

INTERPRETATION OF EXPRESSIVENESS IN PUBLIC CATERING (FOOD SERVICE) VOCABULARY ACROSS LINGUISTIC LEVELS

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Annotation: This study examines the interpretation of expressiveness in public catering (food service) vocabulary across different linguistic levels. Expressiveness in this domain reflects not only the nominative function of language but also its emotional, evaluative, and pragmatic aspects, which are actively used to attract consumers and shape their perceptions. The research analyzes expressive means at lexical, morphological, syntactic, and stylistic levels, highlighting how language units function in menus, advertising texts, and oral communication in the food service sphere. Special attention is given to figurative language, evaluative lexemes, diminutive forms, and syntactic constructions that enhance imagery and emotional impact. The study demonstrates that expressiveness serves as an important communicative tool, contributing to persuasive effectiveness and cultural specificity in public catering discourse.

Keywords: public catering vocabulary, food service discourse, expressiveness, linguistic levels, lexical expressiveness, stylistic devices, evaluative language, pragmatic function.

A major part of human knowledge and perceptions about the surrounding reality is formed and transmitted through language. Therefore, rather than interacting directly with the world of objects and phenomena, a person engages with a conceptual and spiritual world that emerges through their linguistic representation. Some scholars have argued that “the main criterion for evaluating an advertising text is a perfect linguistic form that fully reveals the advertising idea and its core concept.” Thus, it can be inferred that in texts related to public catering, the effectiveness of advertising is ensured by the expressive power, emotionality, diversity of linguistic units, and the harmony of actions used to convey ideas more forcefully.

The expressive function of language serves to convey the inner state of the speaker or the listener. According to V. G. Kostomarov, the most important factors in communicating meaning are the sharpness, vividness, and originality of speech, which evoke emotions and interest in the reader or listener and direct their attention to a specific topic.

D. S. Pisarev notes that expressiveness is the semantic and stylistic unity of a text, manifesting itself as a means of expression that interacts with the listener in the process of communication.

As emphasized by B. N. Golovin in his work *Fundamentals of Speech Culture*, the expressiveness of speech lies in its ability to be lively, vivid, figurative, rich in imagery, and persuasive; the presence of these features in its compositional structure aligns with and sustains the attention and interest of the listener or reader.

Beginning in the 1950s, the concept of the linguistic level (or linguistic stratum) emerged. Initially, representatives of the Prague Linguistic School—such as Mathesius, Trnka, Havránek, Barnett, and others—proposed the idea of dividing language into levels. Significant contributions to the formation and theoretical grounding of this concept were also made by L. Hjelmslev and a number of American descriptive linguists, including G. Trager, K. Pike, C. Hockett, and Z. Harris.

Gemination is the phenomenon whereby two identical consonants occur consecutively within a word, resulting in the intensification of meaning. Such doubling may also arise for specific stylistic purposes. For example, *maza* (with a single “z,” neutral stylistic coloring) versus *mazza* (with double “z”), where the latter form expresses intensified meaning.

Examples in English include: Bbbburgers at your sssservice. Ffffantastic food flavours. Ffffresh cofffee.

Examples in Uzbek include: Mazza world. Isssiq non. Mazzami sizga mazzami? Uchchalasi bor-yo'g'i yuz ming so'm. Mmmazzali, do'mboqqina tovuq grill tayyor. Bunday ovqatni kennoyingiz ham tayyorlolmaydi. Asl vodiycha achchiq oshga marhamat qilingizlar, aziz mehmonlar!

From the above examples, it can be concluded that gemination serves as an effective means of encouraging customers to purchase food products and emphasizing their quality. In both languages, gemination predominantly involves labial consonants, which are characteristic of both linguistic systems. In addition, the lengthening of voiced consonants is frequently observed, contributing to enhanced euphony and melodic effect.

Vowel lengthening (quantitative stress) is a method of intensifying meaning by prolonging vowel sounds. Quantitative stress (also referred to as phonosemantic stress or phonosemantic accentuation) is a linguistic phenomenon characterized by changes in word or phrase meaning based on shifts in stress or intonation within a particular syllable.

Quantitative stress may affect the semantics or grammar of a word. In some languages, stress on certain syllables can change lexical meaning, determine part-of-speech classification, or influence grammatical forms. As an essential element of language, quantitative stress plays an important role in understanding and using words and expressions correctly. It contributes to semantic precision, meaning differentiation, and grammatical structuring, making its mastery an important component of language learning and practice.

Examples in English include: LOOOOOK. Yuuuuuuummy. Veeery fresh. Toooooooo tasty. Suuuuuuper. Soooooooo delicious. Hoooooot breads are at your service.

Such examples function to attract customers, promote products, and persuade the audience. During pronunciation, consumers tend to perceive and internalize the desirable qualities of the products being advertised.

In Uzbek, numerous examples of quantitative stress can also be found, such as: Rostanam ko'o'o'o'o'o'p go'sht. Yuuuuuuuuuuuupqa xamir. Issiq nonlarga keeeeeeeeb qoling. Koooootta lavashlar tayyorlayapmiz. Keeeeeeng va shinam restoran va kafelarimizga marhamat qiling. Muuuuzdek limonadlar (from a Belissimo café advertisement). Apex pitsada har doimgidek ko'o'o'o'o'o'p masalliq.

These examples demonstrate that, unlike English, quantitative stress in Uzbek is primarily used to intensify adjectival meaning. Secondly, it is applied to verbs to reinforce meaning and encourage specific actions in advertising texts. A shared feature in both languages is that stressed words serve to emphasize and reinforce meaning. When pronouncing such stressed words, speakers and listeners naturally focus their attention on them and follow the intensified meaning they convey.

Alliteration refers to the repeated use of identical consonants within a sentence, creating a distinctive expressive effect. It is regarded as the art of repeating a sound to ensure euphony and rhythmic quality in speech. According to Azim Hojiyev, alliteration is defined as "the repetition of identical consonant sounds at the beginning of lines or words." O. S. Akhmanova describes alliteration as "the repetition of identical or similar sounds or sound combinations: a) at the beginning of syllables, typically in onomatopoeic words; b) at the beginning of words forming fixed expressions; c) in ancient Germanic poetry to mark stressed syllables within a line."

Alliteration is widely used in literature to enhance melodic quality. Appropriate sound repetition embellishes rhythm, increases emotional intensity, strengthens expressiveness, and elevates poetic speech culture. However, excessive emphasis on sound repetition at the expense of content may cause semantic meaning to be overshadowed.

In public catering discourse, alliteration is actively employed in both languages and serves to enhance euphony: Funny. Fast. Frequent. Super silent. Garry good. Big. Beefy. Bliss. Long lavash. Honorably happy hamburgers (meaning “large and filling”).

Uzbek examples include: Mazali makonning mazali mantilari. Samarkand siti syendvichlari. Brend burger.

These examples illustrate that extensive use of alliteration in advertising texts and oral speech in both languages contributes to musicality and rhythm, thereby attracting customers. Such constructions are easier to read and remember, which increases their communicative effectiveness.

Assonance (from French *assonance* meaning “harmony, euphony”) is a stylistic device used in certain fixed expressions and is based on the harmony of vowel sounds—the repetition or correspondence of vowels in adjacent words or phrases.

Assonance is characterized by the repetition of vowel sounds in closely positioned words or expressions and is used to create musicality, rhythm, or a repetitive effect in the text. The linguist Azim Hojiyev defines assonance as the euphony that arises from the repetition of identical or similar vowels. For example, in the following line, assonance is created through the vowels o‘, o‘: ko‘m-ko‘k, ko‘m-ko‘k, ko‘m-ko‘k... Ko‘klam quyoshidan ko‘kargan qirlar...

It should be noted that assonance differs from rhyme: assonance focuses on vowel repetition within words and phrases, whereas rhyme involves repetition of sounds at word endings. Nevertheless, assonance plays a crucial role in creating euphony.

English examples include: Traditional fish and chips served here. It is finger-licking good. Patience always pays. Beans. Meats. Heats. Big fish. Chips and dip.

Uzbek examples include: UzMuz. Funduk sunduk market. Zomzo. Dodo pissa. Kosa somsa. Kishmish kafesi.

These examples demonstrate that assonance effectively influences the addressee by creating wordplay through melodic harmony. Such constructions are particularly characteristic of English and lend a unique charm to speech through sound harmony.

Consonance (French *consonance*, Latin *consonantia* — consonant harmony, euphony) is a stylistic device characterized by the repetition of consonant sounds in closely positioned words or phrases. It is used to create rhythm, repetition, or phonetic harmony within a text.

Consonance may involve the repetition of consonants at the beginning, middle, or end of words, or their sequential recurrence within a single word or phrase. This contributes to auditory imagery, rhythm, and repetition effects in discourse.

It is important to distinguish consonance from rhyme. While rhyme involves repetition of sounds at word endings, consonance focuses on consonant repetition within words or phrases.

Consonance is one of the techniques used to create artistic value through sound and rhythm. It adds a distinctive auditory effect, making the text more noticeable, memorable, and emotionally engaging for the reader or listener. English examples include: Crooky cookie cooks cooler. Dunkin donuts. Fuzzy buzzing bee. Black bear. Black bear burger. Funny. Fast. Frequent. Super silent. Garry good. Big. Beefy. Bliss.

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