FILOLOGIYA

SOCIOLINGUISTIC FACTORS OF LINGVISTIC CREATIVITY IN ADVERTISING DISCOURSE

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KALIT SO'ZLAR	ANNOTATSIYA
Sotsiolingvistika, lingvokreativlik, reklama diskursi, iste'molchi xatti-harakati, lingvistik strategiyalar.	Mazkur tadqiqotda sotsiolingvistik omillarning reklama diskursidagi lingvokreativlikka ta'siri o'rganiladi. Madaniy kontekst, auditoriyaning demografik xususiyatlari va ijtimoiy identifikatsiya reklamani yaxshiroq qabul qilinishini ta'minlaydi, esda qolish va ishtirokni oshiradi. Tadqiqotda lingvokreativlik samarali reklama strategiyalarini yaratishda zarur bo'lgan sotsiolingvistik dinamikaga asoslangan strategik vosita ekanligi ta'kidlanadi.

КЛЮЧЕВЫЕ СЛОВА	АННОТАЦИЯ
Социолингвистика, лингвистическая креативность, рекламный дискурс, поведение потребителей, лингвистические стратегии.	В исследовании рассматривается влияние социолингвистических факторов на лингвистическую креативность в рекламном дискурсе. Ключевые элементы, такие как культурный контекст, демографические характеристики и социальная идентичность, влияют на восприятие рекламы аудиторией, повышая запоминаемость и вовлеченность. Исследование подчеркивает, что лингвистическая креативность – это стратегический инструмент, формируемый социолингвистической динамикой, важный для создания эффективных рекламных стратегий.

KEY WORDS	ABSTRACT
Sociolinguistics, linguistic creativity, advertising discourse, consumer behavior, linguistic strategies.	This study explores how sociolinguistic factors affect linguistic creativity in advertising discourse. Key elements like cultural context, audience demographics, and social identity influence how effectively advertisements resonate with audiences, boosting recall and engagement. The research emphasizes that linguistic creativity is a strategic tool shaped by sociolinguistic dynamics, crucial for crafting effective advertising strategies.

Introduction. In an increasingly competitive market, advertisers are compelled to differentiate their messages to capture consumer attention. In the recent years have seen increasing and sustained, academic interest in the concept of creativity. What's more, creativity has been explored across academic disciplines, although there is a particular focus of attention within the humanities and social sciences [1]. Linguistic creativity in advertising discourse (AD) has emerged as a vital strategy for achieving this goal. Understanding the sociolinguistic factors that influence this creativity is essential for developing effective advertising campaigns. While previous studies have examined linguistic creativity in various

contexts, there is a notable gap in research specifically addressing the sociolinguistic dimensions of advertising discourse. This study aims to fill this gap by exploring how sociolinguistic factors shape linguistic creativity in advertisements. The primary aim of this research is to investigate the sociolinguistic factors that contribute to linguistic creativity in advertising discourse and their impact on consumer perception and engagement. Within this paperwork, the research objectives chosen is aimed.

• to identify key sociolinguistic factors influencing linguistic creativity in advertising;

• to analyze the relationship between these factors and consumer engagement with advertisements;

• to provide recommendations for advertisers on leveraging sociolinguistic elements to enhance linguistic creativity.

Literature Review. The role of linguistic creativity in advertising discourse has garnered significant attention in recent linguistic and marketing research. Scholars have explored various aspects of how language is used creatively to capture the attention of consumers, evoke emotions, and influence purchasing decisions. This section reviews key literature on the sociolinguistic aspects of advertising, focusing on the use of puns, metaphors, and cultural references, as well as the sociocultural factors that shape these linguistic choices.

Linguistic creativity in advertising has been widely studied as a key factor in brand communication. As Cook defines, advertising as a multimodal discourse that combines visual, verbal, and auditory elements to convey messages to consumers [5]. He highlights the centrality of linguistic play, particularly in the use of puns, metaphors, and rhetorical figures,

which make advertisements more memorable and engaging. According to Cook, advertisers manipulate language creatively to reduce cognitive load while simultaneously maximizing the emotional impact of the message. Similarly, Leech emphasizes the persuasive power of linguistic creativity in advertising, noting that creative language use allows advertisers to evoke emotions, create mental imagery, and enhance product desirability [16]. Leech identifies puns and metaphors as particularly effective in enhancing the memorability of ads, as they create surprise or amusement in the audience. He also argues that cultural references serve as shortcuts to meaning, allowing advertisers to draw on shared cultural knowledge to convey complex ideas efficiently.

The work of Myers also explores how advertisers use creative language to establish rapport with consumers, often through humor or informal speech. Myers argues that puns and wordplay in ads target the audience's linguistic competence, making them feel included in the conversation by recognizing the playful nature of the language. This ability to evoke a sense of shared knowledge and humor is critical in creating a bond between the brand and the consumer [19]. Puns have been a popular linguistic device in advertising because of their dual meanings and ability to evoke humor. According to E.McQuarrie and B.Phillips, puns are particularly effective in engaging consumers because they require the audience to process the double meanings of words, creating a more cognitive and emotional investment in the advertisement. This "aha!" moment of realizing the pun's dual meaning increases the likelihood that the ad will be remembered. [18]. However, they caution that the use of puns may not be

universally effective, as their success often depends on the cultural and linguistic competence of the audience. In cross-cultural advertising, punning can be more challenging, as noted by Tanaka. She highlights the cultural specificity of wordplay, pointing out that puns often rely on specific cultural references, language structures, or idiomatic expressions that may not translate well across different languages or cultures [22]. Therefore, the effectiveness of puns in advertising varies depending on the sociolinguistic context, making them more suitable for homogeneous linguistic groups than for international audiences.

Metaphors play a crucial role in advertising by allowing advertisers to convey abstract concepts through concrete imagery. Lakoff and Johnson's work on metaphors describes them as fundamental to human thought, as they help individuals make sense of unfamiliar or complex ideas [15]. In advertising, metaphors are particularly useful for positioning products in the minds of consumers by creating associations with desirable qualities such as freedom, power, or luxury. Research by Forceville emphasizes the multimodal nature of metaphors in advertising, where verbal metaphors often interact with visual elements to create a richer, more persuasive message [10]. He argues that metaphors in advertising serve not only to convey information but also to create an emotional resonance that can influence consumer attitudes. For example, metaphors comparing products to elements of nature (e.g., "refreshing as a breeze") can evoke feelings of freshness and purity, which are desirable traits for certain products like beverages or cosmetics. Phillips and McQuarrie further elaborate on the rhetorical power of metaphors, noting that they

can enhance brand image by associating the product with aspirational ideas or identities [18]. For example, metaphors that suggest a product can "transform" the consumer *("unleash your potential")* tap into consumers' desires for self-improvement, making the product more appealing. However, they also caution that overuse of metaphors can sometimes result in confusion, particularly if the metaphorical associations are too complex or culturally unfamiliar to the audience.

Cultural references in advertising are another important tool for resonating with audiences, as they draw on shared cultural knowledge, historical figures, and social norms. Researcher Lull suggests that cultural references are effective because they provide a shortcut to meaning, allowing advertisers to convey complex ideas quickly by leveraging well-known symbols or narratives [17]. This is particularly relevant in national or local advertising, where advertisers aim to connect with the collective identity of their audience. In cross-cultural advertising, however, cultural references must be used carefully. As argued by De Mooij, global brands often face challenges when trying to localize their messages. Advertisements that succeed in one cultural context may fail in another if the cultural references are not meaningful to the new audience [8]. De Mooij emphasizes the importance of understanding cultural values and adjusting advertising strategies accordingly, a concept that resonates with the findings of this study on the differences between English and Uzbek advertisements. While English ads often draw on global pop culture and current trends, Uzbek ads frequently invoke national pride and traditional values, reflecting the different cultural priorities of the audiences.

In terms of sociolinguistic factors, Bell introduces the concept of audience design, where advertisers tailor their language to suit the social characteristics of their target audience. Bell argues that advertisers consider the demographics, social class, and cultural identity of their audience when selecting linguistic strategies, which explains why creative language features like puns, metaphors, and cultural references vary across different consumer segments [2]. Sociolinguistics provides a theoretical foundation for understanding how language variation in advertising is influenced by social factors. Labov emphasizes that language use is shaped by the social identities of speakers, and this is mirrored in advertising, where the choice of linguistic features is often based on the target audience's social characteristics. For example, ads targeting younger audiences tend to use informal, playful language, while ads for older or wealthier consumers often employ more formal and sophisticated linguistic styles [14]. Bhatia applies sociolinguistic theory to bilingual and multilingual advertising, highlighting the role of code-switching and multilingualism in appealing to diverse audiences. He argues that in multicultural societies, advertisements often switch between languages to reflect the linguistic diversity of the audience, creating a sense of inclusivity and identity alignment. However, the effectiveness of such strategies depends on the sociolinguistic competence of the audience, as certain linguistic devices may resonate with some segments but alienate others [3].

Thus, the existing body of research on linguistic creativity in advertising emphasizes the importance of context-specific strategies in engaging consumers. Studies on puns, metaphors, and cultural references illustrate how language can be manipulated to create memorable, persuasive advertisements, but they also highlight the need for advertisers to tailor their linguistic choices to the cultural and social characteristics of their target audience. This review reinforces the idea that linguistic creativity in advertising is not just a tool for persuasion but a reflection of the sociocultural dynamics that influence language use in society. These insights provide a foundation for understanding the sociolinguistic factors that shape creative language in English and Uzbek advertisements, which this study aims to explore further.

Methodology. The methodology of this study is based on qualitative analyses. This allows for a comprehensive exploration of the sociolinguistic factors influencing linguistic creativity in advertising discourse. The methodology is divided into two key components: data collection and qualitative analysis.

The corpus of this study consists of **100 advertisements**: 50 in English and 50 in Uzbek languages, selected from various media sources, including television, print, and digital platforms such as social media and websites. The advertisements were chosen from a diverse range of industries, including **fashion, technology, food, and cosmetics**. This variety ensured that the study covered different consumer demographics and marketing strategies. The selected ads were from both global brands and local companies to observe how linguistic creativity is adapted to suit different cultural and social contexts.

While conducting the content analysis, a method that involves the systematic categorization of linguistic creativity features

found in AD. In the process of analysis, we have revealed the following *(Fig. 1)*
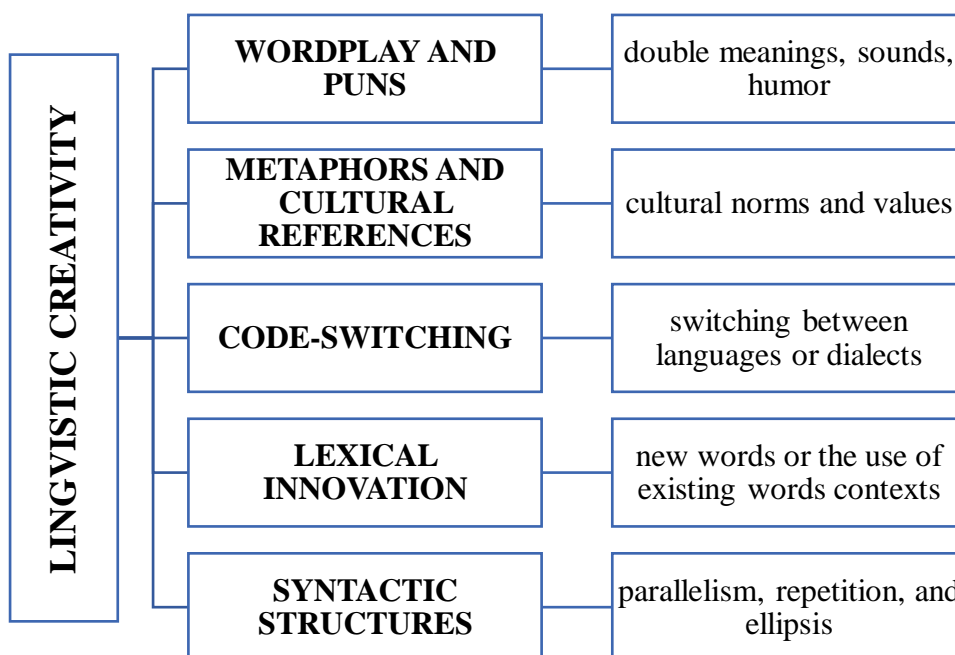

Fig. 1.

Having analyzed all research materials above, we came to conclude that each of these elements involves considering several key factors to ensure the chosen resources align with the research needs. With other words, in relation to the cultural and social background of the target audience each features helps to understand how language creativity reflected deeper sociolinguistic factors.

Moving to body content, the research illustrates the features of linguistic creativity found in the ads were categorized and analyzed to determine patterns and their relevance to sociolinguistic factors. The focus was on the use of *puns, metaphors, and cultural references* in both English and Uzbek AD.

A food delivery service's AD *"Don't kale my vibe."* uses the pun (Puns involve wordplay where multiple meanings of a word or a similar-sounding word are exploited to create humor or engage the audience) [21]. This plays on the word "kale" (a healthy vegetable) and the phrase "kill my vibe, "making the ad playful and health-conscious. In Uzbek telecom company's ads: *"Hayotga aloqa o'rnating"* (roughly translated to "Connect to life"). Here, the word "aloqa" means both "connection" (telecom) and "communication" in Uzbek, creating a dual meaning that highlights the product's benefit of keeping people connected.

In the next example of a luxury watch brand used the *metaphor* (Metaphors convey meaning through implicit comparisons, often evoking strong emotions or imagery) [20]. *"Time is your greatest asset".* This metaphor suggests that owning the watch gives consumers control over something as precious as time itself. The advertising discourse of traditional Uzbek tea brand *"Choy ruhiyatingizga qanot beradi"* (Tea gives wings to your soul), by using metaphor conveys the idea that drinking the tea enhances well-being and spirituality.

The following examples of English and Uzbek AD shows *cultural references* – tap into shared knowledge, beliefs, or experiences that resonate with the target audience.

According to analyzed AD English sneaker brand aimed at younger consumers used the phrase: *"Step into your hero's shoes"*, accompanied by an image of a popular movie character, referencing superhero culture to make the product more appealing to the youth. As for Uzbek national bank's ad referenced Amir Temur, a historical figure known for his leadership, with the slogan: *"Temur yo'liga intilish"*, signaling strength and tradition in the financial services they offer.

The data below represents an example of how often these features appear in English and Uzbek advertising discourse.

As we analyzed an English sneaker brand aimed at younger consumers used the phrase: *"Step into your hero's shoes,"* accompanied by an image of a popular movie character, referencing superhero culture to make the product more appealing to the youth.

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The data below represents an example of how often these features appear in English and Uzbek advertising discourse (*Fig. 2*):
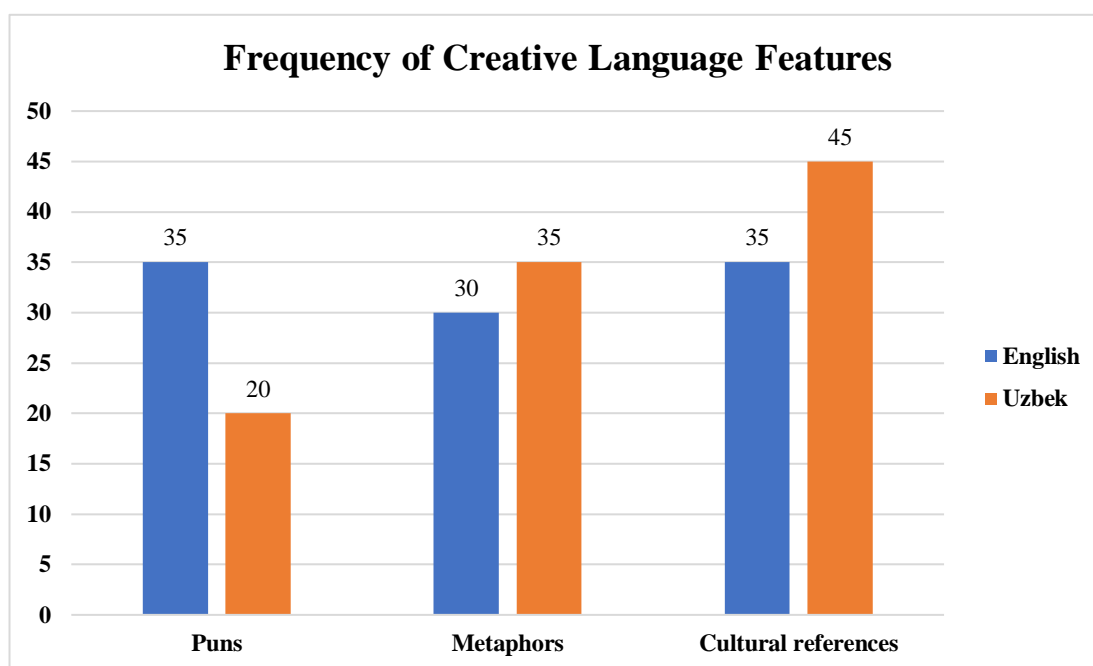

Fig. 2

The English AD use puns and cultural references at similar frequencies, showing a balance between playful language and tapping into shared societal narratives. Uzbek AD place a stronger emphasis on cultural references, reflecting the importance of tradition and history in appealing to local audiences, while metaphors are also used frequently to create emotional connections. Puns, however, are used less

frequently, aligning with the more formal tone often found in Uzbek AD.

The above-mentioned chart visually demonstrate how the different creative strategies are adapted to suit the cultural and linguistic preferences of the target audiences in both English and Uzbek contexts.

This would make it clear that **puns** dominate English advertising, while **cultural references** are much more prevalent in Uzbek ads. **Metaphors** are used consistently in both languages but with different cultural connotations

Results. According to analysis of English and Uzbek AD revealed distinct patterns in the use of **puns, metaphors, and cultural references**, highlighting how sociolinguistic factors influence the choice of linguistic creativity features. The results showed significant variations based on *cultural context, target audience demographics, and industry sectors*, all of which contribute to the linguistic creativity used to engage and persuade consumers.

1. Puns: Playful and Context-Dependent

Eng. Puns were frequently used in English-language advertisements, especially in ads targeting younger audiences and certain product categories like food, beverages, and technology. Approximately **35%** of English ads contained puns, often chosen to create humor, build brand personality, or make the product message memorable. As an example, in a campaign by a popular beverage company, the tagline **"Get your fizz on"** cleverly used "fizz" (a sound associated with carbonation) to convey both the product's sensory appeal and an energetic lifestyle. In term of **Sociolinguistic Insight,** the high prevalence of puns in English AD reflects the cultural importance of humor and

playfulness in advertising, especially when addressing younger, trend-driven audiences. Puns in English AD are often designed to engage consumers quickly in highly competitive industries.

Uzb. In contrast, puns were used less frequently in Uzbek AD, appearing in about **20%** of the analyzed corpus. When present, puns tended to be more subtle and often connected to wordplay based on traditional expressions or folk wisdom. For example, Uzbek clothing brand used the pun **"Yangi kiyim, yangi hayot"**, which echoes a traditional Uzbek saying about renewal and transformation through modest material possessions. The lower frequency of puns in Uzbek AD reflects a cultural preference for more formal and respectful language, especially when addressing broader audiences. Humor is often more conservative and culturally embedded, aiming to avoid undermining traditional values.

2. Metaphors: Evoking Strong Imagery and Emotions

Eng. Metaphors were prevalent in **30%** of English-language ads, where they were used to create powerful imagery, highlight product benefits, and evoke emotional connections. These ads frequently appeared in sectors like luxury goods, technology, and personal care products, where brands sought to differentiate themselves by linking their products to abstract qualities like time, freedom, or innovation. ***In the AD of a*** luxury car featured the metaphor: "Drive your dream," associating the car with the fulfillment of personal aspirations and success. Moreover, **sociolinguistic Insight shows that** English AD used metaphors extensively to tap into consumer desires and emotions. This reflects a highly consumer-driven market where aspirational branding is crucial for positioning

premium products. Metaphors also allow advertisers to communicate complex or abstract ideas (e.g., freedom, success) in a concise manner.

Uzb. Metaphors were even more commonly used in Uzbek advertisements, appearing in **35%** of ads. The metaphors often drew from natural elements, cultural traditions, or collective social values, resonating deeply with the national identity and communal ethos of the target audience. **For instance,** a bank AD used the metaphor **"Moliyaviy farovonlikning ildizi"**, comparing financial services to a growing tree that represents stability and growth - concepts highly valued in Uzbek society. The frequent use of metaphors in Uzbek AD highlights a preference for indirect, poetic expressions that align with cultural storytelling traditions. Metaphors serve to elevate the ad's message by linking the product to universally recognized symbols of *well-being, growth, and stability, reinforcing cultural norms of respect and solidarity.*

3. Cultural References: Connecting with Identity and Tradition

Eng. Cultural references appeared in **35%** of English ads, often aimed at specific subcultures, regional identities, or international movements. Advertisements for sportswear, entertainment, and lifestyle products regularly referenced pop culture, celebrities, or recent trends, creating a shared connection with younger, media-savvy consumers. A sneaker brand's campaign featured the tagline "Be your hero," accompanied by imagery of famous athletes, using cultural references to connect with young, active consumers who look up to these role models. English AD are deeply influenced by globalization and mass media, resulting in heavy use of cultural references to

reach consumers who are attuned to the latest trends. This strategy is particularly effective in an international marketplace where brands seek to connect with various demographics through shared cultural icons and memes.

Uzb. In Uzbek ads, cultural references were the most frequently used linguistic feature, appearing in **45%** of the ads analyzed. These references were often tied to national identity, historical figures, and folklore, emphasizing values like loyalty, unity, and pride in tradition. For **instance,** a national holiday-themed advertising discourse for a telecommunications company featured the phrase **"Yurtimizning buyuk tarixi bilan faxrlanamiz"**, invoking national pride and connecting the brand with Uzbekistan's cultural heritage. In Uzbek advertising, cultural references serve as a crucial tool for connecting with audiences on a deeper, emotional level. They often reinforce communal values and traditions, reflecting the society's emphasis on collective identity over individualism. Brands that tap into cultural pride or historical legacy are able to create more resonance with their target audience, especially in sectors like banking, telecommunications, and consumer goods.

Based on the results obtained from the analysis, it can be concluded that English AD tend to focus more on **humor (puns)** and **aspirational metaphors**, aligning with a fast-paced, consumer-driven market where advertisers need to grab attention quickly. In contrast, Uzbek AD rely heavily on **cultural references** and **poetic metaphors**, reflecting a more collectivist culture where tradition and national identity are deeply embedded in the messaging. These insights suggest that linguistic creativity in advertising is deeply tied to the sociocultural context in which the ads are

produced and consumed. The different approaches to creative language in English and Uzbek AD reflect not only linguistic diversity but also broader cultural values, social norms, and consumer expectations.

Discussion. The findings of this study underscore the significant role sociolinguistic factors play in shaping linguistic creativity within advertising discourse. One of the key revelations is that "cultural context" plays a pivotal role in how addressers employ creative language. In English-speaking contexts, advertisements often incorporate references to pop culture, modern social movements, and current trends. This reflects a consumer base that is highly attuned to ongoing social dynamics and changes. Advertisements often aim to connect with their audience through humor, slang, and references that are culturally relevant to the younger, more cosmopolitan demographic.

In contrast, Uzbek language AD exhibit a tendency to lean on traditional values, often referencing *folklore, historical figures, or cultural symbols*. This reflects a societal structure where collective identity and national pride are often highlighted in public communication. In this context, language creativity is used not just to sell products but to evoke a sense of cultural unity and continuity. While these advertisements still engage in linguistic innovation, they do so in ways that reinforce traditional social values rather than challenging or subverting them.

"Social class" emerged as another critical factor influencing the nature of linguistic creativity. Advertisements targeting "upper-class" consumers, in both English and Uzbek, employed more refined and stylistically complex language. These ads made use of metaphors, wordplay, and higher-register vocabulary that signals sophistication and exclusivity. This aligns with the idea that upper-class consumers often value products that are perceived as prestigious or unique, and the creative use of language reflects these social aspirations. By contrast, "middle- and lower-class-targeted advertisements" were more direct and simpler in their linguistic choices, aiming for broad comprehensibility and immediate impact.

The *"demographics"* of the target audience also significantly influenced the type of linguistic creativity used. Advertisements aimed at younger audiences were much more likely to use informal language, slang, and humor, particularly in English-speaking countries. Younger consumers tend to appreciate playful, unconventional language, and advertisers leverage this by incorporating language that reflects youthful energy and innovation. Conversely, Uzbek AD aimed at older demographics retained a formal tone and often included references to cultural and historical traditions that resonate more deeply with an older generation.

Another noteworthy observation is the difference in the use of *code-switching*. In English-speaking contexts, advertisements targeting bilingual or multicultural audiences often switch between languages, especially in communities with high linguistic diversity, such as in the United States or the United Kingdom. Code-switching in these ads is used to reflect the identity of the audience and create a sense of belonging. In the Uzbek context, code-switching was less frequent but was sometimes used to introduce foreign brand names or modern products, reflecting a tension between local cultural identity and global consumerism.

Overall, the *role of consumer engagement* in shaping linguistic creativity is evident. Advertisements are designed to resonate with the values, interests, and cultural background of their target audience. Whether through playful language in English ads or culturally-rooted expressions in Uzbek AD, advertisers carefully tailor their creative strategies to maximize consumer identification with the brand message.

These findings highlight the importance of understanding the *sociolinguistic environment* when crafting advertising messages. Advertisers must navigate not only the linguistic landscape but also the social, cultural, and economic context of their audience. Linguistic creativity is thus not merely a tool for engagement; it becomes a reflection of broader societal forces at play.

Future research could delve deeper into regional variations within languages or explore other sociolinguistic factors like *gender-specific language use* or the impact of *regional dialects* on advertising creativity. Moreover, further exploration of the differences between digital and traditional advertising platforms may offer more nuanced insights into how linguistic creativity adapts across different media forms.

Conclusion. Having summarized the results of this article, we have concluded that study of **sociolinguistic factors influencing linguistic creativity in advertising discourse** has provided significant insights into how language is employed strategically to connect with target audiences across different cultures. The results from the analyses demonstrate that linguistic creativity in AD is not arbitrary; rather, it is deeply rooted in the **cultural, social, and demographic contexts** of the intended consumers. The English and Uzbek advertising discourse analyzed in this research disclose distinct trends in the use of creative language features – ***puns, metaphors, and cultural references*** – which reflect the broader societal and cultural norms of their respective audiences.

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