

УДК 82

THE CONVERGENCE OF STYLISTIC TECHNIQUES

D.U. Fayzullaeva¹*Abstract*

The article is about the convergence of the stylistic techniques especially advertising. The article showed the examples which is given by many linguists.

Key words: convergence, phenomena, dictionary, advertisements, characterization, style.

Initially, the theory of convergence emerged in biology, and then it was transferred to the sphere of socio-political sciences, economics, and later to humanitarian sciences. The concept of convergence has received a special distribution in the style. One of the founders of the definition of this phenomenon in this area is M. Riffater. Also, this phenomenon is considered in the works of I.V. Arnold, V.V. Kuharenko, T.A. Kazakova. Not all modern researchers in their scientific practice use the term "stylistic convergence". Here it is necessary to correlate such concepts as "stylistic convergence" and "stylistic reception". Scientists operating the first concept and defining convergence following the Riffater — like a cluster of several stylistic techniques in one place — include a different content in the concept of stylistic technique.

The Big Encyclopedic Dictionary gives the following definition of convergence in linguistics: "convergence, assimilation of two or more linguistic entities". But the concept of "stylistic convergence" was not reflected either in the mentioned dictionary or in any other vocabulary published in Russian, with the exception of the "dictionary of rhetorical devices" by T.G. Khazagerov and L.S. The width in which convergence (although the defining word "stylistic" is absent again) is dealt with as "a means of enhancing expressiveness consisting in concentrating the text of a bundle of reflective and expressive means in any particular place" [1].

In some dissertation research, stylistic convergence is understood, "after Riffater and taking into account the review of points of view on the convergence of supporters of his concept" - like "a complex stylistic device, represents an accumulation of stylistic methods, expressive means in a certain place of the text, characterization of a group of stylistic methods, expressive means in a certain place of the text, characterization of a particular stylistic device, expressive means in a certain place of the text, characterization of a particular stylistic device, expressive means in a certain place of the text, characterization of a particular stylistic device, expressive means in a certain place of the text, characterization of the material, a pattern of patterns, expressive means in a certain place of the text, characterization of temporal tidings, and a distant natures. Especially strong expressiveness" [2].

As for the term "stylistic convergence", it can be found in the works of a number of researchers - M.Ye. Obnorskoy, I.V. Arnold. As Obnorsk notes, "often emotionally expressive is often added to the semantic function of stylistic convergence. The use of elements - epithets, metaphors, etc. - to create an emotional presentation about someone or something; the location of the elements of convergence for increasing or decreasing.

V.N. Malevychka the syntactic and stylistic type of interphase connection between components and unity of styles historical function. "

¹Файзуллаева Дилноза Убайдуллаевна, преподаватель английского языка кафедры «Лексикологии и Стилистики английского языка», Самаркандский государственный институт иностранных языков, Узбекистан.

Thus, as the term “convergence” as applied to stylistics, is understood, it is understood from the beginning how the stylistic tools and techniques are combined, converging them into a bundle in one place of the text in order to form the effect of greater artistic power. By acting together, the stylistic methods set off, highlight each other, and the signal transmitted by them cannot pass unmarked. Convergence is interesting not only because they highlight the most important thing in the text, but also because on the basis of feedback, they can serve as a criterion for the stylistic significance of certain elements of the text. E. Frey showed interestingly that when literary scholars or critics quote works, they prefer passages with convergences for citations. He also rightly notes that the comparison of transfers can serve as an objective recognition of the convergence, since it is in the places of convergence that the largest discrepancies of the translation and the original are revealed. Especially convergences are striking when concentrated on a short piece of text.

Consider examples of English advertising slogans containing several stylistic tricks simultaneously: "Drink a pint of milk a day." (National Milk Publicity Council Advertising Slogan).

Partial rhyme based on drinka-milka;

A gramophone reflecting grammatical and phonetic abnormalities, characteristic of a low-panty speech style (drinka, milka).. Hot news, cool jobs (Rusty Jones car saver system).

Parallel constructions;

Antithesis Erased metaphorical epithets. Experience the captivating color, glamor, excitement (Cigarettes).

Enumeration;

Consonance [r] in color, glamor;

Zeugma - color, glamor, excitement.. Next stop: a brighter future (Hart transportation).

Ellipsis;

Hyperbole; would you have a drink with you? Stolichnaya vodka- the most original people deserve the most original vodka.

Metonymy - a drink with you;

Parallel constructions - the most original vodka;

Anaphora.

Thus, stylistic convergence is defined as a complex stylistic device based on the interaction of the same or different levels of stylistic means (phonetic, word-building, lexical, syntax (including stylistic figures) in the result of a single stylistic function) in the result of a single stylistic function) But at the same time, it is important to note that stylistic convergence is not a stylistic effect. It contributes to the emergence of a particular stylistic effect, since the stylistic convergence is a form (language plan), the stylistic effect is stylistic impression (an extra-language plan).

Modern science highly appreciates the value of advertising in the communicative space as one of the most powerful levers of shaping and modeling public opinion. Advertising text bears in itself sufficiently serious informational and, in particular, emotional stress, in order to represent a particular interest in the quality of the object of research.

Thanks to the strength of the form, the location of the location, as well as stylistic features, the advertising text affects both the consciousness and the sub consciousness of people, interacting with the already existing knowledge and a set of emotional responses of the address. The necessary effect contributes to the careful selection of stylistic means of texts. From the stylistic point of view, the most interesting are those techniques that contribute to the concept and the adoption of information, ensuring it concise and easy to remember. Phonetic techniques in slogans - the presence of rhyme and / or onomatopoeia (sound suppression) - provide the necessary emotional saturation of the advertisement text, create its visual and auditory appeal, brightness, highlight this element in the complex advertising.

Thus, the following conclusion can be made: advertising texts in which information is contained in a concerns, a separate category, are characterized by special cognitive and programmatic features and are characterized by a systemic nature of the constituent elements at the same levels, which are characterized by the systemic nature

of the constituent elements, which are at different levels. Their variations are determined by the type of information transmitted, the mechanism of impact, as well as the variety and frequency of the language tools used.

So, advertising is a type of activity or the products produced in its result, the aim of which is the implementation of the marketing department or other tasks of the industrial, service enterprises and public organizations by expanding the information they paid for, formed by such information, formed by the general public, generated by such information, formed by the general public, generated by such information, formed by the general public, generated by such information, the specified reaction of the selected consumer audience.

As a result of the work done, the following conclusions can be made:

Remarkable text includes a number of extra-linguistic components and will be adequately perceived with their harmonious combination.

In advertising texts, allegory, metaphor, comparison, parallelism, various types of repetitions, alteration, concentration of imperial forms of verb, etc. are widely used.

At the moment, the terminology of English-language advertisements is quite developed and covers not only direct advertising, but also the joint areas of its application and interaction.

There are a number of advertising terminology dictionaries, but none of them fully satisfy the users' needs.

Thus, in this coursework, the objectives were solved, and, as a consequence, the intended goal was achieved.

Literature:

1. Bernadska Yu. S. Text in advertising: a tutorial / Yu. S. Bernadska. - Moscow: Unity-Dan, 2008.
2. Vikentiev I. L. Receptions of advertising and public relations: Program-consultants. 446 examples, 200 training tasks and 21 practical applications. / I. L. Vikentiev. - SPb., 2007.
3. Ivanova K. A. Copywriting: the secrets of writing advertising and PR texts. / K.A. Ivanova. - SPb.: Peter, 2009.
4. Kaftandzhiev H. Texts of print advertising: Trans. with bolg. / Ed. M. Dymshitsa. / H. Caftanjians. - M.: Meaning, 1995.
5. Kononov TM The language and style of advertising in the magazine. 2005
6. M. Kudryavtsev. Irony in advertising / M. Kudryavtsev // Petersburg. advertiser. - 2002. - № 10. - p. 27.

© D.U. Fayzullaeva, 2018.