

## THE FEATURES OF ADVERTISING DISCOURSE

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**Annotation.** *The aim of this article is to determine the key parameters of advertising discourse, without which its essence cannot be adequately understood. The empirical material consists of advertisements for over-the-counter medical products published in contemporary German magazines aimed at different social groups. The type of discourse under consideration is an integral element of modern reality and can be viewed as part of the culture that promotes an idealized lifestyle.*

**Key words:** *discourse, media discourse, manipulative influence, informative function, cultural discourse, entertainment discourse, anthropocentric paradigm, visual sequence.*

## ОСОБЕННОСТИ РЕКЛАМНОГО ДИСКУРСА

**Аннотация.** *Цель настоящей статьи заключается в определении ключевых параметров рекламного дискурса, без раскрытия которых невозможно адекватно понять его сущность. В качестве эмпирического материала использованы рекламные тексты безрецептурных медицинских препаратов, опубликованные в современных немецких журналах, ориентированных на различные социальные группы. Рассматриваемый тип дискурса является неотъемлемым элементом современной действительности и может быть осмыслен как часть культуры, в рамках которой транслируется идеализированный образ жизни.*

**Ключевые слова:** *дискурс, медийный дискурс, манипулятивное влияние, информационная функция, культурный дискурс, развлекательный дискурс, антропоцентрическая парадигма, визуальная последовательность.*

Discourse is a multifaceted communicative phenomenon that encompasses not only the text itself but also various linguistic and extralinguistic elements – such as ideas, world knowledge, goals, and attitudes of the participants – which are essential for text comprehension. The concept of “discourse” has become one of the most frequently used terms in linguistics. The American linguist Z. Harris first introduced this term in his 1952 article “Discourse Analysis.” Over the past two decades, the full meaning and scope of “discourse” have gained widespread recognition in linguistic studies.

Undoubtedly, to unravel the nature of advertising discourse, it seems necessary to first examine the concept of discourse in general, and also to note that

it is one of the subtypes of media discourse, conditioned by the social needs of society. Within media discourse, several subtypes are distinguished using criteria such as intention, communication channel, and sphere of communication. For example, using intention, we distinguish between journalistic, entertainment, and advertising discourses; based on the communication channel, we distinguish between newspaper, magazine, online, and TV discourses. Based on the sphere of communication, topic, and content, we distinguish, for example, news, business, economic, medical, environmental, political, popular science, cultural and entertainment, and sports discourses.[1]

According to linguist A. Paradaev, discourse represents the interactive process by which speakers and listeners employ linguistic and non-linguistic strategies in whatever form or style they find most effective for sharing ideas and influencing one another. Thus, discourse is an active process and a form of human activity, involving the integration of numerous linguistic and extralinguistic factors working together toward a shared purpose. Another interpretation traces the term back to the Latin *discursus*, meaning “discussion.” In this sense, it denotes rational or reasoned knowledge—knowledge attained through dialogue and logical argumentation, as opposed to that gained through emotion or intuition. In simpler terms, this definition highlights discourse as discussion or conversation.[2] In Uzbek linguistics, special research on discourse was conducted by linguist Sh. Safarov, who made significant observations regarding the relationship between text and discourse. He argued that since both text and discourse stem from human linguistic activity, distinguishing between them merely by external or formal features such as their “oral” or “written” forms is insufficient. Safarov emphasized that it is difficult to regard one as a physical or material phenomenon and the other as something immaterial, because both represent the tangible results of productive linguistic activity.

He further explained that the communicative content intentionally conveyed by the speaker and the informational content perceived by the listener—though formed independently of the speaker’s intent—do not contradict one another. Instead, they interact and merge, creating a unified factor that enhances communicative effectiveness.[3] This harmony between communicative and informational meanings ensures the wholeness, or macro-unity, of the communication system. In modern linguistic theory, this integrity is now recognized as a distinctive feature of discourse.

Y. S. Kubryakova points out that, in contemporary linguistics, there is still no universally accepted definition of discourse.[4] Advertising, meanwhile, is viewed as a highly complex and multifaceted phenomenon. It occupies an intermediate

position among various professional domains, encompassing multiple fields and drawing interest from specialists in diverse areas.

According to F. Kotler, advertising can be described as a paid, non-personal form of communication that conveys information on behalf of an identifiable sponsor.[5] Similarly, researchers I. A. Golman and N. S. Dobrobabenko define advertising as any non-personal means of presenting and promoting commercial ideas, goods, or services, funded by a clearly identified advertiser.[6]

Scholars classify advertising into various types based on different criteria. F. Kotler, for instance, categorizes advertising according to its objectives and identifies the following types: authoritative, brand, classified, sales, and explanatory or promotional advertising. Foreign researchers also recognize a range of advertising forms, [7] including brand advertising, trade and retail advertising, political advertising, catalog advertising, institutional (or corporate) advertising, social advertising, and interactive advertising. The authors of the study “Language of Advertising” propose another classification, dividing advertising into commercial and non-commercial categories. Commercial advertising, in turn, can be subdivided into image, industrial, and consumer advertising. In contemporary Russian linguistic usage, the term advertising encompasses the combined meanings of both product and activity, referring to:

1. the actual advertising text (current advertisement);
2. a particular genre or subgenre of advertising (e.g., television or political advertising); and
3. the overall practice or activity of advertising itself.

The genre-specific nature of advertising is determined by both the method of delivering the message and the intended purpose of constructing the advertising text. Within the context of advertising communication, the text functions as a foundation for defining the broader concept of advertising discourse. As A. A. Kibrik observed, the notion of text encompasses more than speech, since discourse represents both the process of speech and linguistic activity, with the text being its tangible outcome.[8] World knowledge is organized systematically and is inseparably linked with linguistic expression. Discourse, as a dynamic process, reflects how surrounding phenomena are predicatively represented through language in real time. Media texts serve as vivid examples of discourse – they are inherently dynamic, contemporary, and interpreted by audiences within the context of unfolding events. Advertising texts possess unique features: many include verbal and audiovisual components. These elements often vary in form and content, lacking a fixed structural pattern, yet they are perceived by consumers as a unified whole that integrates both written and spoken expressions.

Linguist S. Y. Tyurina defines creolized texts as those that incorporate not only verbal elements but also additional means of communication, such as visual components (e.g., drawings or photographs) and semiotic codes like color or typography. The structure of such texts is composed of two distinct parts: a verbal component (linguistic or speech-based) and a non-verbal component, which belongs to sign systems other than natural language. In advertising discourse, the inclusion of non-verbal elements is generally regarded as an essential feature of a complete and effective text.[9]

The text component of an advertisement conveys its central message. Its primary function is to capture attention through the presentation of the product, evoke interest in potential customers, and persuade them to make a purchase. Structurally, advertising texts typically consist of several key elements: the headline, main text, and slogan, as well as additional components such as subtitles, frames, stamps, logos, and signatures. The headline often encapsulates the core meaning and intent of the advertising discourse. The main body of the advertisement may be presented in various forms—a monologue, a dialogue, a narrative, or even a visual sequence. For instance, in the L'Oréal Paris shampoo advertisement featuring the slogan "You deserve more," a famous European model and actress communicates through her actions that the secret behind her healthy, shiny hair is the use of L'Oréal's product. The underlying presupposition within this discourse can be interpreted as: although the shampoo may be costly, every woman deserves the right to beauty. This illustrates the primary objective of advertising discourse—to convey implicit meanings using expressions that resonate most effectively with the target audience. Structurally, advertising discourse can be divided into three main parts: introduction, main section, and conclusion. In the introductory segment, the advertiser familiarizes the consumer with the topic, particularly when the audience lacks prior knowledge of the subject. Such introductions are especially important in advertisements for products like medicines, water filtration systems, or financial consulting services.[10]

When an advertisement aims to promote a company, its discourse should be concise and direct, immediately highlighting the company's market position, years of operation, and notable achievements. The central section of the advertisement constitutes the core of the commercial proposal, emphasizing the key advantages of the offered product or service. Since advertising texts often do not inherently capture the consumer's interest, this part should focus on convincing the audience through logical reasoning and illustrative examples that the product genuinely meets their needs and provides tangible benefits. In the concluding section, the consumer is prompted to take immediate action through a persuasive slogan or call to action—phrases such as "buy today" or "call now." This serves as the most

prominent and motivating element of the sales message. The creation of a slogan must align with the overall message of the advertisement, remain concise, and feature original wording crafted by a specialist. This process can be illustrated through the example “You deserve happiness” (for Planbaby products Sperolin and Mammolin). The introductory section of this advertisement provides information about the composition, benefits, and results of these products, highlighting issues related to infertility and the previous lack of effective medical solutions. The main section features testimonials from families who were able to have children after five, eight, or even ten years of using the product, sharing their personal experiences.

The final stage concludes with the slogan “You deserve happiness” (Planbaby products Sperolin and Mammolin), encapsulating the essence of the advertisement. The integration of these three parts ensures a comprehensive expression of the advertising discourse.

In most cases, advertisements do not communicate their messages directly but instead evoke trust and persuasion in consumers through implied or hidden meanings. For instance, consider a soap advertisement with the slogan “This soap will reveal your beauty secret.” Here, the implicature—an indirect, pragmatic meaning—is employed. The underlying message suggests that the buyer is already beautiful, that beauty lies within her, and that the product merely helps reveal it. Such an approach allows the consumer to feel personally complimented and confident. Another example is “Now you can also choose real quality.” This statement relies on presupposition, implying that the consumer previously lacked access to true quality and that the product now offers a new opportunity. The meaning presupposes an earlier condition accepted as true, thereby establishing a contrast between the past and present. From the illocutionary perspective (the meaning derived from the advertiser’s intention), the advertisement does not explicitly command the consumer to buy but rather encourages action through suggestive, motivational phrasing—such as “Act today!” or “Don’t miss this opportunity!” Although structured like imperatives, these expressions function as persuasive appeals within the discourse. Deictic meaning—context-dependent reference—is also a distinctive feature of advertising, commonly expressed through pronouns and adverbs like “you,” “now,” and “here.” Examples include “Just for you!” “Buy today!” and “Here you are!” Such contextual references personalize the message and reinforce immediacy, thereby enhancing the advertisement’s persuasive effect.

Research indicates that advertising—including that for over-the-counter medication—serves not only an informative function but also exerts a certain degree of manipulative influence on its audience. Advertisers, to varying extents,

consciously aim to address the needs and preferences of consumers distinguished by social status, age, or gender. Linguistic studies observe that, within the framework of the anthropocentric paradigm—shaped by the philosophical and scientific postulates of the modern era—there is a shift toward a broader interpretation of the nature of media texts. This approach brings the functional and communicative-pragmatic aspects of such texts to the forefront of analysis [11]. In general, the anthropocentric perspective applied to the analyzed material involves examining advertising through the processes of its creation, perception, and influence on the recipients.

Conclusion. Ultimately, when creating advertising texts, authors employ both linguistic and non-linguistic strategies to achieve the most effective influence on the target audience. The central task in product advertising is to embed the communicative goal within the presuppositions of the discourse, thereby enhancing consumer interest and demand for the promoted product.

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