

ANALYSIS OF ENGLISH ALLITERATION AS A STYLISTIC DEVICE

<https://doi.org/10.5281/zenodo.7663186>



ELSEVIER



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Abstract: This article is devoted to a stylistic device called alliteration. The relevance of this work lies in the fact that it is important for the reader 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 as a repetition of consonants to enhance the emotional impact on the reader. From this point of view, this article discusses some issues of translation problems of alliteration from English into a native one.

Keywords: alliteration, stylistic device, consonants, linguistic unit, emotionality and expressiveness of the statement, homogeneous consonants, assonance,

About: FARS Publishers has been established with the aim of spreading quality scientific information to the research community throughout the universe. Open Access process eliminates the barriers associated with the older publication models, thus matching up with the rapidity of the twenty-first century.

Received: 21-02-2023

Accepted: 22-02-2023

Published: 22-02-2023

Introduction. All expressive means of the language (syntactic, lexical, morphological, phonetic) are the object of study of both lexicology, grammar and phonetics, and stylistics. The first three sections of the science of language consider expressive means as facts of language, clarifying their linguistic nature. Stylistics studies expressive means in terms of their use in different styles of speech, potential uses as a stylistic device. In the process of stylistic analysis, separate stylistic devices are distinguished, used by the author to achieve a particular communicative goal.

“A stylistic device is understood as a conscious and intentional strengthening of some typical structural and (or) semantic feature of a linguistic unit (neutral or expressive), which has reached generalization and typification and thus has become a generative model. The stylistic device is limited to one level of the language”. [4, p.304]

Based on the characteristics of stylistic devices presented in the Big Encyclopedic Dictionary of Linguistics by V.N. Yartsev and after analyzing the literature on this issue, it can be argued that stylistic devices include stylistic figures and tropes, as well as stylistic or syntactic figures that increase the emotionality and expressiveness of the statement due to unusual syntactic construction: different types of repetitions, inversion, parallelism, gradation, polynomial coordinating unity, ellipsis, juxtaposition of opposites.

There are many stylistic devices that are interesting and significant in any language, but the challenge before us is to characterize alliteration as a stylistic

device. Each author has their own definition of alliteration, but essentially all definitions are the same. We will start from the definition of V.N Yartsev. He defines alliteration as a consonance formed by the repetition of identical consonants in the initial words of a verse, which enhances the expressiveness of artistic speech. Rhyming consonances are not included in alliteration.

In foreign sources, alliteration is most often considered as “symmetrical repetition of homogeneous consonants” in the speech flow, which is opposed to assonance – “symmetrical repetition of homogeneous vowels” [1, p. 371]. An alliteration built on the repetition of a consonant or groups of consonants at the beginning of words of one utterance is not distinguished into an independent group.

As far as the English language tradition is concerned, Webster's definition of the word “Alliteration” is characteristic: “The repetition initially of a sound that is a consonant in two or more neighboring words or syllables (as wild and wooly, threatening throng)” [6]. The definition of this term in the Oxford English Dictionary is also significant: “The commencing of two or more words in close connection, with the same letter, or rather the same sound” [5].

Alliteration in English is deeply rooted in the traditions of folk art. The literary form of ancient English poetry differed from the modern literary forms of poetic works. In this poetry, rhythm and alliteration were the main points of the verse. Each significant word in the 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 that rhyme plays in modern poetry. Alliteration can be called the initial rhyme: it is not the last syllable of the word that rhymes, but the initial sounds of the word.

In modern English, alliteration is understood not only as the repetition of initial sounds, but also sounds in the middle of a word. Folk tradition, as you know, is always vitally stable and the reception of alliteration, as an artistic form of folk poetic works, has remained in the English language as a proven means of artistic and emotional impact on the reader [2, p.75]. Unlike the Uzbek language, where alliteration did not have such deep roots in folk art, in English alliteration is widely used as an artistic and stylistic device not only in poetry, but also in artistic prose.

Alliteration is of particular importance to the English language, since Anglo-Saxon verse was alliterative. It performed the function of a kind of metronome of the work - unstressed syllables were pronounced at approximately the same time intervals: quickly, if there were a lot of them, and slowly, if there were few of them. Under such conditions, the beginning of the stressed syllable was the most

important section of the word, and alliteration emphasized precisely these functionally significant points of the verse.

Let us turn to English literature to give examples of the use of alliteration. The Anglo-Saxon epic poem "Beowulf" is one of the most striking examples of works in which the use of alliteration is often found.

Translated into modern English, "Beowulf" (Modern English) is as follows:

Stone-bright the street: it showed the way
to the crowd of clansmen. Corselets glistened
hand-forged, hard; on their harness bright
the steel ring sang, as they strode along
in mail of battle, and marched to the hall.

The translator of Beowulf retained the alliteration (although not always on the first syllable), but he could not retain its ancient function, so the reader in most cases will not even hear these consonances.

Let us consider Edgar Allan Poe's "The Raven" as another example of the use of alliteration in English. It is known that the main theme in Edgar Poe's poem "The Raven" is the theme of love and death, in which love emphasizes the horror of death, and death emphasizes the strength and invincibility of love. Here, gloomy depression echoes hopeless grief.

Eagerly I wished the morrow;
vainly I had sought to borrow
From my books surcease of sorrow
sorrow for the lost Lenore
Deep into that darkness peering,
long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
Thrilled me - filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore!"

In fact, this passage describes the same feeling, but we read between the lines we see the sick love of the hero, and we also see this from the biography of E. Poe, who, after the loss of his wife, he could not find a place for himself, was in despair and could not imagine his life without a loved one. The sound [r] is associated with the growl of a dog. The combination of sounds [t] and [p] resembles raindrops. The sound [d] is most often associated with the drum.

Words in which the combination of letters gives "ill" is associated with the translation of this word (illness, illness, pain associated with experiences).

The combination of letters and sounds, reminiscent of the word “anger”, is also associated with anger, hatred and unpleasant emotions.

Conclusion. Thus, it can be assumed that it is alliteration that plays a very important role in literary work, and associations are used to build a general idea of what the author wanted to convey, what his intention was.

We can say that the use of alliteration in the poem “The Raven” is deliberate, carries a secret plan and a set of negative emotions that the author wanted to convey. Aesthetics, poetic principles, artistic style of E. Poe are so peculiar that he, using romantic themes, traditional romantic ideas, images, largely departed from them and even parodied them.

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