

## ADVERTISMENT IN ENGLISH AND UZBEK LANGUAGES

*Pakirdinnova Sharofat Abdumutalovna - FSU, teacher*  
*Bozorboyeva Khusnidakhan Bahromjon kizi - FSU, Student*

## ABSTARCT

The discussion of two forms of linguistic diversity found in Uzbek and English advertising discourse is presented in this paper. The study's data came from a variety of free media sources, and some of the observations were corroborated by sociolinguistic experimental techniques. According to others, the Uzbek advertising discourse is "creolizing," or absorbing features from other linguistic systems with which it interacts on the global market scene. All linguistic levels, from lexis and visuals to pronunciation and grammar, are involved in the creolization process, which is generally viewed favorably by native Uzbek speakers. The English (British) advertising discourse is shown to avoid language mixing, but to rely instead on the regional and social variation of English and to make use of non-standard language forms, especially in the pronunciation domain.

**Key words:** market arena, *Advertising, advertisements, popular culture.*

Advertising has been examined and defined in numerous ways by academics from a variety of disciplines, including economics, linguistics, psychology, and sociology. The article reviews these definitions and suggests the definitions' authors. Also discussed were the beginnings, development, and function of advertising in the contemporary communication process. The phenomenon of advertising is essentially new to Uzbek speech. Just now, efforts are being made in this area to produce advertisements that adhere to communication and Uzbek tradition. Information regarding every part of the finished product must be provided to the customers in order to determine the position of the promotional product in the market economy and, consequently, the type of presentation to be used.. With the adoption of any proposals in the development of such and similar rules, the change in society's outlook as a result of social diachronic and synchronous situations, there is a lot of debate on the problem of classifying the advertising industry among global advertisers. Popular culture manipulates the human mind. The article analyzes the process of penetration of popular culture through advertising.<sup>1</sup> Advertising discourse is a discourse used to influence individuals based on the use of available media, which helps to convey this discourse to a particular category or to a large number of people. It is considered a type of advertisement. The publicity discourse is

<sup>1</sup> **Makalenin Künyesi:** Hoshimovna Shahobiddinova, Sh. – Abdullayev, B. (2021). "O'zbek Tilida Reklamalar". *Türk Dünyası Dil ve Edebiyat Dergisi*, 52, 443-465.

also defined as the declaration of a set of information that contributes to the description of a commodity in order to connect it to as many individuals as possible in the commercial market. Another definition of an advertising discourse is the use of spoken or written words, and a method of addressing, in order to communicate with the public and introduce it to the idea of what may have been unknown in the past [1, p229]<sup>2</sup>

Zhu Linghong in his article "The linguistic features of English advertising" maintains the fact that advertisers try to make their advertisements as effective as possible in order to attract reader's attention and to compete with many other similar advertisements. They use various linguistic devices to secure number of readers, arouse desire, induce action, and contribute towards satisfaction<sup>3</sup> Today, linguistic features of advertisements are actively studied in the linguistic, linguopragmatic and psychological aspects (V. V. Vinogradov, G. G. Pocheptsov, O. A. Lapteva, J. Catford, G. Cook N. Ryabkova). Linguistic features can be considered as lexical, syntactic and stylistic.<sup>4</sup> In order to better understand how those linguistic features are used by advertisers to affect a consumer's response to an ad, it is important to understand exactly what each feature entails.

Different suggestive influence techniques have developed throughout the industrial era in English advertising discourse. English advertising discourse includes communicative acts such as "advice", "recommendations", "warning", etc., reflecting the central role of the addresser in the communicative process, acting for the benefit of the addressee. The means of graphic variation and compositional arrangement of text elements are becoming more complicated. Rhymes and alliteration are the dominant methods of suggestive influence. In the post-industrial era, suggestive influence becomes the preeminent form of persuasion. It is used through a variety of nonverbal techniques, communicative suggestive means expressing empathy, empathy for the addressee, tactics of mental simulation, appeals to the addressee's imagination, fantasies, and dreams, as well as tactics of introducing "internalized discourse."

The study of the dynamics of the stratagem-tactical organization of the English advertising discourse is based on the discourse-forming and discourse-acquired functions, which make it possible to single out the communicative strategies inherent in it. Invariant strategies, which include self-presenting, commission, targeting and evaluative, receive a specific language design in different periods of the development of English advertising. It is noted that the dynamics of the socio-cultural circumstances of the functioning of advertising, associated with an increase in the level of economic

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<sup>2</sup> Ter-Minasova S.G. War and the world of languages and cultures: (Studies. manual). Moscow: Slovo, 2008 p. 229.

<sup>3</sup> Zhu Linghong, "The Linguistic Features of English Advertising," *Celea Journal*, Vol.29, No.1 1997 (2006): 72.

<sup>4</sup> Natalia Ryabkova, "Language Features of the Modern Russian Advertisement," *Communicative strategies of XXI*, Vol.2 (2009): 76.

development of society and, as a result, a change in the socio-psychological distance between the participants in the advertising discourse, contributes to the expansion of the repertoire of strategies: closer to the modern period, the strategy of negative politeness gradually disappears, imperative and "mitigative" strategy [Takhtarova, 2009]. The latter is compensatory in nature and arises as a means of limiting the communicative power of the addressee of advertising and mitigating the increasing impossibility.

The notion of advertising is essentially new to Uzbek speech. Just now, efforts are being made in this area to produce advertisements that adhere to communication and Uzbek tradition. Information regarding every part of the final product must be provided to the clients in order to identify the position of the promotional product in the market economy and, consequently, the style of presentation to be used. The issue of categorizing the advertising sector among international advertisers is hotly debated, especially with the acceptance of any recommendations in the creation of such and comparable laws, the change in society's viewpoint as a result of social diachronic and synchronous conditions. The human mind is manipulated by popular culture. It's critical to distinguish between oral and written discourses when discussing advertising language since their structures differ. Prosody, the pattern of pronunciation of percussive and nonpercussive, long and short syllables in speech, is important in oral advertising discourse because it allows for greater lexical and grammatical diversity. Advertising discourse that is written has unique construction characteristics. In this procedure, punctuation is crucial. The audience's impression of the rhythm of written and spoken communication is primarily influenced by the usage of punctuation and prosody. The title, primary text, and motto are the three basic structural components of advertising texts. Subtitle, inserts and frames, seals, logos, and autographs (signatures) are also utilized. Draws attention to the text with the title,. A subtitle – is a visual bridge between the title and the main text. The main text fulfills the promises of the title. The main text of an advertising message can be narrative, pictorial, or gimmicky (original); it can be written in the form of a monologue or dialogue. The final phrase-slogan should encourage the buyer to take action ("buy today", "begin travel", "call now" etc.). This is the most powerful form of a trade offer. When coming up with a slogan, you should strive to ensure that it corresponds to the General advertising theme, is short, formulated by original wordplay and contains, if possible, the name of the company. However, the most effective advertising texts are based on much more complex than it sometimes seems. In this case, the creators of texts avoid direct description of the subject of advertising, its properties, characteristics and advantages<sup>5</sup>.

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<sup>5</sup> Ter-Minasova S.G. War and the world of languages and cultures: (Studies. manual). Moscow: Slovo, 2008. P. 229.

## CONCLUSION

The analysis of linguistic diversity in Russian and English (British) advertising discourse reveals that it functions extremely differently and assumes quite distinct forms in these two cultures, probably as a result of the sociolinguistic context in each.

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