



Zhytomyr Ivan Franko State University Journal.
Philosophical Sciences. Vol. 2(90)

Вісник Житомирського державного
університету імені Івана Франка.
Філософські науки. Вип. 2(90)

ISSN: 2663-7650

УДК:111.1:130.2:572: 659.1

DOI 10.35433/PhilosophicalSciences.2(90).2021.103-112

SUBSTANTIVE APPROACH TO THE DEFINITION OF "ADVERTISING": PHILOSOPHICAL AND COMMUNICATIVE ASPECT

V. M. Slyusar*, L. L. Shkil, M. V. Slyusar*****

The article analyzes the current approaches to the definition of "advertising". A substantial approach is used to define it, which, continuing the classical tradition of scientific thinking, proclaims the fundamental principle of understanding the object of scientific knowledge as a stable entity, reducing the diversity and variability of properties to a constant, relatively stable and permanent definition. It is emphasized that in the subject field of philosophical sciences, taking into account current research in communication and economics, we can determine its essence and attributes. The etymology of the concept in different languages allows us to determine the following characteristics: call, repeated aloud several times; drawing attention; return (of information). It has been found that most definitions focus on certain commercial, communicative or substrate features and do not emphasize the essence of this social phenomenon. It is found that in the definition given by J. Richards and C. Curran, proposed on the basis of analysis of this concept in American textbooks (relevant to the end of the twentieth century), and which best reflects the essence of this phenomenon, a number of characteristics are accidental. This is, firstly, payment, and secondly - impersonality. These characteristics do not cover all forms and types of advertising. It also does not take into account the activity aspect of the functioning of advertising in society. It is proposed to interpret advertising on the basis of a substantial approach as a communicative activity of a motivating nature, which aims to draw attention to the object of advertising for mutual exchange. The attributes of advertising are advertising message and drawing attention. The first is understood as the main element of communication, which involves the translation of the idea, that the advertiser tries to convey to a specific target audience, in order to encourage a certain action, to provoke a reaction. The second emphasizes that exactly advertising, unlike other informational messages,

* Doctor of Sciences (Philosophy), Associate Professor, Professor of the of Department of International Relations and Political Management
(Zhytomyr Polytechnic State University, Zhytomyr, Ukraine)
vadmyksl@gmail.com

ORCID: 0000-0002-5593-0622

** PhD in Philosophical sciences, Associate Professor, Associate Professor of the Department of Philosophy
(National Pedagogical Drahomanov University, Kyiv, Ukraine)
lshkil@ukr.net

ORCID: 0000-0003-2410-1159

*** Postgraduate Student at the Department of Philosophy and Political Science
(Zhytomyr Ivan Franko State University, Zhytomyr, Ukraine)
born.for.freedom70@gmail.com

ORCID:0000-0002-1480-1111

aims to attract attention. At the present stage, this feature allows to detect the advertising message in the information noise.

Key words: *substantial approach, symbolic production and exchange, advertising, information space, communicative activity, information society, advertising message.*

СУБСТАНЦІЙНИЙ ПІДХІД ДО ВИЗНАЧЕННЯ ПОНЯТТЯ "РЕКЛАМА": ФІЛОСОФСЬКО-КОМУНІКАТИВНИЙ АСПЕКТ

В. М. Слюсар, А. Л. Шкіль, М. В. Слюсар

У статті здійснено аналіз актуальних підходів до визначення поняття "реклама". Застосовано субстанційний підхід для його дефініювання, який продовжуючи класичну традицію наукового мислення, проголошує основоположним принципом розуміння об'єкта наукового пізнання як стійкої сутності, зведення багатоманітності й мінливості властивостей до постійного, відносно сталого й постійно існуючого означення. Наголошено, що саме у предметному полі філософських наук з урахуванням актуальних досліджень в комунікативістиці та економічних наук, можна визначити його сутність та атрибутиви. Етимологія поняття у різних мовах дозволяє визначити наступні характеристики: закликання, повторене голосно кілька разів; звернення уваги; повернення (інформації). З'ясовано, що більшість визначень понять акцентують на окремих комерційних, комунікативних чи субстратних ознаках і не наголошують на суті цього соціального феномену. Виявлено, що у визначенні, яке дане Дж. Річардсом та К. Курраном, запропоноване на основі аналізу цього поняття в американських підручниках, актуальних на кінець ХХ століття, і яке найбільше відображає сутність цього явища, низка характеристик є акцидентними. Це, по-перше, платність, а по-друге – знеособленість. Ці характеристики охоплюють не усі форми та види реклами. Також у ньому не враховано діяльнісний аспект функціонування реклами у суспільстві. Запропоновано на основі субстанційного підходу тлумачити рекламу як комунікативну діяльність спонукального характеру, яка має на меті привернення уваги до об'єкта рекламування для взаємного обміну. Атрибутами реклами є рекламне повідомлення та привернення уваги. Перше розуміється як основний елемент комунікації, що передбачає трансляцію ідеї, яку рекламодавець намагається донести до конкретної цільової аудиторії, з метою спонукати до певної дії, викликати реакцію. Друге наголошує на тому, що саме реклама на відміну від інших інформаційних повідомлень ставить за мету привернути увагу. На сучасному етапі ця ознака дозволяє виявити рекламне повідомлення в інформаційному шумі.

Ключові слова: *субстанційний підхід, символічне виробництво та обмін, реклама, інформаційний простір, комунікативна діяльність, інформаційне суспільство, рекламне повідомлення.*

Introduction of the issue. Modern media space is characterized by an increasing share of the advertising product, in fact, advertising space is not its autonomous structural component, but also spreads due to the co-presence of advertising in open and latent forms in all its other components. Exactly the concept of "advertising" in addition to scientific and professional discourses has become widely used in the mass consciousness. Research on advertising as a social phenomenon and a component of the media space falls into

the "inflation trap" and the "reduction trap". In the first, advertising is revealed as an everyday phenomenon, characterized by the influence of the subjective experience of the researcher, limited by specific local advertising space, lack of clear criteria for identifying specific messages of a commercial nature as advertising. The second is a simplified explanation of the phenomenon of advertising, which is often characterized by an emphasis on its destructive functions, ignoring others.

The study of the advertising phenomenon is complicated by the active development of its forms, the new species emergence, determined by the information society establishment, global economic processes, characterized by increasing competition and finding ways to promote goods and services in the global market, political processes (primarily democratization and active development of political technologies), socio-cultural (massification and westernization) and technical-technological (development of new methods and channels of information transfer, especially in the context of growing audiences, dissemination of Internet technologies), etc. There are scientific discussions about the presence of advertising signs in specific media messages. Other discussants advocate the idea of the "death of advertising", i.e. the total replacement of traditional advertising by viral marketing, games, long-format content. At the same time, we state a significant number of approaches to the definition of "advertising". The application of the substantial approach will allow to determine the essential characteristics of advertising as a social phenomenon, to determine its attributive features.

Current state of the issue. In modern sciences, advertising in various aspects is studied in the subject field of science in social communications, economic, technical, political, sociological, culturology. The philosophy of advertising as a discipline is currently in its infancy, its subject is advertising as a form of relationship "man-world", in the context of which the first appears as a socio-cultural phenomenon that acts as a factor of socialization, self-determination and self-identification of the person, and as a component of media reality, which includes the individual, and as a factor of socio-cultural development of modern information society. The research in the interdisciplinary plane allows to apply

the substantial approach and to define attributes of advertising. Despite the large amount of scientific research on advertising problems, in recent decades, during which there has been a significant increase in forms, types of advertising and channels of their distribution, there are almost no attempts to define this concept. J. Richards and C. Curran point this out in «Oracles on "Advertising": Searching for a Definition», in which they began an open discussion of what these basic advertising elements are, with the ultimate goal – to develop an improved definition of advertising, using the Delphi method [7]. The question of defining the "advertising" concept in the historical perspective addressed W. O'Barr [4; 5], the peculiarities of the advertising transformation in modern society – F. Perez-Latre [6].

The purpose of the article is to analyze the approaches, developed in the modern humanities, to the definition of "advertising", the definition of its essence, using a substantial approach, the identification of attributes and moduses.

Results and discussion. To the problem of defining the concept. In our previous research, we attempted to apply a substantial approach in the subject field of social philosophy, which, continuing the classical tradition of scientific thinking, proclaims the fundamental principle of understanding the object of scientific knowledge as a stable entity, reduction of diversity and variability of properties to a constant, relatively stable and permanently existing definition. In particular, it was noted that the components of the substantive approach were the definition of essence and attributes, i.e. the identification of many forms and properties of the subject of study of its immutable essences and characteristics, which was realized, first, by the method of substantive definition based on the principle of convergence from abstract to

concrete; secondly, the analysis of forms through the preliminary establishment of a meaningful connection, the statement of the form conformity to the essence of the subject; thirdly, the disclosure of the essential characteristics of the subject of study "in its pure form", regardless of the temporal and attributive features of its forms [18: 246]. Applying this approach to the definition of "advertising" allows us to analyze it as a social phenomenon, avoiding ethical, legal, cultural and psychological connotations.

The basis for understanding the essence of any concept is its etymology. Many languages use terms derived from the Latin word "reclamare", which meant to shout loudly, to call several times. This allows us to emphasize the communicative connotations of this concept. In English, the term comes from the Latin "advertere", which also expresses the nature of communication and means "focus your attention on; pay attention to", literally "turn to..." [1]. Interesting is the origin of this term in the German language – "Werbung", which has proto-Indo-European roots and means "to return" [12]. In this sense, attention is paid to the activity, teleological nature of this social phenomenon, i.e. it is assumed that the information has a specific purpose – to return with the recipient to the sender of the message.

In scientific discourse, the concept of "advertising" is interpreted mainly in the subject field of specific sciences, which significantly narrows its content and scope. There is also a tendency to provide several definitions that reveal different aspects of this social phenomenon. Advertising, in particular, is interpreted as "the sale of cornflakes to people who eat Cheerios" (L. Burnett), "occupations that manipulate symbols" (S. I. Hayakawa), "cave art of the twentieth century" (M. McLuhan) [7: 63]. R. Williams defines advertising as "the official art of capitalist society" [13]. But none of these definitions indicate the

essential characteristics of advertising. The peculiarity of the substantiation approach is the definition of such characteristics that would correspond to the essence of advertising from ancient times, when it appeared (information about the first advertising dates back to antiquity) to the present time. Narrowing advertising only to its commercial role, and, consequently, limiting the time frame – the era of capitalism, ignores such forms of advertising as political, social, religious, or branding as a form of advertising.

In the "Great Explanatory Dictionary of Ukrainian language" is interpreted as "1. promotion of goods, entertainment, services, etc. in order to attract the attention of buyers, consumers, viewers, customers, etc. 2. Poster, advertisement, etc., used as a means of attracting the attention of buyers, consumers, viewers, customers, etc." [15: 1023]. The explanation of this term through "popularization" reduces its meaning to the process of specific information dissemination in the mass consciousness, ignoring the possibilities of targeted advertising, advertising with a limited target audience. Also, for a long time, the essential characteristic of advertising was the printed method of transmitting advertising messages. To some extent, this was contrasted with a similar message in the form of "calling", which are distributed mainly in the markets. But the emergence of new types of media, which have also become channels for the transmission of advertising messages, allows us to define this feature as accidental. At the same time, such a definition makes it possible to distinguish between substantial and substrate dimensions of the advertising phenomenon. The substrate appears, according to G. Hegel, a passive substance that pre-laid itself [2: 414]. Therefore, such a dimension is that advertising is analyzed as one that always has a material expression in the form of advertising product.

Thus, the Ukrainian scientist O. Baryshpolets defines advertising, first of all, as commercial information disseminated in any way, in any form and using any means, addressed to an indefinite number of people and aimed at attracting attention to the advertising object, formation or maintenance of interest in it and its promotion on the market. And secondly, as an activity aimed at promoting commercial products, brands, concepts, etc. [14: 63]. This definition focuses only on the commercial nature of advertising, completely blurred tools for advertising.

Advertising is also interpreted as a form of creating myths. The latter are interpreted not as stories about gods and heroic characters, but as a universal cultural phenomenon. Advertisers sell products, mythologizing them, wrapping them in the dreams and fantasies of consumers, turning products into brands. In essence, the myths that advertising has created around well-known brands have turned ordinary goods (burgers, soft drinks, cigarettes) and services (such as housework) into powerful brands [5]. But such a definition primarily focuses on the culturological aspect of the functioning of the advertising sphere, on the character, which it began to acquire only in recent decades. It also does not allow to determine the essential characteristics.

J. Richards and C. Curran, having analyzed the definition of "advertising" in American textbooks relevant to the end of the twentieth century, identified the following characteristics of this phenomenon: advertising is paid; has an impersonal character; contains sponsor identifiers; distributed through the media; acts through belief or influence. This, in turn, allowed them to make the following personal definition: "advertising is a paid impersonal communication from a specific sponsor, which uses the media to persuade or influence the audience" [7: 64]. In this definition, the commercial orientation of advertising is not distinguished as basic,

the emphasis is on its communicative role.

The application of the substantive approach involves determining whether these traits are attributes for any species, or perhaps they may be accidental. Such a feature is payment. Advertising since its appearance in the form of skills on the market still exists and is completely free, although ineffective. The development of technologies in the direction of automation and computerization, the total adoption of electronic media, simplification and accessibility for the development of software can significantly reduce the cost of resources for the advertising products manufacture. Currently, methods of free advertising are being introduced, an example of which is the technology of viral advertising as a kind of media virus. Viral advertising is advertising that is distributed by users who try to share with their own online communities (especially communities that unite through social networks), friends, who are familiar with the emotions, that caused them a particular advertising message, or useful information, which may interest them. Distribution under these conditions is free of charge. Modern technologies significantly increase the effect of virality, because they are able to reach a significant audience in a short period of time compared, in particular, with rumors as a kind of viral advertising. Also in recent years, free advertising methods such as free advertising with Google Maps, advertising on forums, and Google Ad Grants, which runs free advertising for a number of nonprofits, have appeared and become widespread. Currently, the role of influencers' advertising messages is growing in the advertising space, because unlike actors, musicians, athletes, they are labeled not as "celebrities" but as "typical people", and their audience can significantly exceed even the audience of TV channels. Of course, their level of recognition may be higher than that of famous people, but it is typicality that allows us to perceive the information

received from them as close to the interests of everyone [8:55]. Advertising from influencers can also be done free of charge. In our opinion, this downward trend will continue, while increasing the cost of brand advertising. Therefore, pay is not an attribute of advertising.

Another attribute – the impersonality of communication is to some extent insufficiently justified, because, indeed, traditional advertising messages are addressed to an anonymous mass of potential consumers on the basis of the principle of unification, i.e. the same approach to all consumers. Such advertising messages can significantly reduce resource consumption, have a short-term nature (their temporal dimension is determined by a single purchase). Although for a long time there were different types of personal targeted advertising, i.e. the message was sent to individual consumers. The growing number of advertising messages in the information space highlights the need for advertisers to use such advertising methods, which are likely to assume that the message will be received by the recipient, who, in turn, will respond to it. Thus, the introduction of modern technologies, mass use of messenger programs by consumers, a significant increase in the number of social network accounts have led to the adoption of targeted advertising that affects a specific target audience, depending on consumer activity and behavior of a particular individual [8]. Such a major transformation of ordinary business marks a return to a one-on-one relationship, and they want it to be long-term and trustworthy, with a focus on "knowing the customer." The latter implies that companies must understand those who have bought or are likely to buy their goods and/or services [4]. Given that this process is biased, the impersonality of communication cannot be unambiguously interpreted as an attribute of advertising.

Different approaches to the definition of advertising relate to the transfer of the definition of advertising as a social phenomenon to its substrate, i.e. a specific advertising product. Substrate measurement does not allow, first, to identify various aspects of the impact of advertising on recipients, the specifics of its operation both in certain locations and in different spaces – urban, virtual, global, etc. And secondly, to analyze as a complex phenomenon: from market analysis to production and placement, to reveal its value, ethical, aesthetic components, to comprehend the philosophy of advertising at a particular stage of development of society. These aspects are revealed through the definition of advertising as an activity, which, in turn, is a form of activity that characterizes the ability of man or related systems to cause changes in life, and these changes may relate to the material and energy status of objects or their information potential [16: 163]. The activity component is emphasized in the definition given in The American Heritage Dictionary of the English Language, which states that advertising is "the activity of drawing public attention to a product or business through paid advertisements in print, radio or electronic media" [10].

Based on the above, using the substantive approach, we give the following definition: advertising is a communicative activity of a motivating nature, which aims to draw attention to the object of advertising for mutual exchange.

Advertising message as an attribute of advertising. The separation of attributes and, accordingly, to determine whether certain features are accidental is important for the substantive definition of the concept of advertising. W. O'Barr draws attention to the need for expression, whereby the attributes to which he refers primarily exchange, attention and reciprocity, differ from similar, inherent in different types of attractors. In particular,

he emphasizes that the definition of "advertising" should be easily applied to advertising in almost any possible situation, even at other times and places, regardless of whether it is distributed as an advertising message at a spice exhibition in India or placed on a wall in ancient Herculaneum, or in a shop window in modern Hong Kong [5]. This approach allows you to define advertising message as attribute, designed primarily to inform recipients about a particular product, service, value, leader, non-profit organization. An advertising message is understood as the main element of communication, which involves the transmission of an idea that the advertiser is trying to convey to specific target audience, in order to motivate a certain action, provoke a reaction, such as buying a product or experiencing sympathy for the disadvantaged. In fact, this focus on the end result distinguishes the advertising message from other types of information messages.

Advertising message is characterized by such features as recognizability, memorability, possession of the attractiveness and agitation power [17: 226]. Recognizability is the property of an advertising message to instantly correlate its information with a specific person, organization, company; memorability – to remain in the memory of the recipient for a long time; possession of the attractiveness power – to evoke attention, a positive emotional and / or rational reaction to the message; possession of the agitation power – to encourage the recipient to take appropriate action (buy goods, use the service, vote for a candidate or party, to support a certain imperative of socio-humanitarian content.

The message assumes the presence of a communicator, i.e. who will receive it. Let us agree with F. Perez-Latre, who noted that throughout the history of advertising, commercial communications were often a one-way street, where marketers advertised and distributed

messages, and customers were a passive target, which in turn led to consumer skepticism [6: 36]. Recipients began to ignore large flows of advertising messages, which is contrary to the principle of communication as a process of information exchange. Accordingly, the lack of adequate response stimulated the emergence of such ways of transmitting advertising messages, which would correspond to the essence of advertising through the establishment of feedback, dialogue, involvement in the discussion, etc.

Attracting attention. Examining Victorian-era advertising, L. de Vries defines advertising as any means that first attracts the attention of passers-by, and then encourages him to accept a mutually beneficial exchange [11: 6]. This allows us to define the attraction as an attribute of advertising, and, on the one hand, it is motivating, and on the other hand differs from the news as a message about something new. Although part of advertising messages seeks to draw attention to new products, services, parties, leaders, ideas, projects, etc., the other part is aimed at maintaining the image, brand. Of course, any information message implies that the recipient will pay attention to it, but it is advertising that aims to do so. The evolution of forms and types of advertising shows the trend of finding the most effective means of attracting attention: from the appearance of ads in the print media in the XIX century, the use of photography in the middle of the twentieth century as technologies to attract modern viral, targeted and other types of advertising.

Research on the content of advertising messages is complicated by a significant increase in their number, which is perceived by one recipient during the day. Thus, in the 1970s, in the absence of online information technology and the small spread of television, on average, one recipient in a capitalist society received between 600 and 1,500 advertising messages a day. Of course, in

the socialist period their number was much smaller, but, in our opinion, the total number of propaganda messages was the same. Ten years ago, this number, according to a study by "Yankelovich" company, reached 5,000. And although there are currently no relevant data on the current state, there are suggestions to increase the impact on the recipient at least twice [3]. In this situation, reloading the recipient with advertising messages creates information noise, which complicates the ability to identify advertising messages. Therefore, it becomes extremely difficult to distinguish an advertising message from others, because it acquires the features of a "chameleon", disguised as news, scientific theses, gossip, etc. It is the attraction of attention that distinguishes it from other information messages.

Conclusions and research prospects.

The application of a substantial approach to the definition of "advertising" allows us to analyze it as a social phenomenon, avoiding ethical, legal, cultural and psychological connotations. It is in the subject field of philosophical sciences, taking into account current research in communicative and economic sciences, that its essence and attributes can be determined. The common definition of advertising as paid impersonal communication from a particular sponsor that uses the media to persuade or influence an audience includes a number of characteristics that are accidents rather than attributes. Therefore, the following is suggested: "advertising" is a communicative activity of a motivating nature, which aims to draw attention to the object of advertising for mutual exchange. The attributes of advertising are advertising message and attention. Prospects for further research are the application of phenomenological and hermeneutic methods to the analysis of advertising as a social phenomenon.

LITERATURA

1. *Advertise*. In *Online Etymology Dictionary*. [електронний ресурс]. Режим доступу: <https://www.etymonline.com/word/advertise> (дата звернення 11.08.2021).
2. Hegel G. *Wissenschaft der Logik, Band 1: Die objektive Logik*. Jazzybee Verlag, 2016. 428 S.
3. Marshall R. How many ads do you see in one day? *Red Crow Marketing Inc*. 2015. September 10. [електронний ресурс]. Режим доступу: <https://www.redcrowmarketing.com/2015/09/10/many-ads-see-one-day/> (дата звернення 11.09.2021).
4. O'Barr W. M. What Is Advertising? *Advertising & Society Review*. 2015. № 16 (3). <http://doi.org/10.1353/asr.2015.0019>.
5. O'Barr W. M. What Is Advertising? *Advertising & Society Review*. 2005. № 6 (3). <http://doi.org/10.1353/asr.2006.0005>.
6. Perez-Latre F. J. *Advertising fragmentation the beginning of a new paradigm?* In *The Advertising Handbook*; Helen Powell, Jonathan Hardy, Sarah Hawkin and Iain MacRury. [third edition]. London, New York: Routledge Taylor & Francis Group, 2009. Pp. 34 – 45.
7. Richards J. I., Curran C. M. Oracles on "Advertising": Searching for a Definition. *Journal of Advertising*. 2002. № 31 (2). Pp. 63 – 77.
8. Slyusar V., Kozlovets M., Horokhova L., Chaplinska O. Phenomenon of targeted advertising in postpanoptic society. *Humanities Studies: Collection of Scientific Papers*. 2021. № 8 (85). P. 48 – 56. doi: <https://doi.org/10.26661/hst-2021-8-85-05>
9. Story L. Anywhere the Eye Can See, It's Likely to See an Ad. *The New York Times*. 2007. January 15. [електронний ресурс]. Режим доступу: <https://www.nytimes.com/2007>

/01/15/business/media/15everywhere.html?_r=0 (дата звернення 11.09.2021).

10. The American Heritage Dictionary of the English Language <https://www.ahdictionary.com/word/search.html?q=advertising> (дата звернення 11.08.2021).

11. Vries L. de Victorian Advertisements. London: Murray, 1968. 136 p.

12. *Werben etymology*. In *Etymologeek*. [електронний ресурс]. Режим доступу: <https://etymologeek.com/deu/werben> (дата звернення 11.08.2021).

13. Williams R. Advertising: The Magic System. *Advertising & Society*. 2000. Vol. 1, Issue 1. <https://doi.org/10.1353/asr.2000.0016>

14. Баришполець О. Т. Український словник медіакультури. Київ: Міленіум, 2014. 195 с.

15. Великий тлумачний словник сучасної української мови: Близько 170 000 слів / укл. та гол. ред. Вячеслав Бусел. Київ; Ірпінь: Перун, 2001. 1440 с.

16. Кримський С. Б. Діяльність. *Філософський енциклопедичний словник* / Ред. кол.; голова – В. І. Шинкарук. Київ: Абрис, 2002. С. 163–164.

17. Рекламный текст: семиотика и лингвистика; сост. Ю. К. Пирогова, П. Б. Паршин. Москва: ИД Грабельникова, 2000. 268 с.

18. Слюсар В. М. Деякі зауваження до визначення поняття "насилля": соціально-філософський аспект. *Гілея*. 2015. № 98. С. 245–248.

3. Marshall, R. (2015). How many ads do you see in one day? *Red Crow Marketing Inc*. September 10. Retrieved from:

<https://www.redcrowmarketing.com/2015/09/10/many-ads-see-one-day/> (last accessed: 11.09.2021).

4. O'Barr, W. M. (2015). What Is Advertising? *Advertising & Society Review*. 16 (3). <http://doi.org/10.1353/asr.2015.0019>.

5. O'Barr, W. M. (2005). What Is Advertising? *Advertising & Society Review*. 6 (3). <http://doi.org/10.1353/asr.2006.0005>.

6. Perez-Latre, F. J. (2009). *Advertising fragmentation the beginning of a new paradigm?* In *The Advertising Handbook*; Helen Powell, Jonathan Hardy, Sarah Hawkin and Iain MacRury. [third edition]. London, New York: Routledge Taylor & Francis Group. Pp. 34 – 45.

7. Richards, J. I., Curran, C. M. (2002). Oracles on "Advertising": Searching for a Definition. *Journal of Advertising*. 31 (2). 63 – 77.

8. Slyusar, V., Kozlovets, M., Horokhova, L., Chaplinska, O. (2021). Phenomenon of targeted advertising in postpanoptic society. *Humanities Studies: Collection of Scientific Papers*. 8 (85). 48 – 56. doi: <https://doi.org/10.26661/hst-2021-8-85-05>

9. Story, L. (2007). Anywhere the Eye Can See, It's Likely to See an Ad. *The New York Times*. January 15. Retrieved from: https://www.nytimes.com/2007/01/15/business/media/15everywhere.html?_r=0 (last accessed: 11.09.2021).

10. The American Heritage Dictionary of the English Language. Retrieved from: <https://www.ahdictionary.com/word/search.html?q=advertising> (last accessed: 11.08.2021).

11. Vries, L. de (1968). Victorian Advertisements. London: Murray. 136 p.

12. *Werben etymology*. In *Etymologeek*. Retrieved from:

REFERENCES (TRANSLATED & TRANSLITERATED)

1. *Advertise*. In *Online Etymology Dictionary*. Retrieved from: <https://www.etymonline.com/word/advertise> (last accessed: 11.08.2021).

2. Hegel, G. (2016). *Wissenschaft der Logik [Science of logic]*, Band 1: Die objektive Logik. Jazzybee Verlag.

<https://etymologeeek.com/deu/werben>
(last accessed: 11.08.2021).

13. Williams, R. (2000). Advertising: The Magic System. *Advertising & Society*. Vol. 1, Issue 1. <https://doi.org/10.1353/asr.2000.0016>

14. Baryshpolets, O. T. (2014). *Ukrainskyislovnykmediakultury [Ukrainian dictionary of media culture]*. Kyiv: Milenium, 2014. (in Ukrainian).

15. *Velykyitlumachnyislovnyksuchasn oiukrainskoimovy: Blyzko 170 000 sliv [Large explanatory dictionary of the modern Ukrainian language: About 170,000 words]*(2001). ukl. ta hol. red. Viacheslav Busel. Kyiv; Irpin: Perun. (in Ukrainian).

16. Krymskyi S. B. (2002). Diialnist [Activity]. *Filosofskyi entsyklopedychnyi slovnyk [Philosophical encyclopedic dictionary]*. / Red. kol.; holova – V. I. Shynkaruk. Kyiv: Abrys (in Ukrainian).

17. *Reklamnyjtekst: semiotikailingvistika [Promotional text: semiotics and linguistics]*. (2000). sost. YU. K. Pirogova, P. B. Parshin. Moskva: ID Grabel'nikova. (in Russian).

18. Sliusar, V. M. (2015). *Deiakizauvazhennia do vyznachenniaponiattia"nasyllia": sotsialno-filosofskyiaspekt [Some remarks on the definition of "violence": the socio-philosophical aspect]*. *Hileia*. 98. S. 245 – 248 (in Ukrainian).

Receive: August 15, 2021

Accepted: September 25, 2021