

## PROBLEMS OF PROMOTING WOMEN'S FASHION BRANDS IN SOCIAL NETWORKS: THE CONTEXT OF UZBEKISTAN

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**Abstract:** The research is aimed at identifying the key factors of effective digital communication for fashion brands and developing methodological approaches that contribute to the formation of sustainable relationships with the audience in the modern media environment. The novelty of the study lies in filling gaps regarding the insufficient study of a comprehensive approach to the methodology of promoting fashion products in the digital environment, especially considering factors of visual representation, cultural adaptation, and communicative interactivity. A hypothesis has been put forward and proven that the methodology for promoting women's fashion in the digital environment should be based on the principles of visual authenticity, communication transparency, cultural sensitivity, and interactive interaction with the audience.

**Keywords:** Keywords: branding, women's fashion, digital environment, social networks, influencers, blogging, advertising, promotion.

### 1. Introduction

Social networks are becoming a key space for communication between brands and consumers in modern society, especially in the fashion industry. Platforms such as Instagram, Telegram, and TikTok play an important role in shaping brand image, audience engagement, and building long-term relationships with consumers both worldwide and in Uzbekistan. The interaction of users with brand content in social networks has a direct impact on the formation of loyalty and emotional attachment to the brand.

According to the work of Blanco Sánchez and Moreno Albarracín, Instagram acts not only as a promotion channel but also as a space for forming connections between the brand and the user, where mediated communications, in particular the participation of influencers, play a special role. At the same time, research shows that the level of audience engagement increases significantly if the content includes elements of personalization and a professional context associated with opinion leaders (2024).

At the same time, as emphasized in the work of Bonilla-Quijada and colleagues, user interaction in social networks becomes an

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important source of brand knowledge formation and influences consumer behavior, including their intentions and perception of the brand. Moreover, the visual and symbolic components of content play a key role in creating meanings and forming brand identity through processes of two-way communication with the audience (2024).

The issue of brand trust and communication transparency is also relevant. Research shows that the modern audience is becoming more critical of content, especially in the context of sustainability and social responsibility of brands, including the issue of indicating the price of a product or the absence of such an indication, which leads to a growth in skepticism and the perception of the “greenwashing” phenomenon. This highlights the need for a more authentic and honest representation of the brand in the digital space.

Additionally, research in the field of luxury brands demonstrates that digital communications should take into account the balance between exclusivity and accessibility, since excessive commercialization of content can negatively affect brand perception. At the same time, emotional engagement and “brand love” are formed through a combination of visual aesthetics, cultural codes, and value narratives.

Based on the analysis of modern scientific works, it can be noted that, despite a significant number of studies, there remains an insufficient study of a comprehensive approach to the methodology of promoting fashion products in the digital environment, especially considering factors of visual representation, cultural adaptation, and interactivity of communication.

Our research is aimed at identifying the key factors of effective digital communication for fashion brands and developing methodological approaches that contribute to the formation of sustainable relationships with the audience in the conditions of the modern media environment.

The research hypothesis is as follows: the methodology for promoting women's fashion in the digital environment should be based on the principles of visual authenticity, communication transparency, cultural sensitivity, and interactive interaction with the audience.

## **2. Methods and sources**

In our research, the processes of promoting women's fashion brands in the social networks of Uzbekistan were studied on the basis of a comprehensive approach. National fashion brands “Meros Couture,” “Anor Atelier,” and “Lali Fashion House” were selected as the objects of study. The research is based on a combination of qualitative and quantitative methods, which allowed for a deeper

analysis of the multifaceted nature of communications.

As part of the study, a qualitative focus group method was applied. Eleven respondents aged 23 to 40 took part in the discussion, united by a number of common characteristics: all participants are women; they are first-year doctoral students at the University of Journalism and Mass Communications of Uzbekistan; the participants have a steady income above the average level; the participants are interested in modern fashion trends to one degree or another. Thus, the results obtained can be considered relevant for the described social group. The focus group was implemented simultaneously in online and offline formats. At the same time, the participants were tasked to a lesser extent with the need for unambiguous answers to certain questions, but they were offered a number of topics for joint discussion—with the aim of identifying consumer attitudes towards brands, the level of trust in advertising messages, the influence of religious and cultural norms on the choice of clothing, as well as factors causing negative perception.

The analysis is based on a model proposed by Mónica Díaz-Bustamante-Ventisca and colleagues, which takes into account the influence of the level of consumer awareness and communication channels on the formation of trust (2025).

At the second stage of the study, the observation method was applied. Instagram pages of the indicated brands with a significant number of followers were selected: Meros Couture — 579,000, Anor Atelier — 256,000, Lali Fashion House — 94,000. The content was analyzed according to the following parameters: type of publications (photo, video, carousel), presence or absence of the model's face, transparency of prices, availability of discounts, presentation of new collections, and lifestyle content. User activity—the number of likes, comments, and reposts—was considered as key performance indicators. This approach is based on the methodology of María Bonilla-Quijada and colleagues (2024), who identified the relationship between the type of content and the level of audience engagement.

The third stage included an in-depth qualitative analysis (case study). Brand strategies in other social networks — Telegram and TikTok — were studied. The analysis covered the visual style of publications, the level of interaction with the audience, the speed of response to comments, as well as the degree of “authenticity” of the content. The interpretation of the results was carried out based on the concept of “brand love,” developed by Sonia Cruz-Ros, which allowed for assessing the formation of emotional attachment of users to the brand (Cruz-Ros et al., 2024).

Methodological triangulation was used in the study—a comparison of data obtained using various methods (survey,

observation, comparative analysis) and platforms (Instagram, Telegram, TikTok). Cultural and religious characteristics were also taken into account, since in a collectivist society such as Uzbekistan, consumer behavior has its own specifics.

As a result, the proposed methodology made it possible to identify effective strategies for promoting fashion brands in social networks and adapt them to the conditions of the local market.

### **3. Results**

As noted above, during the study, empirical methods of participant observation and focus groups were used, the results of the implementation of which we focus on below.

#### ***3.1. Focus Group: Features of the Perception of Women's Clothing Promotion in Social Networks***

Within the framework of the study of the methodology for promoting women's fashion, the qualitative focus group method was used. As already noted in the Methods section, 11 respondents aged 23 to 40 took part in the discussion, united by common interests: first, female representatives participated; second, the respondents are engaged in scientific research as part of the first year of doctoral studies at the University of Journalism and Mass Communications of Uzbekistan; third, the participants are united by an income level above the average. In addition, which is especially important for this study, all participants are interested in current fashion trends to one degree or another. Thus, the focus group results are relevant to population groups similar to the one described above. The focus group was conducted simultaneously in the format of an online questionnaire and in an offline format with elements of discussion around the following topics.

**Clothing selection criteria.** Analysis of the responses showed that the dominant factor when choosing clothing is the quality of the fabric and tailoring, as well as convenience and fit. Almost all participants emphasized the priority of functionality and comfort over the status of the brand. Price is considered a significant but secondary factor—respondents are ready to pay more provided the product is durable. Brand affiliation is not a decisive criterion, but it can strengthen trust under other equal conditions. An additional factor is compliance with individual style and cultural norms.

**Influence of social networks on purchasing behavior.** Most participants noted that social networks perform the function of a “digital showcase,” forming a primary impression of the product. Through Instagram and Telegram, respondents learn about trends, new brands, and options for styling clothes. However, a differentiation in the degree of involvement was revealed: some respondents actively focus on content in social networks when

making a purchase decision, while individual participants retain a preference for offline purchases, emphasizing the need for personal fitting and tactile contact with the product.

Trust in advertising broadcast by bloggers-influencers. The attitude towards such advertising is primarily critical. Most participants express partial or low trust, motivating this by the commercialization of content and the advertising of “everything and anything.” Trust is formed when brands and fashion stores demonstrate products in real conditions, avoid excessively intrusive advertising, and build communication through bloggers whose values coincide with the values of their audience. Based on the above, the key factor of trust is the authenticity of communication.

Formats of advertising content that evoke trust. Video fittings on real people, reviews from real buyers (video or screenshots), and short videos (Reels) demonstrating the product in motion evoke the highest level of trust. Professional studio photographs are perceived as less convincing, especially in the presence of excessive processing. Respondents emphasize the importance of the realism of visual content.

Role of religious and cultural norms. Most participants noted the influence of cultural norms on the choice of clothing. This is expressed in requirements for length, degree of coverage, moderation of the style, and compliance with national values. At the same time, the degree of influence varies: for some respondents, these norms are a significant constraint, for others—a secondary factor, yielding to personal aesthetic preferences.

Promotion errors that reduce trust. Analysis of the responses allowed for the identification of key negative promotion factors:

- discrepancy between the advertising image and the real product;
- excessive retouching and distortion of the visual image;
- lack of a transparent pricing policy;
- ignoring comments and messages from clients;
- excessively intrusive advertising with aggressive calls to purchase.

Particular irritation is caused by the need to “request the price in Direct,” which is perceived as a lack of transparency.

Factors for successful brand promotion. In the opinion of the focus group participants, the effective promotion of a women's clothing brand in social networks is based on transparency and integrity of communication, an open indication of the cost of products without hidden conditions, the publication of authentic consumer reviews, the demonstration of products on real models in a video fitting format, maintaining two-way interaction with the audience, purposeful formation of a positive brand reputation, and consideration of the cultural norms and values of the target

audience. Separately, the significance of supporting local brands and promoting national heritage was emphasized.

The results of the focus group indicate that the modern consumer of women's clothing is oriented primarily toward quality and comfort, rather than toward brand prestige. Social networks act as an important tool for forming interest in the product, but audience trust directly depends on the degree of authenticity, transparency, and correspondence of the advertising image to the real product.

### **3.2. Observation**

During a 20-day visual observation of the Instagram pages of the brands “Meros Couture,” “Anor Atelier,” and “Lali Fashion House,” the following results were obtained.

Publications containing information about discounts collected the largest number of likes and comments. This indicates that consumers prefer specific commercial offers rather than just aesthetically attractive content. At the same time, the presence of the model's face in the images in a number of cases reduced the level of engagement. Users more often focus directly on the product rather than on the personality of the model.

Posts demonstrating only clothing caused significantly more questions about the price—approximately three times more often than publications involving famous personalities. Analysis of follower accounts showed that the young audience, especially representatives of Generation Z (born 1997–2012), prefer unfiltered, realistic images. It was established that this audience is tired of excessively edited visuals and values authenticity.

The highest engagement was demonstrated by publications with national and evening outfits. Video content gained more likes, but simple, unfiltered photos stimulated more active commenting.

It was also revealed that for Generation Z, a brand is not only an object of purchase but also a communication partner. Users strive to enter into a dialogue, express their opinion through comments, and receive feedback from the brand

## **4. Conclusion**

In general, the study showed that the successful promotion of women's fashion brands in Uzbekistan requires taking into account the following factors:

- price transparency;
- regularity of promotions;
- demonstration of a realistic product appearance;
- minimization of the use of celebrity images;
- ensuring rapid communication with the audience.

Thus, the study confirms the hypothesis stated at its beginning,

which is that the methodology for promoting women's fashion clothing in the digital environment should be concentrated on the principles of visual authenticity, communication transparency, cultural sensitivity, and interactive interaction with the audience.

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### ПРОБЛЕМЫ ПРОДВИЖЕНИЯ БРЕНДОВ МОДНОЙ ЖЕНСКОЙ ОДЕЖДЫ В СОЦИАЛЬНЫХ СЕТЯХ: КОНТЕКСТ УЗБЕКИСТАНА

**Аннотация:** Исследование направлено на выявление ключевых факторов эффективной цифровой коммуникации модных брендов и разработку методологических подходов, способствующих формированию устойчивых отношений с аудиторией в условиях современной медиасреды. Новизна исследования заключается в заполнении лакун, касающихся недостаточной изученности комплексного подхода к методологии продвижения модной продукции в цифровой среде, особенно с учетом факторов визуальной репрезентации, культурной адаптации и

интерактивности коммуникации. Выдвинута и доказана гипотеза о том, что методология продвижения женской модной одежды в цифровой среде должна быть основана на принципах визуальной достоверности, коммуникационной прозрачности, культурной чувствительности и интерактивного взаимодействия с аудиторией.

**Ключевые слова:** брендинг, женская мода, цифровая среда, социальные сети, инфлюэнсеры, блогинг, реклама, продвижение

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AYOLLAR UCHUN URFDAGI KIYIM BRENDLARINI  
IJTIMOIY TARMOQLARDA TARG‘IB QILISH MUAMMOLARI:  
O‘ZBEKISTON MISOLIDA

**Annotatsiya:** Tadqiqot ayollar uchun urfbo‘lgan kiyim brendlarining samarali raqamli kommunikatsiyasining asosiy omillarini aniqlashga va zamonaviy media muhitda auditoriya bilan barqaror munosabatlarni shakllantirishga yordam beradigan metodologik yondashuvlarni ishlab chiqishga qaratilgan. Tadqiqotning yangiligi raqamli muhitda moda mahsulotlarini targ‘ib qilish metodologiyasiga kompleks yondashuvning yetarlicha o‘rganilmaganligi, ayniqsa vizual reprezentatsiya, madaniy moslashuv va kommunikatsiyaning interaktivligi omillarini hisobga olgan holda mavjud bo‘shliqlarni to‘ldirishdan iborat. Raqamli muhitda ayollarning so‘nggi urfdagi kiyimlarini targ‘ib qilish metodologiyasi vizual ishonchlik, kommunikatsiya shaffofligi, madaniy sezuvchanlik va auditoriya bilan interaktiv hamkorlik tamoyillariga asoslanishi kerakligi haqidagi gipoteza ilgari surilgan va isbotlangan

**Kalit so‘zlar:** brending, ayollar modasi, raqamli muhit, ijtimoiy tarmoqlar, inflyuenserlar, blog yuritish, reklama, targ‘ibot

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