

LEXICO-SEMANTIC AND THEMATIC CHARACTERISTICS OF ADVERTISING IN UZBEKISTAN

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<https://doi.org/10.5281/zenodo.8360009>

***Abstract.** This article analyzes the research of advertising texts, their lexical-semantic and thematic features. As a result of the study of the language features of advertising texts, we found that advertising is a kind of complex and multifaceted phenomenon. In the process of development, he developed his own creative methods, which are individual and do not even obey certain patterns and stereotypes, but rely only on certain laws.*

***Keywords:** advertising, speech units, stylistic figures and tropes, lexico-semantic and thematic classification.*

INTRODUCTION

Advertising text as a unit of advertising speech is the object of research by specialists in various scientific fields. In their constant social activities, people choose and use all language means - phonetic, grammatical, lexical, phraseological units based on their needs, depending on the topic of speech and the situation. This is due to the fact that tools in our language have different forms and are synonyms. The choice of language units also requires their specific stylistic limitation in the speech process. The need to use language units in accordance with the social environment and be able to use them in advertising texts is also important for every creator of advertising texts.

Since the main purpose of advertising is to sell a product, the word "sotish" (sell) in advertising means " sotib olishga ko'ndirish"(persuade) addressee to buy. In advertising, every word serves to sell the product, so it is necessary to work on them based on high artistic and economic requirements. This responsible task is entrusted to the creator of the advertising text.

The history of advertising shows that the creator of an advertising text - a "kopireyter" (copywriter) (ingl. copy writer - copy nusxa, qo'lyozma; writer – muallif) must have the ability to put his thoughts on paper, but this skill can solve the client's problems is behind the ability to say that it can be solved .

RESEARCH METHODS

The article uses the methods of studying and analyzing documents, observation, comparison, classification and description in order to fully explain the language features of advertising texts in the Uzbek language. During the analysis, the scientific literature on advertising research conducted in the world and Uzbek linguistics was also analyzed

RESULTS AND DISCUSSION

According to the form of presentation, advertising texts are of three types: oral, written and mixed (oral-written). Advertising is a tool that provides buyers and consumers with useful information about the quality of goods and their social and psychological aspects for people. In fact, influence plays a big role in advertising. In our opinion, expressiveness is important in advertising, but it is somewhat silly to say that "reklamada mahsulotning ijtimoiy-psixologik jihatlari haqida axborot yetkazib beriladi"(advertising conveys information about the socio-psychological aspects of the product,) as the research scientist pointed out. The reason is not in the

product, but in its advertising, which serves to convey a message with a socio-psychological aspect to buyers.

Advertising uses a wide range of soothing elements such as colors, words, and even music. The study of the language features of advertising texts for the first time in world linguistics was carried out by A.Repev, N.Bardishev, V.Shyonert, K.Xopkins, D.Rozental, N.Koxtev, R.Rivz, Y.Farbi, F.Nasterenko, G.Babadjanova, Y.Zaxarova substantiated research. Later, the linguist of Uzbek linguistics N. Chinikulov in his monograph entitled «Peshlavhalarning lisoniy xususiyatlari» (Linguistic Features of advertising) showed that the linguistic features of mass communication texts were not fully disclosed, only in the studies of faqat A.Aminov, A.Madvaliev, N.Mahkamov, N.Mahmudov, about that some opinions were expressed, as well as the presence of notes in some works of Q.Sodiqov, A.Babaxanova O.Jumaev and that some characteristic features of street texts were highlighted in these works. N. Ya. Chinikulov showed by examples that although advertising is similar to advertising, there is a certain difference between them, that periodic changes depend on a certain time of the year, holidays, a certain type of product.

The advertising text is focused on certain groups with individual needs in obtaining this or that information about the product, it affects the language. In our opinion, advertising has an impact on the language, as the scientist notes. However, it is necessary to clarify how this effect occurs. That is, this influence on the internal spiritual volume of the language or on its grammatical nature? Naturally, the lexico-semantic update occurs at the language level, depending on the language in which the advertising texts are presented and how they change the language of its receipt. As a result of the introduction into another language of a concept characteristic of another reality, certain changes occur at the grammatical level of the language. For example, the famous “Snikerslan”, “Xrustimlashaylik” are both barbaric, forming occasional verbs in the Uzbek language and through it a predicate atypical for the Uzbek language. The analysis of advertising texts into linguistically different groups is important for identifying its linguistic features. The Russian linguist E.N.Serdobintsev in his book “Reklamaning tuzilishi va tili” (The Structure and Language of Advertising) divides cosmetics advertising for women into eight lexical-thematic groups as follows:

1. Expression of feelings: “*silliq teri*” (smooth skin) , “*mayin va itoatkor sochlar*” (soft and manageable hair) “*nafis parvarish*” (elegant care, weightless volume of eyelashes), “*ipakdek silliq teri*” (silky smooth skin), “*nafts mevali hid*” (elegant fruity fragrance), etc.

2. The idea of beauty (attractiveness): *jilvakor yog’du* (sparkling shine), “*sening qiyofang – sening quroling*” (your face is your weapon), “*botindagi go’zallik*” (inner beauty), “*to’yingan rang*” (rich color), beautiful face, shiny hair, etc.

3. Expression of miracles: “*xayoliy (fantastik) hidlar*” (imaginary (fantastic) smells), “*mo’jizaviy o’zgarish*” (miraculous transformation), “*orzuni taqdim etadi*” (presents a dream) etc.

4. Expression of selectivity: “*benuqson uyg’unlik*” (perfect harmony), “*noyob to’plam*” (unique collection), “*hayratlanarli chidamlilik*” (amazing durability), “*inqilobiy texnologiya*” (revolutionary technology), “*mukammal makiyaj*” (perfect makeup), “*ekskluziv formula*” (exclusive formula), “*betakror rang*” (unique color) etc.

5. Mystery, the expression of a mystery: “*yulduzlar sirlari*” (the secrets of the stars), “*Amazonka siri*” (the mystery of the Amazon) etc.

6. Representation of value: “*ko‘zni qamashtiruvchi olmos*” (dazzling diamond), “*javohir yorqinligi*” (gemstone brilliance), “*mukammal ohangning hashamati*” (the perfect tone luxury), “*qimmatbaho moylar*” (precious oils) etc.

7. Expression of appearance characteristics: “*ajinlarni kamaytirish*” (wrinkle reduction), “*hujayra yoshligi*” (cellular youth), “*yog‘li porlash*” (oily sheen) etc.

8. The expression of the true characteristics of the brand: “*o‘zgarmas lab bo‘yog‘i*” (long-lasting lipstick), “*porlash effekti*” (gloss effect).

V. Konkov, like other linguists, says: «Reklama matni an’anaviy matndan farq qiladi va u noan’anaviydir. Matn, ya’ni an’anaviy matndan farqli o‘laroq, ma’lum bir to‘plam bilan tavsiflanadigan, sifat jihatidan turlicha bo‘lgan matn belgilarini o‘z ichiga oladi» (The advertising text differs from the traditional text and is non-traditional. The text, that is, unlike the traditional text, contains text features that are characterized by a certain set and differ in quality).

The linguist D. Mamirova, in her doctoral dissertation in philological sciences “O‘zbek tilida reklama matnlarining sotsiolingvistik xususiyatlari” (Sociolinguistic features of advertising texts in the Uzbek language), characterized advertising texts, unlike traditional texts, as follows:

- the text consists of one or more sentences;
- written in either capital or lowercase letters;
- one sentence is written in one font;
- all lines are completely filled (except the first and last lines).

In addition, advertising texts differ in their forms: sound (audial), visual (visual), visual-auditory (visual-auditory) advertising.

Since the above classification is applicable only to certain types of advertising texts, in our opinion, it could not fully reflect the unique lexical-semantic and thematic features of advertising texts. We believe that if we analyze the linguistic features of advertising texts separately, then first of all they should be classified into groups according to text structure and expressive content as follows:

1) Advertising texts are classified by text structure as follows:

a) advertising equivalent to words - examples of this type of advertising are such units as words and phrases: “*Barakali texnika*” (Blessed technique) (Artel), “*Ichki ishonch*” (Inner confidence (Linex forte)), “*Orzular ro‘yobi*” (Dreams come true (“Aziza Ziy” Training Center));

b) ads equivalent to a proposal - this type of advertising can be a proposal in terms of structure, syntactic structure, content, expression of opinion: “*Otalik baxtini his et*” (Feel the happiness of fatherhood (Androgard)), “*Muza bilan siz betakror pazandasiz*” (With the Muza you are a unique cook (Muza)), “*Hatto eng o‘jar dog‘larni ham olib tashlaydi*” (Removes even the most stubborn stains (New Losk));

c) microtext advertising - this type of advertising combines the reception of several sentence structures: “*Musaffo hayot davri keldi. Shaffof. Birinchi buloq suvi*” (The era of pure life has come. Transparent. The first spring water) (“Nestlé” water), “*Yorqin hissiyotlar, yorqin ta‘m, yorqin ichimliklar. Fanta bilan yorqinroq bo‘l*” (Bright feelings, bright taste, bright drinks. Be brighter with Fanta) (Fanta), “*Ta‘m ta‘mliroq, dizayn zamonaviyroq, taassurotlar yorqinroq*” (The taste is tastier, the design is more modern, the impressions are brighter) (Ays tea)

d) advertising equivalent to macrotext (used mainly for texts of publicist-popular style).

2) Advertising texts can be divided into 2 types according to the nature of expressiveness:

a) Verbal - this type of advertising describes the product as much as possible: “*Musaffo tog‘ suvi*” (pure mountain water) (Hydrolife), “*Sizning oilangiz suvi*” (Water for your family)(Family), “*Musaffo hayot davri keldi. Shaffof. Birinchi buloq suvi*” (The era of clean life has come. Transparent. First spring water) (Nestlé);

b) Non-verbal - in this type of advertising, the product is represented by facial expressions, articulatory gestures or hand gestures instead of the words: “*Barmoq qirsillatish*” (Finger snap) (“atsefenak” drug),

3) According to the content of the expression, the advertising text is divided into the following lexico-semantic groups:

a) Advertising of perfume products:

- Shampoo: “*Uzunlik va kuch faol meva konsentrat bilan*” (length and strength with active fruit concentrate) (New Garnier fructis), “*Pantene bilan boshlangan kunim eng yaxshi kunim*” (my best day starts with Pantene) (Pantene), “*Hech narsani yashirma*” (do not hide anything) (Clear), “*Sochning tuzilishini jonlantiradi*” (revitalizes hair structure) (Elseve), “*Sochlarni qayta tiklash uchun*” (restores hair) (Syoss), “*Qayta tiklovchi lipidlar sochlarning uchlarida harakat qiladi, ularning hayotiyiligini tiklaydi*” (restoring lipids act on the ends of the hair, restoring their vitality) (L'oreal), “*Soch va terining holatini yaxshilaydi, ularni energiya va salomatlik bilan to‘ldiradi*” (improves the condition of hair and skin, filling them with energy and health) (Wella).

- Lipstick: “*Labingizda yulduz nuri*” (starlight on your lips) (Avon), “*Mening lablarim ajoyib san‘at asari*” (my lips are a beautiful work of art) (Burjua)

- Perfumes: “*Yangi gipnoz xushbo‘y hid*” (new hypnotic fragrance) (Hypnose Lancome), “*O‘ziga rom qiluvchi ifor*” (self-igniting smell) (Today . Tomorrow), “*Yangi to‘yingan xushbo‘y hid*” (fresh rich fragrance) (Giorgio Armani)

- eyelash fiber: “*Cheksiz uzun kipriklar*” (Infinitely long eyelashes) (Oriflame)

- Perfume soap: “*Go‘zallik sirini oching*” (discover the secret of beauty) (Olivia)

B) advertising of gastronomic goods:

- Drinks: “*Mo‘jizakor damlar, Hayot uchquni, O‘z ritmingni yoq*” (wonderful moments, spark of life, inclusion of your own rhythm) (Coca-Cola), “*Yorqin hissiyotlar, yorqin ta‘m, yorqin ichimliklar. Fanta bilan yorqinroq bo‘l, Apelsin zaryadi*” (bright emotions, bright taste, bright drinks. Be brighter with Fanta, orange charge) (Fanta), “*Ta‘m ta‘mliroq, dizayn zamonaviyroq, taassurotlar yorqinroq*” (more delicious taste, more modern design, more exciting impression) (Ays tea) “*Hayot uchun yangilik*” (News for life) (“Nevskoy Ice” beer), “*Har tomchida quyosh*” (Sun in every drop) (Lipton), “*Noyob yumshoq ta‘m*” (Unique soft taste) (“Nevskoy” beer), “*Musaffo tog‘ suvi*” (Pure mountain water) (Hydrolife), “*Sizning oilangiz suvi*” (Water of your family) (Family), “*Musaffo hayot davri keldi. Shaffof. Birinchi buloq suvi*” (A period of pure life has come. Transparent. The first spring water) (Nestle)

- Sweets: “*Meva ta‘mining kamalagi*” (A rainbow of fruit flavor) (Skittless), “*Yaxshi kayfiyat ulash*” (Share good mood) (Banoffy), “*Qo‘lingizda emas, og‘zingizda eriydi*” (Melts in the mouth, not in the hand) (“M&M” chocolate)

- Semi-finished products: “*Futbol Lay’s bilan mazali*” (football is better with Lay's) (“Lay's” chips), “*Mutlaqo sof va tabiiy*” (Absolutely pure and natural) (“Nestle” milk), “*Muza bilan siz betakror pazandasiz*” (With Muza you are unique cook) (Muza), “*Hammasi yaxshilikka*” (all for the goodness) (Nescafe), “*O‘z qadriyatiga ega kolbasa*” (sausage with its own value) (Andalus)

c) pharmaceutical advertising: “*Og‘riqsiz hayot*” (A painless life) (Bolnol), “*Jig‘ildon qaynashi bilan uchrashuv*” (meeting with heartburn) (Omez), “*Otalik baxtini his et*” (feel happiness of being father) (Androgard), “*Oshqozonga ko‘mak*” (Support to stomach) (Alyumag), “*Tinch bola, hotirjam ona*” (Calm child, calm mother) (Espumizan), “*Sog‘lom ichaklar, go‘zal teri*” (Healthy intestines, beautiful skin) (Laktofiltrum), “*Sog‘lom milklar, sog‘lom tishlar*” (Healthy gums, healthy teeth) (Anasep gel), “*Sizning yuragingiz nafaqat siz uchun uradi*” (Your heart beats not only for you) (Trombopol), “*Farzandingiz muvaffaqiyati uchun vitamin va minerallar*” (Vitamins and minerals for the success of your child) (Pikovit), “*Ichki ishonch*” (inner confidence) (Linex Forte), “*Sizning hazm muammoyingiz yechimi*” (Solving your digestive problems) (Kreon), “*Jig‘ildon qaynashini unut*” (forget about heartburn) (Renni)

d) Advertising of agricultural products: “*Arzon narxdagi Yevropa sifati*” (Affordable European quality) (“Suzane” wallpaper), “*Hatto eng o‘jar dog‘larni ham olib tashlaydi*” (Removes even the most persistent stains) (New Losk), “*Brilliant porlash*” (diamond glitter) (Ariel), “*Yumshoq oqartirish, oq porlaydi*” (soft bleach, white glitter) (Asiya);

e) advertising of household appliances: “*Iliq qalblar uchun sovutuvchi texnika*” (Refrigeration equipment for warm hearts) (Ishonch), “*Biznesingiz poydevori*” (The basis of your business) (“Zoje” sewing machine), “*Diqqatli va sezgir konditsioner*” (Attentive and responsive air conditioner) (Maestro LG), “*Yengil, qulay va ko‘p funksiyali*” (Lightweight, convenient and multifunctional) (“LG” phones), “*Nemis sifati, benuqson uslub*” (German quality, impeccable style) (“Bork” technique), “*Boshqarish osonroq-natija yaxshiroq*” (Easier to manage-the result is better) (“Samsung” washing machine), “*Barakali texnika*” (Blessing appliance) (Artel);

f) Clothing ads: “*O‘z buyukligingni top, chiroyli o‘ynang, shunchaki bajar*” (Find Your Greatness, Play Nice, Just Do It) (Nike), “*Orzu qilishni to‘xtat, yashashni boshla*” (Stop Dreaming, Start Living) (“Meltin Pot” Jeans);

g) Advertising related to the service sector: “*Hayotning yorqin tarafida bo‘l*” (Be on the bright side of life) (Beeline), “*Orzular ro‘yobi*” (Dreams come true) (Educational center “Aziza Ziyov”), “*Yagona tibbiy ma‘lumotlar xizmati*” (Unified medical information service) (Infomed), “*Bir lahzani to‘xtatish juda oson*” (Easy to stop a moment) (advertising company “KODAK”), “*Quyoshli sayohatlar to‘plami*” (Sunny tour package) (travel agency “Inna tour”), “*Orzuingizdagi uylar*” (Houses of your dreams) (Nest ONE), “*Butun sayyora sizning ixtiyoringizda*” (The whole planet at your disposal) (travel agency “Planet Earth”), “*Yulduzlar yoningizda*” (Near the stars) (“Xonsaroy” houses), “*Tez, sifatlil va mazali KFC va pitsalar*” (Fast, high-quality and tasty KFC and pizzas) (Yummy burger), “*Yozgi qaynoq chegirmalar*” (Hot summer discounts) (Artel).

The media is a force that has a strong influence on human consciousness, a means of prompt delivery of information. The linguistic devices used in the media are quite diverse, ranging from semantic tropes and stylistic figures to graphic landmarks based on words, phrases, sentences or whole texts and precedent events. Such a linguistic situation testifies to the diversity of linguistic devices. The combination of various language techniques for the implementation of information in the advertising text has become a common practice. To increase the expressiveness of the text, you can use not one, but several language techniques at the same time. At the phonetic level, sounds are repeated in the lexeme in various ways: alliteration, anaphora, playing homophones with homographs, playing with homophones. Among graphic styles, one can single out font selection, numeric selection, paragraph and overgraphic elements. The phenomenon of changing the meaning of words is a very common phenomenon in texts accompanied by language

manipulation techniques. Linguistic devices at the morphological level are very rare and are one of the most complex and subtle types in the language of media texts.

We can classify the advertising texts classified above depending on the type of language units for which they are used:

1) Advertising using metaphors: “*Labingizda yulduz nuri*” (Starlight on the lips) (Avon), “*Quyoshli sayohatlar to‘plami*” (Sunny tour package) (travel agency "Inna tour");

2) Advertising using epithets: “*Yumshoq teri va yorqin hislar*” (Gentle skin and radiant feelings) (“Timoti” shower gel), “*Mo‘jizakor damlar*” (Wonderful moments) (Coca-Cola), “*Og‘riqsiz hayot*” (Painless life) (Bolnol);

3) Advertising using buzzwords: “*Yengil, qulay va ko‘p funksiyali*” (Lightweight, convenient and multifunctional) (“LG” phones), “*Yetakchi, ishonchli, innovatsion*” (Advanced, reliable, innovative) (Beeline);

4) Advertisements with comparing: “*Boshqarish osonroq-natija yaxshiroq*” (Easier to manage - better result) (“Samsung” washing machine), “*Minimal o‘lchamlar – maksimal imkoniyatlar*” (Minimum dimensions - maximum possibilities) (“Samsung” phones);

5) Advertising through anthroponyms: “*Coco Chanel. Mademoiselle. Chanel*” (Coco Chanel, Mademoiselle. Perfume advertisement), “*Julyettada to‘pponcha bor*” (Juliet has a gun) perfume advertisement, “*Uolt Disney galstuklari*” (*The Walt Disney Ties*), “*Germesning sayohatlari*”, (*Voyage d’Hermes*) Perfume . “*McDonald’s - bu menga yoqadigan narsa*” (*MacDonald’s. I’m loving*).

Conclusion

In conclusion, as a result of the study of the linguistic features of advertising texts, we found that advertising is a kind of complex and multifaceted phenomenon. In the process of development, he developed his own creative methods, which are individual and do not even obey certain patterns and stereotypes, but rely only on certain laws. The purpose of advertising is to create a recognizable image for the consumer that distinguishes the product from other analogues. In most cases, it seems that it exists only in words. That is why the language of advertising is rich in means of artistic expression and other creative solutions.

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