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ALLITERATION AS A SPECIAL STYLISTIC TECHNIQUE

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Abstract: In modern English, alliteration means not only the repetition of the initial sounds, but also the sounds in the middle of the word. The folk tradition, as you know, is always vitally stable and the alliteration technique, as an artistic form of folk poetry, has remained in the English language as a proven means of artistic and emotional impact on the reader. Unlike the Uzbek language, where alliteration did not have such deep roots in folk art, in the English language alliteration is widely used as an artistic and stylistic device not only in poetry, but also in fictional prose. This topic is so narrow that it would seem that the few studies devoted to it reveal it in full and contain comprehensive recommendations. However, on closer inspection of these studies a number of ambiguities, inaccuracies are revealed. To eliminate them, it is necessary to once again turn to this topic, which is not only of independent interest, but also as part of a broader problem - the transmission of intralingual meanings in translation. Regarding to this, this article focuses on the alliteration as a special stylistic technique and analyzes some significant points by giving some examples.

Keywords: alliteration, stylistics, technique, rhythm, rhyme, folk poetry, fictional prose, modern poetry, stylistic device, sound repetition, anaphora, epiphora.

INTRODUCTION

It is known that for the perception of a literary work in its entirety, it is important to be able not only to "read" information, but also to feel the style of the writer, where stylistic devices play a huge role, some of which affect the human

subconscious. These techniques include alliteration and assonance, which can increase the emotional impact on the reader.

In the style of the English language, an important place is occupied by special stylistic techniques, the purpose of which is to produce a certain sound effect. This technique is designed mainly for oral reproduction of the written. The sound organization of a sentence (utterance) is realized only in sounding speech. In writing, such a sound organization of speech sometimes takes on special forms that only suggest the nature of the desired sound interpretation.

MATERIALS AND METHODS

It should be noted that in the Old English period, alliteration was the organizing principle of the text, and also highlighted the most semantically significant words in the utterance and was used in such constructions as alliterative synonyms, alliterative amplifying words, and other parallel constructions. Word stress in the ancient Germanic languages was very powerful, it was fixed on the first syllable and, in this regard, accounted for, as a rule, on the root morpheme. The latter circumstance is most important for the alliterative system, since it implies the initial connection between sound and meaning, because for Old English poetry, verse and syntactic boundaries do not coincide, when a sentence ends not at the end, but in the middle of a long line of an alliterative verse. The phrase picks up alliteration of the previous phrase, and alliterative sounds

Alliteration concatenates short semi-verse strings into a more complex, long string. It is for this reason that alliteration is located as close to the beginning of the second short line as possible and never repeats at the last peak. Delaying the appearance of the first vertex of the second short line would damage the main bind function; repetition of alliteration at the last vertex would highlight the latter, preventing the separation of the semantically important in the line from the secondary, less significant. Thus, if we consider alliteration not only within the framework of Old English poetry, but after analyzing its application in the later stages of the development of the English language, we can say that the main

function of this stylistic device in poetry is a logical function, that is, providing a connection between the components of an utterance, and also their correct accent.

Alliteration in English is deeply rooted in the tradition of folk art. The literary form of ancient English poetry was different from the modern literary forms of poetry. In this poetry, the main points of the verse were rhythm and alliteration. Each significant word in a line of folk songs, legends, which was under stress, began with the same combination of sounds. Alliteration in ancient Saxon poetry played the same role as rhyme plays in modern poetry. Alliteration can be called an initial rhyme: it is not the last syllable of a word that rhymes, but the initial sounds of the word. Alliteration is a special stylistic technique, the purpose of which is to create an additional musical and melodic effect of the statement. The essence of this technique is the repetition of the same sounds or combinations of sounds at a relatively close distance from each other. For example: alliteration utterance emotionality. In this respect, some theories are interesting that try to prove that individual sounds or combinations of sounds have additional shades of meaning or special expressive power. Thus, J. Vandries asserts that "different sounds and their different combinations have different expressive power." A. Maurice goes further. He endows individual sounds with the ability to express ideas and feelings and argues that in the work of a true poet there is a relationship between the sounds of words, thoughts and feelings that they express.

Alliteration, like all other sound means, does not carry any semantic function. It is only a means of additional emotional impact, a kind of musical accompaniment to the main idea of the statement, very indirectly revealing the mood of the author.

The question of the appropriateness and methods of conveying alliteration when translating English-language prose does not belong to the cardinal problems of translation studies.

First of all, it is necessary to clarify the key concept - alliteration. One gets the impression that this term in Uzbek and English-speaking linguistics is

understood not quite the same thing. In local sources, alliteration is most often considered as "Symmetric repetition of homogeneous consonant sounds" in the speech stream, which is opposed to assonance - "symmetric repetition of homogeneous vowels" [1. P. 27].

Alliteration based on the repetition of a consonant or groups of consonants at the beginning of the words of one utterance does not stand out as an independent group. As for the English-speaking tradition, the definition of the word is characteristic to "Alliteration" in Webster's Dictionary: "The repetition is initially of a sound that is a consonant in two or more neighboring words or syllables (as wild and woolly, threatening throng)" [2. P. 56].

The definition of this term in the Oxford English Dictionary is also indicative: "The commencing of two or more words in close connection, with the same letter, or rather the same sound" [3]. Thus, alliteration in the English-speaking linguistic tradition; 1) predominantly the initial position of the repeated sound in the word 1, 2) not as rigid as in Russian linguistics, the demarcation Confirmation of the latter can be perhaps the most common example of alliteration - a line from a poem by the English poet of the 18th century Ch. Churchill's "The Prophecy of Famine": "Apt Alliteration's artful aid." No less indicative is the name of the humorous competition announced.

Interesting data is given by prof. L. I. Timofeev in his work "Theory of Literature": "P. A. Vyazemsky, writes Timofeev, refuted this theory (that sounds have a certain meaning - I. G.) in a dispute with an Italian who did not know Uzbek, with a proposal to determine the meaning of words by sound - love, friendship, friend. The Italian suggested that it was "something harsh, harsh, maybe abusive." And when asked what the word veal could mean by its sounds, he replied that there is no doubt that this word is affectionate, gentle, addressed to a woman."

RESULTS AND DISCUSSIONS

In English fiction, and especially in poetry, alliteration from an expressive means, widely used in folk art, sometimes develops into an integral technique of decadent, formalistic literature. Alliteration is beginning to be seen as a powerful means of expressing the feelings and emotions of the poet. Speech sounds are viewed as having an emotional meaning of their own. So, for example, the sound [d] is seen as a sound that produces a dark, ominous effect, on the contrary, is an expression of tenderness and warm feelings. Of course, it cannot be denied that certain sounds enhance the effect that is achieved by the meaning of the utterance. So the repetition of the sound [d] in the following lines below is designed to enhance the suppressed, mystical mood created by the entire poem: "... here I opened wide the door -- Darkness there, and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing, Doubting, dreaming dreams no mortal ever dared to dream before. "(E. Poe. The Raven)

Theories about the semantic independence of sounds are based on the subjective interpretation of sound associations. It is quite obvious that sounds by themselves, as well as specially organized sounds-repetitions, cannot be carriers of any ideological, semantic content. These sounds-repetitions, of course, are a kind of means of artistic expression, they can also perform a certain artistic function, for example, enhance the emotional impact on the reader, create a certain tone of expression, and sometimes, as will be shown below, and cause a certain association with objectively existing in nature, natural sounds, but from this they do not become carriers of a certain meaning.

Various forms of sound repetitions have been studied in the linguistic literature. According to the forms of verbal repetitions, the forms and sound repetitions are also determined: anaphora (initial repetitions of sounds), epiphora (final repetitions of sounds), joint, ring.

Alliteration in Modern English Alliteration in English is a more particular case than in Uzbek. We are talking about repeating the same sounds only at the beginning of words. For example: Alice's aunt ate apples. This technique is widely

used in tongue twisters, political slogans, advertising slogans, lyrics, and even store names. Answering the question "alliteration - what is it?", You can give such obvious to all examples, such as Coca-Cola. Such names are sonorous and easy to remember. And all thanks to the repetition of consonants. In the literature, one can find very complex definitions. But everything is quite simple by looking at a few examples.

American publicist and linguist W. Safire during the 2003 US election campaign: Agnew Annual Alliteration Awards. It is clear that from the point of view of Uzbek linguistics, both of these cases are examples. From what has been said it follows that the statement, which is often found in translation studies, requires clarification: "Alliteration, in general, is alien to the Uzbek language" [5. p.137]. If we are guided by the first point of view, then it can be argued that alliteration in Uzbek prose is not so rare: it is enough to recall the numerous examples of alliteration cited by A. Bely in the book "The Mastery of Gogol" [6.p. 245-253].

Probably the only translation study that speaks of two understandings of the term "alliteration" is the well-known article by Ya.I. Rezker "Should alliteration be conveyed in journalistic texts". Retsker distinguishes between "alliteration in the narrow sense (repetition of the initial consonant)" and "in the broad sense (repetition of a consonant in any syllable of adjacent words)" [7. P.73]. In what follows, Retsker uses the terms "narrow alliteration" and "wide alliteration", respectively. Since these designations, in our opinion, do not reflect the essence of the phenomena behind them, let us take the liberty to clarify Rezker's terminology.

It seems to us that in relation to prose one could speak of alliteration proper (according to Rezker - "wide alliteration"), dividing it into non-fixed (when the repeated consonant in the words of the alliteration chain takes different positions) and fixed (when the position of the consonant in the chain is fixed). In turn, fixed can be subdivided depending on the position of the alliterative sound in the word. When the initial sound is repeated, we are dealing with anaphoric alliteration

(according to Rezker - "narrow alliteration"). Other types of fixed alliteration are also possible - for example, the repetition of consonants in the stressed syllable: "The mallet thudded terribly in the sensitive darkness" (A. Bely, "Silver Dove"), but their classification will lead us away from translation.

It is all the more interesting to analyze the attempts of the translators to convey the English anaphoric alliteration. Good material for such an analysis is provided by the translations of O. Henry's stories, made by the translators of the Kashki school. Cases of preserving alliteration in the analyzed translations are few - more often translators refused to transfer it: "There was clearly nothing left to do but flop down on the shabby little couch and howl. So Della did. Which instigates the moral reflection that life is made up of sobs, sniffles and smiles, with sniffles predominating". ("The Gift of the Magi")

In addition, as is clear from the examples given, alliteration in translation is often accompanied by assonance, as a result of which not only the initial consonant is repeated, but the whole syllable. The cohesion of the elements becomes stronger, the protrusion is more distinct, the intention is more evident. This effect is enhanced by the syntactic uniformity of alliterated elements: they are rows of homogeneous members (words or word combinations formed according to the same model). Translators are trying to more clearly identify the main expressive mechanism of alliteration - rhythm.

This is especially noticeable in the following example, where not the initial consonants, as in the original, but whole words act as rhythm-forming elements in the translation: "And yet there are people who spend hours fixing their faces – to what end? Looking handsome. Oh, what a mistake! It's the larynx that the beauty doctors ought to work on. It's more words than warts, talk more than talcum, palaver more than powder, blarney more than bloom that counts – the phonograph instead of the photograph". ("Next to Reading Matter")

This approach to solving the problem generally corresponds to recommendations of Ya.I. Rezker: "... Only expressive (and not functional-

stylistic) use of alliteration should be transmitted in translation, and in those cases when the expressive function of alliteration is supported by the entire context” [7. P. 77]. But the analysis uses examples from fiction. This ambiguity allows us to reveal another aspect in the question of the transmission of anaphoric alliteration: the connection between the method of reproducing this technique and its functional and stylistic characteristics.

Above, two fundamental properties of anaphoric alliteration have already been noted, which have provided it with a noticeable place in a number of effective stylistic devices: the potential for rhythm formation and a strong cohesion of alliterated units. These properties give an utterance or an alliterated group of words wholeness, some semantic autonomy, formal completeness, giving the impression of semantic completeness. That is why, as has been repeatedly noted, alliteration is present in many English stable combinations: phraseological units, proverbs, sayings, etc. It provides coherence, although sometimes this coherence is achieved by bringing together units that are similar only in formal terms (monotony), but arbitrarily chosen from the point of view of semantics. Is it possible to consider cheese and chalk as entities with pronounced opposite properties (“as different as chalk from cheese”)? How is a nail in a door different from just a nail (“dead as a doornail”)?

Perhaps the most vivid example of formal coherence in the absence of semantic coherence is the English proverb: “Lovers live by love as larks live by leeks”. (The compiler of the dictionary of English proverbs J. Epperson accompanied it with the following comment: “Desire for alliteration seems to be the only explanation of this absurd comparison” [10. P.387].)

The ability to achieve formal coherence and expressiveness even at the expense of semantics contributed to the spread of anaphoric alliteration in those speech spheres where the expressive function comes to the fore and becomes on a par with the communicative (if you adhere to the terminology of R. Jakobson) - in newspaper journalism, oratorical speeches, advertising ... Here anaphoric

alliteration - due to the mentioned property - can even be used as a demagogic device, which partly influenced the attitude towards it: let us recall the irritated remark of B. Disraeli, addressed to the member of parliament, who used the combination “family franchises” in his speech.

CONCLUSION

As already noted, alliteration is a stylistic device, the expressiveness of which is due to the rhythmization of the sound composition of the utterance. Consequently, the closest equivalent of this technique - both from a formal and a functional point of view - will be expressive means, which are also based on rhythm. This rhythm can be created by repeating elements of different language levels - accentuation, sound composition (replacing anaphoric alliteration with other types of it, including rhyme), morphemes, words, phrases, etc. It is also possible to preserve anaphoric alliteration - but in such a form in which the intentionality of the reception will be obvious. For this, anaphoric alliteration can be supported by assonances, unfixated alliteration, lengthening of the chain of alliterated units.

Thus, it can be assumed that a comparative analysis of the poetic material the Middle English period of the development of the English language, the compositional function of alliteration, which consisted in the structural formation of lines of poetic texts, had significantly weakened. The expressive and semantic functions of alliteration became more pronounced, which made it a means of achieving a semantic commonality of alliterative lexical units. At the same time, it should be noted that alliteration has a significant impact on the lexical composition and stylistic devices of works of English poetry.

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