

Natalia Liutko\*

# AESTHETIC DIMENSION OF POLITICAL ADVERTISING

**Abstract:** Political advertising is a form of aesthetic and political communication; it is encountered in election, addressed to electoral groups and aimed at electoral behavior perception management. Aesthetic and political communication has a lot of characteristics of political communication in general, that in its turn is a kind of public communication. Advertising nails down certain emotions in the person's memory, which hereafter will determine his (her) behavior. Achieving of an objective is made by aesthetic images creation and advancement that facilitates aesthetic judgment of objective world, increases beauty sensitivity, uprears and develops cultural perception, the sense of taste. In the course of it, the didactic orientation of political advertising emerges. In a general sense, political advertising aesthetics is the aesthetics of personal behavior management technologies in social setting, the aesthetic of personal influence. Political events infer aesthetic expressiveness and legalization in response to mass media, publicity, popular art, word-picture and image. Internal action of political and aesthetic aspects turns the individual into spectator and recipient.

**Keywords:** political advertising; political communication; aesthetics; public communication.

## 1. INTRODUCTION

Advertising is the integral feature of modern society. It plays pivotal role not only in the development of market economy, but also in political sphere. Political advertising accentuates good and bad points of politics in view of its information and communication sense. That is why political advertising is becoming an important influence on society. Government uses all possibilities of presenting its potency. In such a way symbolic sphere of government representation is created. It aspires to account not only communication resources, but also art peculiarities that bring us to combine aesthetics and politics.

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\* Department of Philosophy and Political Science, Khmelnytsky National University, Khmelnytsky, Ukraine, contact details: [liutkonv@ukr.net](mailto:liutkonv@ukr.net)

Communicative purpose of political advertising is:

1. To establish a contact between power holders or worthy candidates and people;
2. To accumulate basic concept of electoral campaign in advertising message. Political advertising, covering the political platform content of certain actors, inclines voters for their power base, forms and establishes right perception about actors' character in collective consciousness, creates desirable psychological pattern for election. In other words, it makes directional address linkage between them using marginal and adequate for most people semiotic system.

That is why political advertising is becoming a kind of bearer of ideas, translator of those images, symbols, myths that exist and run in the society's collective consciousness. The ultimate general characteristics of advertising message are the following: memorability, aesthetic qualities, informative value and motivation (Ilyasov, 2000, p. 130).

The significance of political advertising would not be described adequately without determination of its aesthetic component. Assessment of political advertising would be incomplete without defining its aesthetic component, which determines the topicality of the research, because expansion of the aesthetics took place in the realm of politics as a communicative nature of political activity inevitably leading to its aesthetic quality: politics appears to be a visual or semantic image in the media, as well as formally defined ritual.

Purpose of the article is the research of aesthetic and communicative essence of political advertising.

Research subject is forms and facilities of aesthetic and political communication that are used during the election campaign.

The main emphasis of this article will be on the works of such researchers as Ph. Kotler, A. Dayan, J. Trout, E. Rice, D. Ogilvy, J. Baudrillard, U. Eco, Ye. Malkin, Ye. Suchkov, Ye. Yegorova-Gantman, K. Pleshakov, F. Ilyasov etc. S. Dzikovich, A. Kostina, J. Ponomarenko, R. Gaman, L. Shalimova, L. Trushyna, E. Petrova, M. Kokush, L. Stetsenko, Ye. Laniuk and O. Prudchenko, who were thinking of aesthetic and communicative substance of advertising, which is very important for the further development of this topic.

## 2. MATERIALS AND METHODS USED

The method of analysis of theoretical sources of political advertising aesthetics and communication essence problems, the contemplation and generalization of aesthetics and communication technologies to influence the electoral behaviour of the subjects are used as a part of the study.

## 3. RESULTS AND DISCUSSION

Contemporary advertising represents the world of aesthetic advertising image, which is connected to the real world due to 'played-up' (actual product or service) and 'exploiter' (directions for significance). That is why any advertising message, as a rule, contains emotional information opposite to axiological world of modern human.

Political advertising is a form of aesthetic and political communication; it is encountered in election, addressed to electoral groups and aimed at electoral behavior perception

management. We can observe this process according to communication studies in two aspects: on the one hand, as a form of political communication; on the other hand as an advertising type, the form of aesthetic communication (Kokush, 2010, p. 6).

Determinations of communication are distinguished according to the research studies on theoretical levels and emphasizing certain aspects of communication general process. They include five fundamental constituents: announcer, recipient, transfer mechanism (channel), message and produced influence. From there, the overall picture of communication form is the process during which the announcer (communicator) sends a message to the recipient with the help of mechanism, as a result of which new effect is created. However, this statement can be used in all disciplines, the subject matter of which is this phenomenon, while within a political space communication has its peculiarities. Political communication is a complex of methods and theories that can be used by political organizations and public authorities to evaluate their tasks and influence on individuals' behavior. The ability of political knowledge and experience, formation of governmental 'image' occur thanks to that. Both now and always authorities try to show off before masses' demands. Therefore, political communication is a peculiar type of political relationship, without which modern politics existence is impossible.

V. Korolko, analyzing communication process, offers his own scheme that consists of such elements as: sender (referral source), information coding, message, decoding action, recipient (addressee). Sender is the central subject, who initiates the process. For example, we can observe a politician who takes the floor or political party association as a reference point. Sender should think if his information would be acquired (Korolko, 2000, pp. 190-196). But there is no guarantee that addressee will understand sender in a right way. The latter can resort to gestures, tone or emphasize the most important provisions. But whether the audience will understand him or not depends on many factors. The most important among them are the quality characteristics of the source message (its status, trustworthiness, background). These characteristics have an influence both on initial impression, message severity, its credibility, and on audience influence duration. Other important factors are the following: overall situation (context), message subject and lead-in time.

And once more primary factor is message coding. The case is that primary communicator's idea should be translated into the language of communication, which should be understandable for particular audience. Every conveyed idea should be interpretatively processed within the proper code (precinct captain, political strategist, script editor).

Consequently, politician's idea will outlined and processed before before being communicated to the real audience. Every time encoder will include some subjective information in politician's ideas. After encoder got the sender's ideas and transferred them into understandable into the recipient's language, these ideas should be given the message form. The message could be created with the help of different communication means (performance, newspaper, press release, press conference, running commentary, TV appearance, meeting, and advertising slogan). But researchers are divided and argue about the message correspondence. Our understanding is that there are 3 elements in every message: 1) information content or cognitive element of advertising message; 2) message transmission facilities (medium between communicator and recipient); 3) communicator's individuality. In this context substantive communication part will have little in common with message. The key is where and in what way communication is performed and what means are used for it. The followers of such an approach reckon that the main idea of the message is that:

whether the communicator will perceive the message correctly. The second and the third elements correspond to emotional advertising characteristics that determine behavioral aspect. But only the composition of all these elements make the message reach its peak and influence the recipient.

Transmitted message should be decoded before the recipient would begin to act. This step of communication process looks like a work of decipherer, who decodes the coded message. In such a case, language is of paramount importance. The necessary condition is that the decipherer should be at least aware of the rough content of the message, because misrepresentation can distort the information. Moreover, correct recipient decoding depend on his individual perception of information. So the key to effective communication is correct addressee's perception and understanding of source message. Prejudice is peculiar for people, but at the same time it has become interference in the source message perception. Personal prejudice can be attributed to the number of factors, particularly to the stereotypes, symbols, semantics, group pressure, and mass media. Stereotypes are stable, emotionally colored, simplified models of a certain objective reality, feeling of sympathy or antipathy for events associated with concrete stereotype. Different spokesmen are perceived as set patterns. Every symbol can cause different emotions. Being arranged, symbols can be used as an effective persuasive elements. Besides that we should take into account semantics. Accurate words and concepts have strong impact on political activity, one and the same words are perceived by people in different ways. One should take semantics seriously because whereas language and word meanings are changing permanently. Besides, group pressure imposes specific values on a given person (peer group and mass media weighs with the decision-making frequently). Mass media often touch upon the most excruciating problems, highlighting them, creating public opinion and behavior pattern. There are such obstacles of communication process as: political censorship, limits on social intercourses, time limitation for public relations problems, misrepresentation of real events in course of their outline, distortions appear while attempting to describe challenging problems with simple words, fear to bring up topics constituted a menace for stable lifestyles. Whatever the answer would be, the indisputable fact is that communication would exist when source message would reach an expected recipient and draw necessary reaction. But even if recipients have correctly understood source message, there is no guarantee that it would be correctly responded to. In the actual fact, source message can cause different consequences, such as: culture change (i.e. common person's orientation on a certain social object); correct information accentuating; doubts raising (source message can change the opinion of recipient); no consequences invoking (communicator should know the addressee's reaction to source message and if required change the further communication). There are times when qualified communicators don't take into account feedback and it is a great mistake. Ringer equivalent number becomes communication effectiveness criteria after the message expansion or voting record. Sometimes recipients can understand and transmit source message to other people. Such a transmission creates two-step process: vertical – from one source to addressee; horizontal – interpersonal contact. It is hoped that opinion leaders will transmit the message to their voters (Korolko, 2000, pp. 190-196).

Aesthetic and political communication being a kind of communication in general is an influence of one existent reality on another. The essential difference of a given phenomenon is its political orientation, i.e. connection with articulation of common interest, which is realized with the help of public authorities. Thereby aesthetic and political communication

is a kind of informational and psychological influence the object of which is to change political consciousness of the addressee on behalf of the communicator.

Political advertising as a kind of advertising communication has the main characteristics of the last one; the most important is the usage of logical argumentation in order to change the person's behavior. According to this, we can say that verbal information transfer is not the main and sustainable communication channel (Kokush, 2010, p. 15).

With the help of advertising certain emotions set in individual's memory we can influence the recipient's behaviour. Achieving an objective with the help of programming or hypnotic impact is not allowed. The influence is made on the basis of creation and distribution of aesthetic images.

In political advertising, as in commercials, corporate design is distinguished as a complex of common for all material graphic arts with the help of which played-up object's identity is produced (Kokush, 2010, p. 16).

New reality of political aesthetics needed modern methods and concepts for its determination. In most cases researchers use old words, fleshing them out ('style', 'scenarios', 'rituals', 'symbols', 'symbolic politics' etc.). Political advertising works in things in a semiotic system, a system of signs, symbols, existing and functioning among other signs and symbols.

The phenomenon of the symbol is rooted in those far days of human culture formation, when there appeared a need to implement the abstract content in visual form, during communication with a person of higher, ultramundane forces, hidden from direct contacts. Mythological, religious, mystical symbolism was formed in a huge part of spiritual culture. One of the authority of the symbolism theory Ernst Cassirer wrote about the pervasive presence of symbols in art and everyday political and economic processes: "the symbolism covers humanity with tender and diaphanous, but solid veil (Cassirer, 1995, p. 163).

Symbols are considered to be the primary means of representation of political actors and events, communication between authority and society, as well as an effective tool of the political reality construction. The usage of the symbol in the field of political advertising is determined with the sphere of emotional arguments. The necessity of delegating in the shortest time (for example, during TV commercials or time, spent on the "reading" information from outdoor advertising media) ideas of participation of a certain party to the possibility of solving various social problems of the population, to have a bearing on the possibility of personal identification with particular political group and to ensure the rapid recognition of the specific bit of information among the information "noise" of election campaigning (Vityuk, 2006).

Symbols are located with the object in association connection, based on agreement; it is an artificially constructed ideographic signs bearing detailed, sometimes conceptually loaded information.

For better orientation, people begin to use symbols or labels, which further act in accordance with the meaning already physiologically embedded in the brain. Political image plays the role of the conductor of such symbols in political advertising. Symbolizing political advertising is determined with more rapid tempo of technology development than the human mind.

In the act of symbolization the valuable facet of advertising creative is concentrated: it is the most expressive way to crystallize the supporting idea of message. It is a symbol that is a component of the advertising and that is able to "hook" the attention of the recipient, to provoke his interest, to encourage him to act on suggested norms (Belokryltseva, 2005).

In fact, advertising tends to orient the person to copy an imitation of their own actions. This fact, marked by Guy Debord, when he writes that “the whole life of society, where modern conditions of production dominate, is shown as a general accumulation of performances” (Debord, 1999, p. 204).

But in his opinion, the whole process of staging the whole public life went so far that it should be said not only about the erasing of the boundaries between life and performance, but also about a radical falsification and substitution of these concepts. Thus, in the community, according to Guy Debord, passes the actual inversion of reality and performance: «the reality appears in the play, and the play is a reality» (Debord, 1999, p. 204).

Jean Baudrillard, continuing this tradition, affirms that the audience becomes actors, they replace by themselves the leading men and under the supervision of the media, they carry out staging of their own play (Baudrillard, 2001, p. 146). In everyday life, a person constantly receives images of scenic character, perceives other people’s behavior patterns, moving more and more away from himself and approaching the ghostly image of a virtual character. Using the ideas of Jean Baudrillard, it could be said that the simulation permeates all spheres of modern public relations and political too. From this perspective, political advertising turns into a simulation technology, technology of virtual reality (or virtual images) in the short time and also for a short period of time at once (during the campaign).

Politician’s image has become a mediator between political leader and his voters. It is permanently repeated by the subject and communication means. Specific image feature is dominancy and handling of the main information instead of full information scope. Besides, source messages are created taking into account people’s anticipated response.

The main image functions are the following: nominative function – image distinguishes the most outstanding features of politician; aesthetic function – image serves to dignify the impression made on the audience; direct marketing – image connects politician with intended audience responded to votership; communicative function – image is accomplished with the usage of communicative technologies and advertising in particular. Within the framework that characterize image as communicative unit, it is very important to emphasize communicative image features as advertising component that provides effectiveness of information and creates basis for candidate’s adjustment for election. Another communicative functions in political advertising are also very important, they are: intelligible information representation; its tuning into political brand (political advertising symbolization); creation of presentable candidate’s image (including image correction); behavior pattern specification (manipulation technologies).

There are such types of images as: objective or real (permanent, acceptable) image – voters’ impression on the candidate; subjective (specular) image – informing of candidate and his team about what leader people want to have; predicted image – image created by the candidate’s team and expert personnel; desirable image (self-image) – features that candidate or political organization want to get externally; required (ideal) image – image, what voters are looking for. Objective (permanent) image attracts the most interest for political advertising as it is open to improvement in the course of advertising strategy realization and predicted image, which will be transferred on audience. Effective strategy is ideal when predicted image becomes permanent.

As communication structure image should provide information transmission fidelity, there must be the concordance between the sign system and the message as conceived of by the recipient. It is acting as communication sort of message decoder, translating this message

into another languages – into the audience, events, visual languages. When its main elements are neatly-defined and person has an opportunity to figure out information, the message will be perceived better. There is yet another, but very important communicative image feature, that is a vision of the future. It should be strongly marked to catch a voter. Apart from image development, the image triggers off the following constituents: localization, delimitation from opponents, adverse publicity.

In the context mentioned above, the concept of “symbolic politics” gets the special importance, which is also closely connected with the aestheticization of politics.

Symbolic policy — it's not just the action with the use of symbols, but the action which functions as a symbol itself. Any symbolic policy pursued both by the authority and the servants, suggests the asymmetry of social communication when the real exchange of information between the upper and lower ranks of society is difficult or impossible. In this case, the authority symbolically dramatizes something that doesn't exist in reality, couldn't or isn't wanted to be done, but what is expected by the audience. This symbolic policy actively uses the aesthetic possibilities of the symbol, and acts as one of the most important forms of aestheticization of the political. Aestheticized politics gives all political events and issues rather aesthetic than strictly political characteristics. As a consequence, policy actions begin to be evaluated firstly according to the criteria of a spectacle and entertainment. However, symbolic policy, in contrast to the obvious political happenings, is loaded with pragmatic motives, and often hides from the public dramatizing of their actions under the guise of “realism.” However, any dramatizing of the policy in one way or another, aestheticizes it, because it is forced to — in order to successfully «sell» a symbolic substitute for the public — to make political symbols beautiful, pleasant, seductive.

Aesthetic information not only reflects the reality of situation, but provokes recipients to feel certain mental states, reactions and emotions. Opinions, moods and attitudes arising in such way a are much more stable with respect to the empirical facts and rational arguments than when it is based on mere semantics. Aesthetic information does not refer openly to the human beliefs — it is transferred subliminally to the recipient. Very often, people act not in accordance, but contrary to their own convictions, and it is a direct result of aesthetic information on the cognitive structure of the psyche. Each message has both semantic and aesthetic components, but with different accents. Aesthetic information plays a decisive role, when people have the necessary power interpreting political situation. Accent on aesthetic point of political information is done in critical situations and in the framework of the ideologies mobilization, which appeal not only to the mind, but to the heart of people. The political message is not aimed at being utterly understandable but it should rather appeal to the recipient's sense of beauty and it should be rather of impressive than of communicative nature (Potseluyev, 1999, p. 63).

We can elicit observations about the advertising as a new art form in professional literature. Marshal McLuhan, world-wide philosopher of communication theory viewed advertising as the greatest art of XX century (Dyakova, 2010, p. 4). It is ministerial to aesthetic perception of objective world, increasing sensitivity to beauty, developing culture of perception, taste. And in such a way its dialectic presentation is exerted. To the full extent we can say that advertising is a medium, a bridge between the government and society, it has an influence on all spheres of social structure.

L. Trushyna has noticed that in the setting of modern popular culture development new methods and approaches are needed to appreciate the significance of the change in aes-

thetic advertising model. S. Dzikevich has made a significant contribution in search of advertising aesthetics as a mean of public relations. In his work, the author distinguishes different advertising information delivery mechanisms and methods for the determination of communication criteria of advertising messages effectiveness. Aesthetics in political advertising is the main method of presenting voter with image (simulacrum) of candidate or an actor, their qualities.

The change of aesthetic advertising model implies the reflection of political, economic, and social relations in real world. On the other hand, it is the result of deliberate action on people's consciousness by the concerned parties committed to controlling different processes in society. Every power structure ranging from original leaders to modern parliaments – all of them obtain different symbols.

It includes elaborate ceremonies connected with shifts in power, social functions, retirement parties, attributes of national emblems and flags, decoration of commemorations, interiors, "prime movers". The nature of advertising impact comes out as a form of socially-oriented communication. In modern society advertising ('the fifth power') ripples through the all spheres of life (economics, ideology, politics, culture) (Shalimova, 2007, p. 10).

One of the first who gave the aesthetic and philosophical advertising evaluation was R. Gaman at the beginning of the XX century. In the work 'Aesthetics' he proposed to divide art into three groups: 'l'art pour l'art', 'decorative art' (including applied arts and architecture) and 'advertising art' (including figurative, musical and poetical elements). Then the author produced contrastive analysis of artistic work and advertising, which has an impact on a person.

He noticed that promotional article has the same impact on a person as an artwork. Elevation of played-up product is the basis of certain advertising, it is also considered to be consumer fraud (Gaman, 1913, p. 37).

R. Gaman holds that advertising is not aimed at perfunctory audience: local bright colors in contrastive combination, large sizes of promotional article, big projections, unexpected angles and noticeable claims. In such a manner, advertising has common features with aesthetic perception only in the process of isolation, focusing on the image; thereafter aesthetic and advertising images differ: advertising tries to catch audience's attention with the help of strong and concentrated feelings, from here – laconism of verbal and pictorial information, which sticks in people's mind.

At present when the symbolic comes to the fore, advertising with ever increasing frequency works with images, commodity, popularity and market than with values and views. And culture is changing: the symbolic begins to dominate over the over sense-bearing. In this case image creates some kind of vacuum, and often in it is image's inkling power (Boaudrillard, 2001, p. 192).

Political advertising, in correlation with art, keeps its particularity. The main purpose of political advertising is to serve as above-the-line promotion. It should not for no particular reason cover aesthetic audience with the aesthetic feelings.

In general, political advertising is the aesthetic of personal behavior management technologies in social setting, the aesthetic of personal influence. Objects, created according to a proper aesthetic sense are much like artworks. But there is one key distinction. In consequence of intimate contact with such objects, a person should form an estimate of advertising.

It is very important to observe the changes in person's behavior after the advertising impact. He or she can only come up with his or her own opinion (Petrova, 1991).

Political advertising is not only the art of deception, but also the force of attraction and persuasion. Familiar ideologist of rationalistic advertising R. Reeves believes that artistic displays are expandable in advertising perception. Very beautiful, aesthetic advertising images are excessive and unuseful – they 'remit marketing message'. As explained by R. Reeves it is 'vampire-image', which draws attention away from primary tasks of source message. A lot of reputed ad makers emphasize: 'advertising should sell, but does not have appeal' (D. Ogilvy). This clearly distinguishes between advertising and art, challenge aesthetic aspects of advertising operation (Dyakova, 2010, p. 12).

Another researcher in the sphere of visual advertising A. Degtyarov confirms that it is possible to create correct advertising component. All the drawing tools, composition laws and forms are used during the advertising creation.

Put to good use aesthetic and art traditions in political advertising will not only improve the quality of certain specialty and make it more expressive and emotionally-colored, but also to get a direct influence on the person's values and morals.

A. Kostina says that advertising in art form reflects common factors and peculiarities of public relations, different value systems and aesthetic properties, makes up social mythology, psychology and philosophy, sets down patterns of behavior and collective consciousness, defines and perpetuates hierarchical arrangement and its correlation. Advertising aesthetics reflects general factors of aesthetic world-learning in the course of human activity (Kostina, 2003, pp. 37-38).

In the process of policy-reception advertising, emphasis is placed more and more often on the nonverbal type of police perception of electorate. More important role in the construction of political image plays a visual image of the leader rather than its ability to convince the audience of the correctness of the proposed solutions. As a result, meaningful text elements fade into the background, giving place to the ability to operate with symbols, decorated with the help of "electronic" rhetoric techniques. It is a metaphorical way of expression (speech or visual) with a help of which stable meanings of political information can be effectively conveyed. The existing power always discredits itself partially in the eyes of voters, it particularly needs an outstanding metaphor justifying its policies, while the opposition can still appeal to the common sense and the ability to reason on the part of the voters, in order to encourage them to think about the real consequences of the conducted policy. However, the opposition needs the metaphors of attractive and understandable manner of expressing its political and ideological creed because for the most of people, metaphors are only one available channel of political information.

As for the content of aesthetic communication, its general direction is formed on the basis of the political context. In the most general form the emotional charge of messages can be based on the one of two invariant values of the message — «the preservation of the existing order» or «changes» (from the experience of the US presidential campaign). This concept should be inextricably associated with the image of the candidate. His image is closely connected with the stereotypes, dominating in the public consciousness at this stage, it is made up of components such as the origin and the type of occupation, military career, age, family values. For the visual design of the image, several iconographic stamps are usually used. There are a number of standard descriptive and expressive means, which are present in the majority of campaigns regardless of the overall concept. The so-called national sym-

bols form the image. In other words, a certain combination of colours and shapes are seen as a whole, which, in its turn, is associated with patriotism, national values and statehood.

It could be said that the portraits of the candidates fulfill the function of unique trademark in the political discourse. In particular, during the last several election campaigns in Ukraine, the party/candidate sought to forcefully attract the recipients' attention, concentrating it at some recognizable element. Typically, such tactics was used by known political forces or powerful political players who just started to "unwind" their own corporate brand. No wonder that this advertising contained minimum of the meanings — and the maximum of brand and faces. Especially the party «Batktivshchyna» on its brands highlighted the most recognizable logo: a red heart on a white background with a black inscription underneath. Coloured gamut of election symbols coincides with the traditional colours of Ukrainian embroidery. And symbolism, conceived by emblem creators of Yulia Tymoshenko political bloc, created to make associations with Christianity. White colour, which became the background, means innocence and kindness. The symbol of the bloc has a style of "a check" in the ballot. In the bloc of Petro Poroshenko, in the Radical party of Oleg Lyashko, red symbolizes energy and especially attracts the attention. He is pushing for decisive action and in the combination with black increases the effect on a voter. All-Ukrainian Union "Svoboda" includes blue and yellow — colours of the Ukrainian flag. Gamma says about patriotic settings of political power.

S. Potselyuyev holds that the political process is reduced for the public — with the help of media recipient — in the contemplation of the «elected» politicians represented primarily on the TV screen. Thus, there appears an exclusive system of political «stars», who are produced in a media strictly in accordance with the general rules of dramaturgy and directing. In this sense, politics becomes a form of show business. As a result, people value in politics not how well they represent and protect their interests, but how skillfully and convincingly they play the roles in the political performance. This is the political alienation, expressed in the form of «beautiful politics» or «political theater.» This policy helps to reduce the spiritual-critical potencies of people as possible subjects of political action, to «virtualize» their social and political activity, to use it exclusively in the contemplation of political show.

## 4. CONCLUSIONS

Aesthetic expressiveness and aesthetic communication are the main methods of bringing to the consumer image (simulacrum) of the object or services and their qualities. Accordingly, the aesthetic factor is dominant in advertising because advertising performs role in society of a catalyst of social benefits not only in the choice of consumer goods but also in practical thinking and behavior, moral and aesthetic ideals of political choice.

The aesthetics of advertising aesthetics outlines the means of aesthetic expression of advertising communication and determines their impact on the subjects' actions. On the basis of the analysis of the functioning and development of the aesthetic dimensions of advertising communication as an independent phenomenon in modern culture, advertising aesthetics reveals their major modifications.

Therefore, political advertising is a form of aesthetic and political communication; it is encountered in election, addressed to electoral groups and aimed at electoral behavior perception management. Political events get aesthetic feature with the help of mass media, ad-

vertising, popular art, become legalized by virtue of word-picture and image. Being oriented at political advertising, person makes not judicious, but emotional choice, which is illogical and incoherent. That is why this topic needs follow-up researching.

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