

# The Style of Advertising Texts in French Television

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**Annotation:** The article deals with the lexical features of advertising slogans in French on the example of factual material, where advertising texts are presented as pop-up advertisements to attract consumers.

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In the era of advanced information technology, the use of such a powerful tool in advertising as language, whether it be oral speech, an ad on radio or television, is as necessary as it is difficult. The first acquaintance of the consumer with the product occurs by obtaining information from different sources, in different forms. However, this information should be literary literate, unless otherwise required functionally. "The norm of the literary language is usually recognized as a relatively stable way of linguistic expression, reflecting the internal laws of the development of the language, socially accepted and enshrined in the best examples of modern literature." [3,4] Violation of the norm generates speech errors that reduce the effectiveness of advertising. However, sometimes such a violation can be a specially used means of creating additional expression that attracts the attention of the consumer.

In French television, advertisements for various consumer goods are widely used, where language norms are often violated. Often they are intentional. This is the idea that the creators of the advertisement for the OMO washing powder came up with. In a TV spot, a male monkey appears, speaking a mixed Franco-Italian-Spanish language. Here are some of his phrases:

«Ce qui-qui lava koulo barba, c'est bibi. Finito».

« Ces tablettes OMO c'est simplissimo. Certo! »

« A tous les celibaquoi como bibi ».

The concept of normativity is inseparable from the concept of stylistic coloring or neutrality of a word. A word can be stylistically neutral and carry only objective information. This is the so-called neutral-informative function of speech units: the content of the statement does not go beyond the usual statement of facts. But most often, advertising not only informs, but also forms a bright, clear advertising image for the consumer through the system of figurative and expressive means of the language. Objective information, as a rule, is supplemented with additional, subjective information. Such subjective information allows you to create a concrete-sensory image of the advertised product or object, as a result of which the viewer will be able to emotionally appreciate it.

For example:

"La revolution maquillage",

"Trouvez plus vite les coordonnées d'une entreprise introuvable"

The image of the advertised product, created with the help of artistic and visual means, is dynamic, mobile. Occasional expressions can appear here, like "une douche interieure" in a juice ad or "hypersanté" in a hypervitamines ad. This greatly affects the psychological perception of the viewer.

At the same time, the expressiveness and clarity of the advertising image depend on the motivation for using visual means in each specific case, which should be used in advertising not in isolation, but in a system. For example, a short, simple phrase "Du pain, du boursin, c'est sans fin" with the right intonation will have a much greater effect than a long, lengthy explanation of the advertised product, in this case oil.

The language of advertising constantly requires updating, as expressive means wear out, as a result of which the imagery is erased and the credibility of advertising decreases.[1,35]

When the ambiguity of the same word or expression is played up, speech and, accordingly, advertising becomes more expressive. The specificity of advertising is such that words are used, as a rule, in the main meanings, less often in figurative ones. [4,42] But sometimes the existence of different meanings in one text allows you to activate speech expression by comparing two semantic planes - direct and figurative:

«Le ligne est comme nous, sans air il etouffe».

As an expressive element, the epithet is needed for a psychological impact on the viewer. There are many examples of this, since most of the definitions in the advertising text carry some expression.

The aroma can be "incomparable", and the taste - "hurricane", etc.

Comparison is used for a more visual representation:

«Soupline aux gatusons agit comme un gros soufflé d'air: Belle couleur est aussi facile qu'un shampoing».

Often the comparison is hidden, as similar products of competing firms are compared, and explicit anti-advertising is considered illegal. That is, you can say "une lotion encore plus douce", "la plus grande tradition", but without specifically mentioning it.

Metaphor makes the advertising text more figurative and powerful. Juice can be called "une douche intérieure", ease of make-up removal can be expressed in the phrase "en seule geste", the choice can be "royal", and mother - "extraordinaire".

Hyperbole is a very vague device, since in each case one should carefully analyze whether it is hyperbole or already a neutral language device. Such controversial examples include the combinations "une offre exceptionnelle, coloration irréfutable, Cette collection est magique".

The technique called impersonation is also very interesting. It is also very often found in the text of advertising. For example, "en ligne est comme nous, sans air il etouffe; Soupline, votre linge réveille; Tropicana, en vous la vie s'éveille."

The advertising text in French television is also characterized by metonymy (albums de légende) and paraphrase. But the paraphrase is never used in advertising without using the product name itself, otherwise the viewer may not understand what is being advertised at all. So it says "l'eau douce et rafraîchissante" and next - "Aqua Minérale".

All of these above methods are indeed necessary, but they must be used in moderation, since their unmotivated extreme exaggeration can cause consumer distrust.[2]

Phraseological turns are also often used (for example, "ça ne tombe pas du ciel, trois fois plus facile"), while updating their semantics, structure and expressive-stylistic coloring, new semantic shades are created, word connections are enriched. TV advertising also uses proverbs, sayings, catchwords and expressions.

Great expressiveness lies in the poetic syntax, which contains various ways of expressively highlighting the members of a sentence. Stylistic figures are turns of speech, syntactic constructions used to enhance the expressiveness of an utterance. In advertising, they are also used to highlight the main idea, advertising motive, image, etc. The most common figures of speech: anaphora, antithesis, non-union constructions, inversion, parallelism, rhetorical question, rhetorical appeal, silence, ellipsis, epiphora, lexical repetition.

Anaphora in general is very characteristic of the French language, especially for its colloquial variety and, consequently, for the language of advertising. One example is: "Des voitures, on aimerait pouvoir en changer comme ça, mais le crédit, l'assurance, tout ça, ça ne tombe pas du ciel."

Repetition is also popular, as the viewer, having heard something several times, subconsciously marks it and remembers it. For example:

«Nouveau... Dop...Doux...Dop...Très doux...Dop...Des cheveux si beaux...Dop...Pleins de vie».

For TV advertising, rhetorical questions are typical:

«Pourquoi attendre votre première ride pour agir ?»

They attract the attention of the viewer and make him wait for an answer or continuation of the argument.

In addition, a play on words is also used to attract the attention of viewers. For example, the phrase "OLA vie est belle" is phonetically identical to the phrase "Oh, la vie est belle", which creates a certain semantic and emotional effect. The effect of translation is also played out. For example, the conversation on the screen is in English, and below there are subtitles translated into French - this helps to attract the attention of viewers. An interesting effect is created by the appropriate use of an antithesis, for example, "Trouvez les entreprises introuvables".

The figurative means of the language enliven, update the advertising text. A variety of methods of artistic expression, increased expressiveness that accompanies even the simplest topic, while at the same time being generally understandable, should serve as one of the principles for compiling television advertising. But with the inept use of means of speech expressiveness, stylistic errors may occur that will lead to a distortion of the meaning, and the viewer's interest in advertising will decrease.

In conclusion, it should be noted that due to the rapid development of advertising technologies associated with the use of speech techniques, both throughout the world in general and in France in particular, such language problems as morality, literacy and the penetration of foreign words are especially acute. All these problems-processes are based on objective reasons, because the French language, like other languages, as a system develops according to its own, objective laws.

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