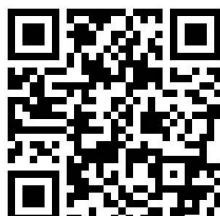


# ПЕДАГОГИКА ВА ПСИХОЛОГИЯДА ИННОВАЦИЯЛАР

9 ЖИЛД, 1 СОН

ИННОВАЦИИ В ПЕДАГОГИКЕ И ПСИХОЛОГИИ  
ТОМ 9, НОМЕР 1

INNOVATIONS IN PEDAGOGY AND PSYCHOLOGY  
VOLUME 9, ISSUE 1



# ПЕДАГОГИКА ВА ПСИХОЛОГИЯДА ИННОВАЦИЯЛАР

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## МУНДАРИЖА | СОДЕРЖАНИЕ | CONTENT

<b>1. Farmonov Bekzod Begmatovich Ismatova Rushana Ruiddinovna</b> O‘ZBEK VA INGLIZ TILIDAGI REKLAMALARDA IJTIMOIIY MADANIYATNING O‘RNI: LINGVOMADANIY VA SEMIOTIK TAHLIL.....	4
<b>2. Abdugarimova Gulchekhra Baratovna</b> TALABALAR SALOMATLIGINI SAQLASH — INSON KAPITALI VORISIYLIGINI TA’MINLASH OMILI.....	15
<b>3. Rashid Xashimovich Boboxo'jaev</b> NORMATIV VA TEXNIK HUIJATLARNI TARJIMA QILISH.....	22
<b>4. O.B. Malloeva</b> INGLIZ TILI ŐQITUVCHILARINING MALAKA OSHIRISH SHAKLLARI VA MODELARI (UMUMIY ŐRTA TŐLIM MISOUIDA).....	30

## O‘ZBEK VA INGLIZ TILIDAGI REKLAMALARDA IJTIMOIIY MADANIYATNING O‘RNI: LINGVOMADANIY VA SEMIOTIK TAHLIL

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**Annotatsiya.** Ushbu maqolada o‘zbek va ingliz tilidagi reklama matnlari hamda vizual-kommunikativ yechimlarda ijtimoiy madaniyatning (qadriyatlar, ijtimoiy me‘yorlar, kollektiv xotira, rol va identifikatsiya) qanday “kod” sifatida ishlashi tahlil qilinadi. Tadqiqot reklamaning faqat marketing vositasi emas, balki jamiyatning ustuvor qadriyatlari, ijtimoiy ideal va kutilmalarini qayta ishlab chiqaruvchi madaniy amaliyot ekanini ko‘rsatadi. Nazariy asos sifatida madaniyat va iste‘mol xulqi o‘rtasidagi bog‘liqlik, madaniy o‘lchamlar, yuqori/past kontekstli kommunikatsiya, reklama “apellyatsiyalari” (appeals) va ijtimoiy semiotika yondashuvlari qo‘llanadi. O‘zbekiston reklama maydonida davlat tili talabi va lokal madaniy belgilar (oila, hurmat, an‘ana, jamoaviylik) reklama diskursining asosiy tayanchi bo‘lib qolayotgani, ingliz tilidagi reklamalarda esa individual tanlov, foyda, tezkorlik, “aniq chaqiriq” (CTA) va brend shaxsiyati kuchliroq namoyon bo‘lishi muhokama qilinadi. Natijada, reklama samaradorligi ko‘p jihatdan madaniy moslik

(cultural congruence) va ma'no kodlarini to'g'ri tarjima/lokalizatsiya qilishga bog'liqligi asoslab beriladi.

**Kalit so'zlar:** reklama diskursi; ijtimoiy madaniyat; lingvomadaniyat; yuqori/past kontekst; semiotika; lokalizatsiya; qadriyat apellyatsiyalari.

## РОЛЬ СОЦИАЛЬНОЙ КУЛЬТУРЫ В РЕКЛАМЕ НА УЗБЕКСКОМ И АНГЛИЙСКОМ ЯЗЫКАХ: ЛИНГВОКУЛЬТУРОЛОГИЧЕСКИЙ И СЕМИОТИЧЕСКИЙ АНАЛИЗ

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**Аннотация.** В статье анализируется роль социальной культуры в узбекоязычной и англоязычной рекламе через призму лингвокультурных и семиотических механизмов. Реклама рассматривается как культурная практика, которая не только продаёт продукт, но и транслирует нормы, ценности, социальные роли и модели желательного поведения. Теоретическую основу составляют подходы к взаимосвязи культуры и потребительского поведения, модели культурных измерений, концепция высоко- и низкоконтекстной коммуникации, анализ рекламных «апелляций» (appeals), а также социальная семиотика и мультимодальный анализ. Показано, что в узбекском рекламном дискурсе значимы коллективистские коды (семья, уважение, традиция, доверие, моральная приемлемость), а также институциональные рамки, включая требования к языку рекламы. В англоязычной рекламе чаще доминируют индивидуальный выбор, утилитарная выгода, прямые призывы к действию и персонализация бренда. Делается вывод: эффективность рекламного сообщения

тесно связана с культурной конгруэнтностью и корректной локализацией смыслов, а не только переводом слов.

**Ключевые слова (рус.):** рекламный дискурс; социальная культура; лингвокультура; контекстная коммуникация; социальная семиотика; локализация; ценностные апелляции.

## THE ROLE OF SOCIO-CULTURAL CONTEXT IN UZBEK- AND ENGLISH-LANGUAGE ADVERTISING: A LINGUOCULTURAL AND SEMIOTIC ANALYSIS

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**Abstract.** This article examines how social culture functions as a meaning-making “code” in Uzbek- and English-language advertising. Advertising is treated not merely as a marketing tool but as a cultural practice that circulates and reproduces values, norms, role expectations, and identity scripts. The framework integrates: (a) culture–consumer behavior links, (b) cultural-dimensions thinking in cross-cultural advertising research, (c) Hall’s high-/low-context communication, (d) the “advertising appeals” tradition, and (e) social semiotics and multimodal discourse analysis. The discussion highlights that Uzbek advertising often foregrounds collectivist and relational meanings (family, respect, tradition, trust) and is shaped by institutional constraints such as state-language requirements, whereas English-language advertising more frequently emphasizes individual choice, personal benefit, direct calls-to-action, and brand personhood. The key argument is that persuasive

effectiveness depends strongly on cultural congruence and the localization of meanings—not simply on literal translation.

**Keywords:** advertising discourse; social culture; cross-cultural communication; high-/low-context; social semiotics; localization; value appeals.

### Introduction

Advertising is commonly described as a market communication instrument, yet in practice it operates as a cultural “interface” between economic goals and social meanings. It selects recognizable symbols, moral expectations, and shared narratives to make products socially legible and desirable. This is why cross-cultural advertising research repeatedly demonstrates that systematic differences in advertising content reflect systematic differences in cultural values and communication styles.

In Uzbekistan, advertising discourse is additionally embedded in institutional and language policy contexts, including the requirement that advertising distributed in the country be presented in the state language (Uzbek), with carefully regulated use of other languages. This framework indirectly shapes how “modernity,” “prestige,” “trust,” and “authenticity” are encoded in Uzbek and bilingual advertising.

**Aim and research questions.** The article asks:

1. Which cultural values and social norms become dominant persuasive resources in Uzbek vs. English advertising?
2. How do language choices (forms of address, implicature, directness) and visual choices (composition, symbols, role displays) enact these cultural meanings?
3. What does this imply for translation, localization, and ethical persuasion?

### Conceptual framework: culture as a persuasive resource

Marketing and advertising scholarship emphasizes that cultural values are deeply intertwined with consumer behavior, affecting what people buy, why they buy, and how they interpret messages. De Mooij’s cross-cultural marketing work explicitly treats cultural values as foundational for understanding consumer responses across societies.

From a sociological angle, consumption and taste are also structured by social positioning and “cultural capital.” Bourdieu’s theory of taste highlights that preferences are not purely individual but socially patterned and linked to recognition and status. In advertising, this becomes visible when “good taste,” “modern lifestyle,” or “respectability” are communicated through culturally loaded signs (brands, settings, language style).

### **Cultural dimensions and cross-cultural advertising appeals**

A major tradition in cross-cultural advertising examines how value patterns map onto recurring persuasive themes (“appeals”). Pollay’s approach to measuring cultural values in advertising and subsequent studies (e.g., Albers-Miller & Gelb) show that appeals differ in predictable ways across countries and can be analyzed systematically.

Aaker & Maheswaran’s work in the *Journal of Consumer Research* further supports that persuasion effects vary with cultural orientation, implying that the same argument structure or message framing can perform differently depending on whether audiences are more individualist or collectivist in orientation.

**High-context vs. low-context communication.** Hall’s high-/low-context distinction is useful for comparing advertising styles. High-context communication relies more on shared background knowledge, indirectness, relational cues, and implicit meaning, while low-context communication favors explicit statements and direct verbal information. Many advertising differences between Uzbek and mainstream English-language markets can be interpreted through this lens, especially in how much is “shown” vs. “told,” and how directly consumers are instructed to act. Social semiotics and multimodality. Advertising meaning is multimodal: words, typography, color, gaze, framing, and narrative sequencing co-produce persuasion[1]. Kress & van Leeuwen’s “grammar of visual design” offers analytic tools for how images structure social relations (distance, angle, salience).uses socially available “semiotic resources” that evolve historically through media, including advertising.

A classic semiotic insight from Barthes is particularly relevant: advertising images are designed for “optimal reading,” i.e., meanings are intentionally arranged rather than accidental.

**Methodological note.** This article is conceptual-analytical, but it follows an empirical logic that can be replicated in a course paper or journal submission: Sampling. Select 40–60 ads per language (e.g., FMCG, banking, telecom, education, pharmacy), from comparable channels (billboards, Instagram/Telegram posts, YouTube pre-rolls).

Units of analysis. (a) verbal text (headline, slogan, CTA), (b) participants/roles (who acts, who benefits), (c) cultural symbols (family rituals, national motifs, “global” lifestyle cues), (d) modality markers (certainty, authority, politeness), (e) visual grammar (salience, gaze, composition) [2].

Coding scheme. Map recurring persuasive “appeals” (trust, tradition, modernity, safety, status, efficiency, pleasure) and note whether the message is explicit or implied (context-dependence). Pollay-style appeal lists can guide category design, while social semiotics guides multimodal reading.

### **Findings and discussion: where social culture “sits” inside advertising**

Uzbek-language advertising frequently positions the product inside relational contexts: family well-being, hospitality, respect toward elders, community trust, and moral acceptability[3]. Even when the product is modern (banking app, telecom package), the narrative often ties benefits to the family or collective (“for our home,” “for your loved ones,” “for a calm life”), which matches high-context, relationship-centered communication.

English-language advertising—especially in mainstream Anglo-American patterns—more often foregrounds the individual consumer as the decision-maker: self-improvement, convenience, personal achievement, time saving, and “you deserve it.” Persuasion tends to be packaged as a direct value proposition plus a clear CTA (“Buy now,” “Try it today,” “Switch in minutes”), consistent with more low-context directness. De Mooij explicitly links such direct/explicit style with cultural

assumptions of independence, contrasting it with more implicit styles associated with interdependence and harmony[4].

**Respect, authority, and trust as cultural infrastructure.** Trust is universal in advertising, but its cultural construction differs. In Uzbek ads, trust is often built through:

- **social endorsement** (family approval, community recognition),
- **moral reassurance** (“halol,” “ishonchli,” “sifat kafolati”),
- **institutional seriousness** (formal tone, official-looking design, respectful address).

This aligns with research showing that advertising appeals mirror cultural dimensions and that “authority/credibility” themes can be culturally patterned.

In English ads, credibility can be built more through:

- quantified benefits (percentages, comparisons),
- performance claims and “proof points,”
- personalization (“made for you”) and brand identity.

Aaker & Maheswaran’s findings on cultural orientation and persuasion support the expectation that message processing and persuasive routes differ across cultural orientations, affecting which trust cues work best.

### **High-context storytelling vs. explicit instruction**

Uzbek advertising frequently uses implication and “shared background”: a short scene of family gathering, a polite exchange, or culturally recognizable rituals can carry much of the persuasive load without detailed verbal explanation. This is typical of higher-context communication where meaning is embedded in situation and relationships.

English-language advertising, by contrast, more often places persuasion in explicit instruction: a clear problem–solution format, direct naming of features, and unambiguous instruction to purchase or download. This is one reason literal translation often fails: the “amount of explicitness” itself is a cultural parameter, not just a stylistic choice[5].

### **Visual cultural symbols and the “grammar” of legitimacy**

Social semiotics helps explain why certain visuals “feel right” to local audiences.

Uzbek ads often draw on:

- local settings (home interior styles, neighborhood familiarity),
- culturally valued roles (caring parent, respected elder, responsible provider),
- symbolic colors/textures associated with tradition or celebration.

Using Kress & van Leeuwen’s perspective, these are not decorations but structured cues that position viewers socially (closeness, warmth, shared identity) [6].

English-language ads—especially global brand templates—frequently lean toward minimalist composition, product-centered salience, and standardized “global modernity” signals (clean lines, neutral backgrounds, athletic bodies, tech aesthetics). These visuals communicate a different social promise: autonomy, efficiency, status through modern competence.

### **Gender and family role displays: culture, ethics, and change**

Advertising often reflects and shapes gender-role expectations. Goffman’s analysis of gender displays in advertising remains influential for identifying how posture, relative size, gaze, and touch can naturalize social hierarchies and “appropriate” femininity/masculinity.

In Uzbek and English contexts alike, there is a growing tension between traditional role displays (familiar, trust-building) and contemporary expectations (equality, diversity, professional identity). For ethical and effective communication, advertisers increasingly need to avoid reducing cultural identity to stereotypes; instead they can show culturally resonant roles with dignity, agency, and realism.

### **Language policy and cultural “gatekeeping” in Uzbekistan**

Unlike many English-language markets where linguistic plurality is largely a branding choice, Uzbekistan’s advertising environment includes legal language requirements: advertising distributed within the country must be in the state language (Uzbek), with conditions for translations. This shapes how English is used—often as

a marker of modernity or premium status, but typically alongside Uzbek to meet legal and audience-comprehension needs.

This institutional dimension directly affects social culture in ads: it encourages the stabilization of Uzbek cultural keywords, honorific politeness, and local semantic frames, while also creating a structured space for bilingual creativity.

### **Evidence from recent Uzbek–English advertising discourse studies**

Recent comparative linguistic studies (English vs Uzbek advertising discourse) commonly report differences in pragmatic persuasion, connotation management, and culturally conditioned choices of speech acts and implicature. These works support the practical observation that Uzbek ads more frequently rely on culturally shared context and value-laden lexicon, while English ads tend to be more directive and explicitly benefit-centered.

### **Practical implications**

**Localize meanings, not words.** Decide how explicit the message should be for the target culture (context level), not just how to translate vocabulary.

1. **Choose value appeals culturally.** Appeals like tradition, respect, and family well-being may be central in Uzbek; appeals like autonomy, speed, and personal benefit may dominate in English templates.

2. **Design multimodally.** Visual grammar (gaze, distance, salience) must match local expectations of dignity, warmth, and credibility.

**For translators/localization teams.** Use a “two-layer” protocol: semantic layer: what is promised (benefit, guarantee, proof); cultural layer: how the promise should sound socially (politeness, authority, indirectness, humor). De Mooij’s discussion of direct vs implicit styles is directly relevant here: in some cultures, too much certainty can sound aggressive; in others, too much hedging can sound weak.

For media literacy and ethics. Because advertising is intentional meaning-making, it can normalize consumption ideals and role expectations. Ethical persuasion requires transparency, avoidance of harmful stereotyping, and respect for cultural symbols

(especially in contexts with strong national/collective identity). Semiotic analysis helps identify where persuasion becomes cultural pressure.

**Conclusion:** The role of social culture in Uzbek- and English-language advertising is structural rather than decorative: culture provides the interpretive “rules” that make persuasive messages credible, desirable, and socially acceptable. Uzbek advertising frequently mobilizes relational collectivist codes (family, respect, tradition, trust) and operates within a regulated language environment, while English-language advertising more often emphasizes explicit individual benefits, direct calls-to-action, and standardized global-modern visuals. Cross-cultural advertising research and social semiotics converge on a key point: effective advertising depends on cultural congruence and multimodal localization of meaning—not merely literal translation.

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9 ЖИЛД, 1 СОН

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