

Article

Mechanisms of Creating Audio Advertising Discourse

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Abstract: The article elucidates the essence of the concept of audio advertising, highlights the level of its study in world and Uzbek linguistics, explains the causes of existing problems in this field, and proposes ways to overcome them. Furthermore, linguistic criteria and principles for creating audio advertising discourse are developed in the research. Audio advertisements are classified according to their distribution channels, semantic-structural features, and performance styles, and their distinctive characteristics are identified. The necessity of the research findings on this issue is substantiated, while their scientific and practical significance is discussed.

Keywords: audio advertising, discourse, radio advertising, audiovisual advertising, phonostylistics, acoustics, podcast, internet platform, mobile application, composition.

Introduction

Audio advertising discourse occupies a special place in conveying information about a product, service, idea, or brand to information consumers through voice, music, sound effects, silence, and acoustic images. Advertisements in this form serve to attract the listener's attention and create a positive attitude toward the advertised object. They function as a means of helping consumers retain information in memory and encouraging them to purchase a product [1, 2].

As digital radio, podcasts, audiobooks, mobile applications, music platforms, and voice assistants become increasingly popular, the communicative influence of audio advertising continues to expand. In the absence of visual imagery, the effectiveness of advertising depends on the harmonious interaction of text, voice, intonation, tempo, rhythm, music, and sound effects [3]. However, the linguistic, pragmatic, and phonostylistic mechanisms of creating audio advertisements in the Uzbek language have not yet been sufficiently systematized. Artificially constructed sentences, inappropriate borrowings, pronunciation-related errors, and manipulative expressions are often found in advertising texts. Therefore, scientifically substantiating the criteria, principles, and impact mechanisms of audio advertising discourse and developing practical recommendations adapted to the national communication environment have become urgent requirements of the present day [4, 5].

Methodology

The linguistic study of advertising discourse emerged as an independent field of research in the second half of the twentieth century. The research conducted by T. Vestergaard and K. Schröder analyzed the informational, persuasive, and consumer-needed-forming functions of advertising language. G. Cook developed an approach that examines

advertising discourse through the unity of text, context, participants, music, images, and social knowledge. In T. Van Dijk's research, views on media discourse serve as an important theoretical foundation for explaining the socio-cognitive mechanisms of advertising. Advertising discourse has been recognized as a stable field of study situated at the intersection of applied linguistics, discourse analysis, and social communication. Subsequent studies have explored persuasion strategies, speech acts, presupposition, implicature, evaluation, metaphor, repetition, code-mixing, and identification. Advertising language has primarily been characterized as a language of persuasion. Research devoted to radio advertising has emphasized the naturalness of presenters' speech, discursive structure, pragmatic strategies, and the principle of cooperation. Nevertheless, most scientific literature focuses on printed or audiovisual advertisements. The integrated mechanism through which verbal text, voice quality, prosody, music, sound effects, and silence create a unified meaning in pure audio advertising has not been comprehensively studied, particularly on the basis of Uzbek-language materials.

In this regard, the present article aims to identify and systematize the linguistic, pragmatic, phonostylistic, and acoustic mechanisms involved in the formation of audio advertising discourse in Uzbek. This objective is achieved through describing the concept of audio advertising, identifying its types, examining the relationship between text, voice, and acoustic means in this form of discourse, determining the criteria and principles of audio advertisement creation, analyzing influence strategies, and developing practical recommendations.

Results and Discussion

Audio advertising discourse requires the use of specialized language, voice, and compositional devices and is manifested in the following forms [6]:

1. According to the Distribution Channel

- Radio advertisements;
- Podcast advertisements;
- Internet-platform advertisements;
- Mobile application advertisements;
- Advertisements in transport systems;
- Advertisements in commercial and retail venues [7].

2. According to Purpose

- Commercial advertisements;
- Social advertisements;
- Political advertisements;
- Corporate advertisements;
- Cultural and educational advertisements [8].

3. According to Structure

- Monologic advertisements;
- Dialogic advertisements;
- Dramatic advertisements;
- Narrative advertisements;
- Musical advertisements;
- Mixed-format advertisements [9].

4. According to the Performance Style

- Advertisements voiced by professional announcers;
- Advertisements delivered as free recommendations by presenters;

- Advertisements involving fictional or real-life characters;
- Song-based advertisements.

5. According to Duration

- Short advertising calls or slogans;
- Standard advertising spots;
- Extended advertising stories.

The criteria for creating audio advertising discourse can be determined as follows [10]:

1. Compliance with Literary Language Norms.

The spelling, grammatical form, combination, and pronunciation of words in the text should conform to established linguistic standards. Dialectal elements should be used only when justified by the target audience, character portrayal, or the need to express local identity.

2. Clarity.

The listener should be able to understand the advertising object, its function, advantages, and the proposed action after hearing the message only once. The use of ambiguous pronouns, lengthy explanatory constructions, excessive terminology, and double-meaning expressions should be limited.

3. Brevity and Information Density.

Every word in an audio advertisement must carry a functional load. Essential information should be separated from secondary details and expressed through short sentences and simple syntactic constructions [11].

4. Adaptation to Spoken Language.

Complex sentences that appear natural in written form may be difficult to comprehend when spoken aloud. Therefore, textual units should be tested through pronunciation, divided into logical groups according to breathing patterns, and evaluated through listening to ensure comprehensibility.

5. Phonetic Convenience.

It is advisable to avoid complex consonant clusters, repetitions that disrupt melodiousness, undesirable sound combinations, and accidental cacophony. Brand names should be pronounced clearly, correctly, and memorably [12].

6. Lexical Appropriateness.

Words should be selected in accordance with the advertising object, the age of the target audience, their social status, and the communicative situation. Borrowed words should not be used unnecessarily.

7. Logical and Compositional Integrity.

An advertisement should function as a means of gradually attracting attention, identifying a need, presenting a solution, providing arguments, and encouraging action.

8. Pragmatic Effectiveness.

The text should be audience-oriented, reflect the listener's interests, and propose a clear communicative action. The persuasive nature of advertising language should not rely on false or unverifiable claims [13].

The following linguistic principles are recommended in the creation of audio advertising discourse:

1. The Principle of Audience Orientation.

The text of an audio advertisement should be designed for a listener with a clearly defined communicative profile. In this process, the audience's age, profession, needs, linguistic experience, values, and listening conditions should be taken into consideration.

For example, the lexical composition, tone, and argumentative strategy of an advertisement intended for children will differ significantly from those directed at entrepreneurs [14].

2. The Principle of Communicative Purpose Priority.

All linguistic units within advertising discourse should serve a common communicative purpose. This purpose may include informing consumers about a product, promoting brand awareness, building trust, inviting participation in an event, or encouraging purchase. The accumulation of numerous competing objectives within a single advertisement reduces the effectiveness of the message. Therefore, primary and secondary objectives should be identified in advance.

3. The Principle of Adaptation to Auditory Perception.

Audio advertising discourse is a speech product with limited opportunities for rereading or repeated examination. Listeners cannot always return to information they have missed. Therefore, important information should be highlighted through logical stress, repetition, pauses, and intonation. Telephone numbers, addresses, and website names should be pronounced at a moderately slower pace and divided into manageable segments.

4. The Principle of Harmony Between Verbal and Acoustic Means.

Meaning in audio advertising is not created solely through words. Voice timbre, tempo, rhythm, music, sound effects, and silence also perform semantic functions. Presenting a cheerful message in an excessively serious tone, or promoting a trust-based service through aggressive music, creates a contradiction between the verbal and acoustic layers. All components should contribute to a unified image and mood [15].

5. The Principle of Naturalness.

Advertising speech should be free from artificial pomposity. The audience should not feel that the text is merely being read by an announcer; instead, it should resemble natural communication. To achieve this effect, simple spoken-language structures, questions and answers, direct addresses, short remarks, and normative ellipsis may be used. However, literary language standards should not be violated. The naturalness of delivery and the appropriate use of pragmatic devices are among the essential conditions for successful radio advertising.

6. The Principle of Balance Between Expressiveness and Normativity.

Metaphors, repetition, alliteration, antithesis, wordplay, rhetorical questions, and exclamations enhance the impact of advertising discourse. However, excessive use of such devices may obscure the intended meaning. Expressive means should always be justified by the advertising object and communicative purpose.

7. The Principle of Credibility.

Promises and evaluations presented in audio advertisements should be substantiated. Absolute claims such as “the best,” “completely safe,” or “100 percent effective” may mislead listeners if they lack reliable evidence. Persuasion should be based on facts, benefits, experience, guarantees, or clearly defined characteristics.

8. The Principle of Memorability.

The brand name, key advantage, and slogan form the memorable core of an advertisement. Rhythmic structure, concise slogans, moderate repetition, and sound harmony enhance retention in memory. Repetition, however, should not become a means of concealing a lack of meaningful information.

9. The Principle of National and Cultural Appropriateness.

Forms of address, humor, metaphors, music, and imagery used in advertising discourse should correspond to the cultural experience of the audience. National values

should be incorporated as a natural part of the content. Language choice and code-switching may also serve to express audience identification and social status.

10. The Principle of Ethical Responsibility.

Advertising should not exploit fear, illness, age, gender, or social status in a discriminatory manner. Hidden pressure, unjustified panic, and deceptive choices should be avoided. Persuasive influence should be exercised while preserving the listener's right to make independent decisions.

A fundamental characteristic of audio advertising discourse is its reliance on the auditory channel. Listeners perceive advertising content through voice, intonation, rhythm, music, and sound effects. Since visual support is absent, the advertised object or situation is formed in the listener's imagination as an acoustic image. Audio advertisements are generally of short duration. Consequently, they require a high density of information, compact syntactic structures, and clear composition. Although some platforms allow listeners to replay recordings, this opportunity is not always available in radio broadcasting, public transport, or commercial venues.

The announcer's age, gender, timbre, pronunciation, and emotional state may inspire either trust or distrust toward the advertised product or service. Music conveys mood, sound effects create situational context, and silence expresses anticipation or emphasis. Audio advertising is also distinguished by its frequent use of direct address, conversational style, repetition, slogans, rhetorical questions, and imperative forms. Its discursive structure is designed not only to provide information but also to shape the listener's needs and emotional attitudes. Within advertising discourse, language functions as a tool of persuasion and a means of encouraging specific actions.

Conclusion

The findings of this study make it possible to characterize audio advertising as a distinct type of discourse situated at the intersection of advertising discourse studies, media linguistics, pragmalinguistics, and phonostylistics. The relationship among the verbal, prosodic, and acoustic components of audio advertising is interpreted as a unified communicative mechanism. Consequently, the methodology for studying discourse together with vocal performance and acoustic environment is further refined.

The linguistic classification of audio advertisements and the development of criteria and principles for their creation contribute to the expansion of theoretical perspectives on advertising discourse. The pragmatic functions of intonation, tempo, timbre, rhythm, pauses, stress, and sound effects are identified and explained. Furthermore, mechanisms for condensing content, adapting messages to the target audience, enhancing memorability, and motivating action are systematized. This contributes to a deeper understanding of the national-cultural, phonetic, lexical, and grammatical characteristics of Uzbek media discourse.

The study also formulates scientific conclusions regarding the use of forms of address, evaluation, argumentation, emotional influence, and indirect meaning construction in Uzbek-language audio advertisements. By examining the cognitive and pragmatic dimensions of advertising discourse in an integrated manner, the research provides a foundation for developing a linguistic model for evaluating the effectiveness of audio advertising. This model may also be applied to the study of other voice-based media products, including podcast announcements, public service announcements, and audio interfaces. Accordingly, the results of this research can be utilized in creating Uzbek-language audio advertising texts for radio, podcasts, mobile applications, and internet platforms. The developed criteria and principles can assist copywriters, editors, announcers, sound directors, and marketing specialists in selecting, editing, and voicing advertising texts.

Based on these recommendations, audio advertisements can be produced that are fluent in pronunciation, clear in content, appropriate for their audience, and compliant with ethical standards. The findings may also be used in the preparation of textbooks, teaching materials, and specialized courses in journalism, media linguistics, speech culture, and pragmalinguistics. Furthermore, the study contributes to the development of criteria for the linguistic expertise and communicative effectiveness assessment of audio advertisements.

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