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THE EXPRESSION OF SYNTACTIC STYLISTIC DEVICES IN ENGLISH WRITTEN MEDIA DISCOURSE

Qobilova Maxfuza Sherali qizi
Professor at Profi University, PhD Candidate at NDU

ABSTRACT

This paper examines the use of syntactic stylistic devices in advertising, focusing on how these devices enhance the persuasiveness and impact of advertising messages. Syntactic devices such as parallelism, inversion, ellipsis, and anaphora are employed to structure sentences in ways that engage the audience, highlight key product features, and evoke emotional responses. By manipulating syntax, advertisers create clear, memorable, and rhythmic messages that appeal to consumers' emotions and decision-making processes. The paper explores how these techniques are used strategically to shape the effectiveness of advertisements and influence consumer perceptions and behaviors.

KEYWORDS: *Syntactic Stylistic Devices, Advertising, Parallelism, Inversion, Ellipsis, Anaphora, Persuasive Communication, Consumer Behavior, Media Discourse.*

Ingliz yozma media diskursida sintaktik stilistik vositalarining ifodalanishi

Anotatsiya. Ushbu maqolada reklamalarda sintaktik stilistik vositalardan foydalanish tahlil qilinadi, ayniqsa, bu vositalar reklama xabarlarining ishontiruvchi kuchini va ta'sirini qanday oshirishi ko'rib chiqiladi. Sintaktik vositalar, masalan, parallelizm, inversiya, ellipsis va anafora, jumlalarni auditoriyani jalb etadigan, asosiy mahsulot xususiyatlarini ta'kidlaydigan va hissiy reaktsiyalarni uyg'otadigan tarzda tuzish uchun qo'llaniladi. Sintaksisni manipulyatsiya qilish orqali reklamachilar aniq, esda qolarli va ritmik xabarlar yaratadilar, bu esa iste'molchilarning hissiyotlari va qaror qabul qilish jarayonlariga ta'sir qiladi. Maqola bu usullar qanday strategik ravishda reklama samaradorligini shakllantirish va iste'molchi qabulini va xulq-atvorini ta'sir qilishda qo'llanilishini o'rganadi.

Kalit so'zlar: sintaktik stilistik vositalar, reklama, parallelizm, inversiya, ellipsis, anafora, ishontiruvchi kommunikatsiya, iste'molchi xulqi, media diskursi.

Выражение синтаксических стилистических средств в английском письменном медиа дискурсе

Аннотация. В данной статье рассматривается использование синтаксических стилистических средств в рекламе, с акцентом на то, как эти средства усиливают убедительность и влияние рекламных сообщений. Синтаксические средства, такие как параллелизм, инверсия, эллипсис и анафора, используются для построения предложений таким образом, чтобы они вовлекали аудиторию, подчеркивали ключевые особенности продукта и вызывали эмоциональные реакции. Манипулируя синтаксисом, рекламодатели создают ясные, запоминающиеся и ритмичные сообщения, которые воздействуют на эмоции потребителей и процессы принятия решений. В статье исследуется, как эти техники стратегически используются для формирования эффективности рекламы и влияния на восприятие и поведение потребителей.

Ключевые слова: синтаксические стилистические средства, реклама, параллелизм, инверсия, эллипсис, анафора, убедительная коммуникация, потребительское поведение, медийный дискурс.

INTRODUCTION

In English written media discourse, the expression of syntactic stylistic devices plays a significant role in how information is presented, accepted, and interpreted by the audience. Syntactic stylistic devices refer to the modification of sentence structures, word order, and grammatical patterns to achieve specific effects, such as emphasis, clarity, or emotional impact. These devices are crucial in media discourse because they help convey complex messages in an engaging and persuasive manner. In English written media, this includes news articles, advertisements, editorial pieces, and online content, where the use of such devices can influence tone, mood, and overall communication effectiveness.

For instance, parallelism, inversion, and ellipsis are widely used syntactic devices in media discourse to create rhythm, emphasize key ideas, or simplify information [1]. These devices not only enhance the aesthetic quality of language but also contribute to the strategic aspects of meaning construction. Analyzing how syntactic structures are manipulated in media discourse reveals that the form of language is often just as significant as the content itself, which impacts the shaping of public opinion and altering social norms [2]. Additionally, the syntactic choices made by media writers often align with particular ideological goals, making the study of syntactic stylistic devices important from the perspective of media literacy and critical discourse analysis.

Therefore, understanding the role of syntactic stylistic devices in English written media discourse is vital not only for linguists but also for media consumers, as it allows a deeper understanding of how language functions to persuade, inform,

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and entertain. This research highlights not only the power of language but also the complex relationship between syntax, style, and meaning creation in contemporary written communication.

MAIN BODY

. Ellipsis refers to the deliberate omission of words, pauses, or delays in speech, used to maintain the rhythm of a conversation while still conveying understandable meaning. In the example, the phrase "*needless to say*" in the compound sentence results in the omission of the subject "I," creating an ellipsis that contributes to the text's coherence: "*Needless to say, I still don't own these boots*."

Asyndeton is an artistic device that involves the omission of conjunctions between words, phrases, or clauses. This technique is used to maintain the rhythm of the text and emphasize particular elements. For example: "*The second scent, timed to Prometheus's offering of fire, comes from a preexisting Cartier concoction, La Treizime Heure Eau de Parfum, a leathery, woodsy scent that reminds me of winter nights, furs wrapped around shoulders, dark skies punctuated by stars*." In this example, the omission of conjunctions in "*A leathery, woodsy scent—winter nights, furs on shoulders, dark skies, stars shining*" creates a rapid effect [3].

Parallelism is used in the sentence, "*With Delphine as CEO and Maria Grazia as creative director, the house of Dior is moving into an era in which two busy working mothers are in a position to determine what women wear, how they feel, and how the people who make the clothes feel too*." Here, the repetition of grammatical structures with "what" and "how" in the clauses "*what women wear, how they feel, and how the people who make the clothes feel too*" serves to create a parallel structure, enhancing rhythm and balance.

Rhetorical questions, another stylistic device, are widespread in journal articles. They pose questions that do not require answers, forcing the reader to think and reflect on the issue. In the following example, "*Is it too high for their particular market?" the question does not expect an answer but encourages the reader to consider the product's market relevance and its value.*

"She asks what is and isn't selling, which celebrities young people look up to in different zones, who are the competing brands? And then, always: How is the Lady Dior bag doing? The price was increased globally in July. Is it too high for their particular market?"

Another stylistic device is antithesis, which is created by the use of two opposing meanings in the same sentence. For example: "*The delegates are here so they can feel part of something both venerable and new*" uses the juxtaposition of "venerable" and "new" to balance the two contrasting ideas.

During the analysis, online articles were also studied, including reviews of literary works from the "London Review of Books" website. In the article's introduction, antithesis is created by juxtaposing two opposing ideas: "*There are people who like the idea of living in a hotel, but nobody wants to die in one*." Here, the contrast between "living" and "die" highlights the focus on Thatcher's last days in a luxurious hotel. Another example uses asyndeton to create a rapid effect: "*They soon demolished the old manor house and replaced it with a castle designed by Quinlan Terry. More than a thousand builders were hired, working around the clock; they had their own pub, built for them by the Barclays, with a portrait of Thatcher behind the bar*." [4]

Climax refers to the arrangement of ideas in increasing order of importance to heighten their impact. For instance, "*It was also the amount of time they spent together, their way of finishing each other's sentences. In the words of Brian Basham, a PR man who had worked for them, 'they were Tweedledum and Tweedledee.' Philip Green put it more bluntly: after meeting them for the first time, he reportedly described them as 'fucking weirdos.'*" In this example, the relationship between the Barclays is portrayed in three stages, each more intense than the last, highlighting their changing dynamics.

The use of syntactic stylistic devices in advertisements plays a crucial role in shaping consumer perception and influencing purchasing behavior. Advertisements often rely on syntactic manipulation to create persuasive messages that capture attention and evoke emotional responses. Syntactic stylistic devices, such as parallelism, inversion, ellipsis, and anaphora, are frequently employed to enhance clarity, rhythm, and emphasis, aligning the message with the target audience.

Luxury Perfume Ad (Magazine Ad)

"Indulge in a fragrance that tells your story. Essence Noir is not just a perfume; it's a signature of elegance, confidence, and mystery. Crafted with rare, hand-picked ingredients from around the world—French jasmine, Italian bergamot, and warm vanilla from Madagascar—this scent lingers long after you've left the room.

Step into a world of sophistication. Make your presence unforgettable. Try Essence Noir today, available exclusively at select boutiques and online." [5]

Travel Agency Ad (Newspaper Ad)

"Ever dreamed of waking up to the sound of ocean waves or witnessing the Northern Lights from your cozy cabin? At Horizon Travels, we turn those dreams into reality. With our exclusive vacation packages, you can explore breathtaking destinations without breaking the bank.
Book now and enjoy up to 30% off your next adventure! Whether it's a tropical escape, a European getaway, or a wild safari, your journey starts here. Call 1-800-TRAVEL-NOW or visit www.horizontravels.com to plan your perfect trip." [6]

Health & Wellness Product Ad (Brochure)

"Your health is your greatest asset—why not invest in it? Introducing Vital Life Multivitamins, a scientifically formulated blend of essential nutrients designed to boost immunity, enhance energy, and improve overall well-being. Each capsule delivers a precise combination of vitamins, minerals, and antioxidants, carefully selected to support your body's needs.

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Join thousands who have transformed their health with Vital Life! Available at leading pharmacies and online. Take the first step toward a healthier you today!" [7]

In these advertisements, syntactic stylistic devices are effectively used to enhance emotional appeal, grab attention, and encourage consumers to purchase the product. Parallelism is a syntactic stylistic device where certain parts or phrases of a sentence are constructed in a similar structure, helping to provide emphasis, rhythm, and balance. This tool can also be found in English advertising texts. For example: "*Indulge in a fragrance that tells your story. Essence Noir is not just a perfume; it's a signature of elegance, confidence, and mystery*." In this case, the phrase "*it's a signature of elegance, confidence, and mystery*" repeats similar structures, used to intensify the rhythmic impact.

Enumeration is a type of syntactic stylistic device that involves listing items in a sentence to emphasize their importance and significance. For example: "*Crafted with rare, hand-picked ingredients from around the world—French jasmine, Italian bergamot, and warm vanilla from Madagascar—this scent lingers long after you've left the room*." In this instance, the phrase "*French jasmine, Italian bergamot, and warm vanilla from Madagascar*" lists the product's ingredients, which emphasizes its sensory and luxurious nature.

Rhetorical questions are effectively used in advertising texts to engage the reader emotionally. For example, "*Ever dreamed of waking up to the sound of ocean waves or witnessing the Northern Lights from your cozy cabin?*" This rhetorical question doesn't seek a direct answer but encourages the reader to emotionally connect with the idea. Another example: "*Your health is your greatest asset—why not invest in it?*" This isn't meant to be answered directly. Instead, it invites the reader to consider the importance of their health and to invest in the advertised health product, subtly highlighting its value and encouraging personal reflection.

Ellipsis usually means leaving out words or parts of a sentence that are understood by the reader, thus shortening the sentence. For instance, "*Book now and enjoy up to 30% off your next adventure! Whether it's a tropical escape, a European getaway, or a wild safari, your journey starts here. Call 1-800-TRAVEL-NOW or visit www.horizontravels.com to plan your perfect trip.*" In this case, the omission of certain words is implied and doesn't hinder the understanding of the message

CONCLUSION

In conclusion, the use of syntactic stylistic devices in advertising plays a pivotal role in shaping the effectiveness and impact of the conveyed message. Through techniques such as parallelism, inversion, ellipsis, and anaphora, advertisers create memorable, captivating, and persuasive messages that resonate with consumers' emotions and behaviors. These syntactic devices help simplify communication, emphasize key product attributes, and evoke emotional responses, making them vital tools in the art of persuasion in the advertising industry. By understanding how to manipulate syntactic structures, both linguists and advertisers gain valuable insights into the strategic use of language, further underscoring the strong connection between syntax and meaning in media discourse. Ultimately, the thoughtful application of syntactic stylistic devices ensures that advertisements resonate with the target audience and become more effective in achieving commercial objectives.

FOYDALANILGAN ADABIYOTLAR

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