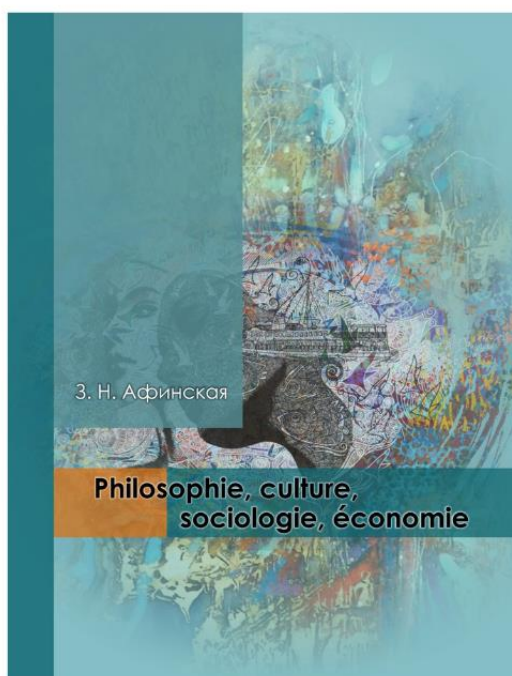
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