

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ
ВАЗИРЛИГИ**

**ЎЗБЕКИСТОН ДАВЛАТ ЖАҲОН ТИЛЛАРИ УНИВЕРСИТЕТИ
ИНГЛИЗ ТИЛИ СТИЛИСТИКАСИ КАФЕДРАСИ**

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THE UZBEK STATE WORLD LANGUAGES UNIVERSITY
ENGLISH STYLISTICS DEPARTMENT**

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QUALIFICATION PAPER

**Conceptual analysis of phonetic interlingual means in stylistic register
in non-related languages (on the material of alliteration in English and
Uzbek)**

**5220100 – Philology and teaching languages (The English language)
for granting the bachelor's degree**

**“THE QUALIFICATION
IS ADMITTED TO DEFENCE“**

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INTRODUCTION

As President I.A.Karimov has declared in the program speech “Harmoniously development of generation a basis of progress of Uzbekistan”; “... all of us realize, that achievement of the great purposes put today before us, noble aspirations it is necessary for updating a society, today when we celebrating the 23th anniversary of the National Independence of our Motherland”. The effect and destiny of our reforms carried out in the name of progress and the future, results of our intentions are connected with highly skilled, conscious staff the experts who are meeting the requirements of time.

In linguistic typology semantic, phonological, morphological and syntactical problems in every language have been thoroughly studied but comparative typological analysis of stylistic systems in different languages and especially in non-related languages as English and Uzbek has not been done yet. This problem is of special importance in connection with consonants increasing interest in using specific means of expressions. Furthermore comparative analysis of phonetic stylistic devices of two languages serves to define the features that are peculiar to English and Uzbek.

The qualification paper is devoted to the study of phonetic stylistic devices of two non-related languages – English and Uzbek, their peculiarities and represents the detailed comparative analysis of the phonetic stylistic devices of the two languages.

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: "The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression."
(Galsworthy) Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the

repetition of sounds, as is the case with the repetition of lexical units. However, certain sounds, if repeated, may produce an effect that can be specified. Therefore alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus the repetition of the sound [d] in the lines quoted from Poe's poem "The Raven" prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously. Alliteration in the English language is deeply rooted in the traditions of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. In Old English poetry alliteration was one of the basic principles of verse and considered, along with rhythm, to be its main characteristic. Each stressed meaningful word in a line had to begin with the same sound or combination of sounds. The traditions of folklore are exceptionally stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. It is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines, in the titles of books, in proverbs and sayings, as, for example, in the following: Tit for tat; blind as a bat, betwixt and between; It is neck or nothing; to rob Peter to pay Paul.

Investigated qualification paper is devoted to one of the most interesting problem of stylistics alliteration which is a phonetic stylistic device, and its stylistic function in love poetry.

The actuality of the qualification paper. While studying and teaching a foreign language we need it's knowledge from the stylistic point of view, also, that's why we decided this theme one of the most interesting and useful to know to a foreign learner of Modern English.

The degree of study in the qualification paper. We have investigated a phonetic interlingual mean-alliteration from the theoretical point of view and classified some examples in contemporary English and Uzbek.

The novelty of the qualification paper. Problems of alliteration, analysis of alliteration in English and Uzbek and usage of it in poetry, tongue-twisters and proverbs.

The subject of the qualification paper is to study one of the stylistic devices which is called “alliteration” in English and Uzbek.

The object of the qualification paper is alliteration in Modern English and Uzbek.

The aim of this qualification paper is to analyze English stylistic devices, especially alliteration- a phonetic stylistic device, its usage in literary texts, especially , in poetry and this may give a good push to the improvement to the study of foreign language.

From this point of view the following tasks are defined:

- to investigate the Phonetic Stylistic Devices;
- to give types of **alliteration**, it’s definition in English;
- to give types of **alliteration**, it’s definition in Uzbek;
- to show some examples for the **alliteration** in English texts;
- to show some examples for the **alliteration** in Uzbek texts.

The methods that are used in qualification work While investigating given qualification paper we have used analytical and stylistic methods;

The theoretical significance of the qualification paper is that it can be used in delivering lectures on stylistics at the English lessons, analysis and study of theoretical and practical materials. As theoretical material scientific literatures devoted to this theme were studied and we used books published in English;

The practical value of the paper is to study the **alliteration** and its functions in the English language and to see the use of it in the examples in love poetry.

The structure of the qualification paper is as follows: Introduction, two chapters, Conclusion and the list of the used literature.

Introduction deals with the description of the structure of the qualification paper.

Conclusion deals with theoretical and practical results of the qualification paper.

The list of literature widely used the books of well-known linguistics.

The sources of the qualification paper. While investigating the qualification paper we have widely used different works of well known scientists such as Арнольд.И.В. «Стилистика современного английского языка » , “Stylistics” Richard Bradford, “The New Stylistics” Roger Fowler, “Introducing stylistics” John Haynes, “Style and Stylistics” Louis Milic and many other books and internet web searchings.

CHAPTER ONE. STYLISTIC VALUE OF ALLITERATION.

1.1. SOME IMPORTANT WORDS ON POETRY.

I really envy people who can write good poetry or good poetic prose. They must have a really wonderful quality inside and a special outlook to be able to paint with words like they do. I've never been able to manage it myself. I suppose some are born with the talent and some just never develop it. However I'm really good at admiring, and there are certainly a lot of people out there worth admiring. It's grand to come across something and think, well, you know, I thought that too, but, of course, I couldn't have put it exactly so well. Sometimes I copy out lines or passages that really appeal to me, and somehow they make for a different reading than the printed version, more my own¹.

I've loved poetry since my mother began reading it to me when I was a child, and later at school I was lucky enough to have teachers who were pretty enthusiastic about it and inclined to set some of it to music too. Wordsworth was a great favorite at school, and three of his poems were staple fare – 'The Solitary Reaper', 'The Daffodils', and 'My Heart Leaps Up'. There was a bit of confusion regarding 'The Daffodils' because none of us had ever seen that flower – the illustration in the book wasn't very good and there were no photographs available either – it wasn't the Internet Age either over here, our school didn't even have a computer – anyway, so our Teacher asked us to find out what we could and what we did was collect all the yellow-flowered weeds we could find and chased clouds of yellow butterflies out of the grass in doing so – we had a grand poetic time! 'The Solitary Reaper, which by the way was a great favorite of my grandfather's, and 'My Heart Leaps Up' got properly appreciated much later when I went on a long trip into the Himalayas. I was sitting alone on the hillside in the afternoon sun and there were tall, snow-capped mountains, with pine and cloud cover, towering before me. Everything was very

¹ www.buzzle.com from google.com

silent and still, and then I heard this faint singing from somewhere far off. And a couple of days later, further up in the mountains, I saw not one but a DOUBLE rainbow!

Everytime I read Wordsworth now I remember those moments and that really lights up something lovely inside.

It made me very happy too when a young friend of mine, seeing how much I enjoyed poetry, took the trouble of copying out some of her favorites for me – 'I do not love my dog because...', 'Please be careful where you tread, the fairies are about...', 'Spring is coming, Spring is coming...', and best of all 'The Flowers and the shadows creep, the stars come over the hill...'

Then I came across a marvellous American Literature Guide for Young Readers, and they had a really enjoyable selection –

'Where the pools are bright and deep, where the grey trout lies asleep...' ('A Boy's Song')

'Old Dog lay in the summer sun, much too lazy to rise and run....' ('Sunning')

'The Sun is not abed when I at night upon my pillow lie....' ('The Sun's Travels')

'It was time to fly – summer sun was on their wings, winter in their cry....'
('Something Told The Wild Geese')

'A Road might lead to anywhere – to harbor towns and quays....' ('Roads')

'In the morning, very early, that's the time I love to go barefoot where the fern grows curly and the grass is cool between each toe....' ('Barefoot Days')

'I meant to do my work today – but a brown bird sang in the apple tree...' ('I meant to do my work today' – this one was written especially for me!)

'In Timbuctoo, in Timbuctoo, there are the nicest things to do....' ('Timbuctoo')

'When I turn the pages of my favorite picture book, I make believe I sail away into each picture nook....' ('Picture Book Travels')

'Oh! Hush thee, my baby, the night is behind us....' (The Seal Lullaby)

And, well, many, many others.

I love R. L. Stevenson's 'A Child's Garden of Verses.' I also like a lot of his other work – 'The Vagabond', 'Romance' , ' Song', 'Over the Sea to Skye.'

And Alfred Tennyson's 'Ring Out Wild Bells' – this one's so joyous, I always think of a troika racing through the snow with some wonderfully uplifting Mozart music in the background.

Also, a whole lot of very old Scottish poems that my Grandfather and I came across and he copied down for me.

When I was going through a rough patch and needed a bit of hope anywhere I could find it, I found it in William Ernest Henley's 'Invictus' – what a spirit the man must have had to write something like this when he was beset with an agonizing tubercular infection of the bones that crippled him for life. It is surely a case of 'Grace under

Pressure' – something I so totally admire, even if I personally 'in the fell clutch of circumstance' most certainly DO wince and cry out aloud.

I was also very impressed by Rudyard Kipling's 'If-' and Tennyson's 'Ulysses' -

'I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untraveled world, whose margin fades
For ever and for ever when I move.'

And -

'We are not now that strength which in old days
Moved earth and heaven, that which we are, we are, -
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.'

I studied 'The Paradise Lost' for my Master's Degree and really liked Satan the best –
'What though the field be lost?
All is not lost : the unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield....'

But I'm not entirely Satanic and am very fond of 'The Lord is my Shepherd'. I think that's the most beautifully inspiring poem in the Bible.

Then I came across 'To the Exiles' by Neil Munro. Again about Scotland – I love most things Celtic, especially the music, and this one's wonderfully evocative.

What is poetry? A short piece of imaginative writing, of a personal nature and laid out in lines is the usual answer. Will that do?

Poetry definitions are difficult, as is aesthetics generally. What is distinctive and important tends to evade the qualified language in which we attempt to cover all considerations. Perhaps we could say that poetry was a responsible attempt to understand the world in human terms through literary composition.

The terms beg many questions, of course, but poetry today is commonly an amalgam of three distinct viewpoints. Traditionalists argue that a poem is an expression of a vision that is rendered in a form intelligible and pleasurable to others and so likely to arouse kindred emotions. For Modernists, a poem is an autonomous object that may or may not represent the real world but is created in language made distinctive by its complex web of references. Postmodernists look on poems as collages of current idioms that are intriguing but self-contained — they employ, challenge and/or mock preconceptions, but refer to nothing beyond themselves.

What distinguishes poetry from other literary compositions? Nothing, says a vociferous body of opinion: they are all texts, to be understood by the same techniques as a philosophic treatise or tabloid newspaper. But that makes sense only to readers of advanced magazines, for poetry does indeed seem different. Even if we accept that poetry can be verse or prose — verse simply having a strong metrical element — poetry is surely distinguished by moving us deeply. In fact, for all but Postmodernists, it is an art form, and must therefore do what all art does — represent something of the world, express or evoke emotion, please us by its form, and stand on its own as something autonomous and self-defining.

No doubt more could be said, but the starting poet may be feeling impatient. Theorists, like clever lawyers, can prove anything, and it is all too easy for an atrocious piece of writing to be defended by irrefutable standards. Are there not more practical ways of assessing poetry²?

One point worth making is that aesthetics, together with theories of poetics and literary criticism, does not operate in a vacuum, but within a community of shared approaches and understandings. Typically, they are academia-based, and so written for fellow academics and their captive students. Their insights are important, indeed indispensable, for countering the half-truths that float around the poetry world, and for insisting that poetry maintain some depth and substance, but the young poet may wish initially to sidestep these abstruse matters and join another community, that of poetry itself. Poetry also has its beliefs and patterns of excellence. Its insights have to be acquired by participation: by writing and having that writing evaluated by fellow poets, by being able to appreciate a wide range of work, and by acquiring the crafts of literary composition.

None of that is easily accomplished, given the pressures of everyday life. Nor is there wide agreement on what sort of apprenticeship should be served. Schools of poetry are often hostile to, if not contemptuous of, other movements, and what is prized in one may be anathema to another. The beginning poet should read widely, join many groups, take any criticism seriously, but perhaps remember these points:

Suggestions

1. Poetry may well be the art of the unsayable. A good poem lies somewhere beyond mere words: it is the intangible, exultation in things vaguely apprehended, something which emerges out of its own form, and which cannot exist without that form. Any

² www.google.com

poem that can be completely understood or paraphrased is not a poem, therefore, but simply versified or emotive prose (though not the worse for that).

2. Poems are an act of discovery, and require immense effort — to write and to be understood. The argument against popular amateur poetry is not that it uses out-of-date forms (there is no authority here, and art is always a mixture of elements coming in and going out of fashion) but that popular poetry finds its conceptions too readily. Contrary to contemporary dogma, poetry doesn't have to be challenging, but it does have to explore the nature and geography of the human condition.

3. A poem is something unique to its author, but is also created in the common currency of its period: style, preoccupations, shared beliefs. You may therefore grow out of the habit of writing Elizabethan sonnets, if indeed you ever write them, not by colleagues telling you that the style is passé but by understanding the limits of that Elizabethan world. You will probably write yourself through many enthusiasms and styles. And because your experience of the world will be shaped by your literary efforts, your conceptions of poetry will change as you develop a voice commensurate with your vision.

4. Poems are not created by recipe, or by pouring content into a currently acceptable mould. Shape and content interact, in the final product and throughout the creation process, so that the poems will be continually asking what you are writing and why. The answers you give yourself will be illustrating your conceptions of poetry. Once again, those conceptions will develop, eventually to include experiences more viscerally part of you, since poems are not a painless juggling with words.

5. Many poets have theorized on the nature of their craft. Their aphorisms are very quotable, and often provide entry into new realms of thought, but they should be used with caution. Artists are notoriously partisan, and rarely paint the whole picture. To

understand their pronouncements, you need first to love their work, be steeped in its vision, and then to measure their pronouncements against the larger conception of art that other work provides.

Poetry analysis is the process of investigating a poem's form, content, and history in an informed way, with the aim of heightening one's own and others' understanding and appreciation of the work.

The words poem and poetry derive from the Greek *poiēma* (to make) and *poieo* (to create). That is, a poem is a made thing: a creation; an artifact. One might think of a poem as, in the words of William Carlos Williams, a "machine made of words".

Machines produce some effect, or do some work. They do whatever they are designed to do. The work done by this "machine made of words" is the effect it produces in the reader's mind. A reader analyzing a poem is akin to a mechanic taking apart a machine in order to figure out how it works.

There are as many definitions of poetry as there are poets. Wordsworth defined poetry as "the spontaneous overflow of powerful feelings;" Emily Dickinson said, "If I read a book and it makes my body so cold no fire ever can warm me, I know that is poetry;" and Dylan Thomas defined poetry this way: "Poetry is what makes me laugh or cry or yawn, what makes my toenails twinkle, what makes me want to do this or that or nothing³."

1.2. THE PLACE OF PHONETIC INTERLINGUAL MEANS IN MODERN ENGLISH.

In order to be able to distinguish between expressive means and stylistic devices, to which we now pass, it is necessary to bear in mind that expressive means are concrete facts of language. They are studied in the respective in the respective language manuals, though it must be once again regretfully stated that some grammarians iron out all elements carrying

³ www.poetry.com

expressiveness from their works, as they consider this quality irrelevant to the theory of language⁴.

Stylistics studies the expressive means of language, but from a special angle. It takes into account the modifications of meanings which various expressive means undergo when they are used in different functional styles. Expressive means have a kind of radiating effect. They noticeable colour the whole of the utterance no matter whether they are logical or emotional.

A. A. Potebnya writes: "As far back as in ancient Greece and Rome and with few exceptions up to the present time, the definition of a figurative use of a word has been based on the contrast between ordinary speech used in its own, natural, primary meaning, and transferred speech⁵."

The interrelation between expressive means and stylistic devices can be worded in terms of the theory of information. Expressive means have a greater degree of predictability than stylistic devices. The latter may appear in an environment which may seem alien and therefore be only slightly or not at all predictable. Expressive means, on the contrary, following the natural course of thought, intensifying it by means commonly used in language. It follows that SDs carry a greater amount of information and therefore require a certain effort to decode their meaning and well known to the reader in order to be deciphered easily.⁶

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which, in a certain type of communication, *viz.* belles-lettres, plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic impression, but this is a matter of individual perception and feeling and therefore subjective. For instance, a certain English writer expresses the opinion

⁴ Arnold I.V Modern English Stylistics

⁵ Galperin I.R. "Stylistics", Moscow, Higher school, 1982.

⁶ Lakoff, George and Claudia Brugman

that *angina* [aen'dsainal, *pneumonia* [nju'rnouma], and *uvula* [*ju:vjula] would make beautiful girl's names instead of what he calls "lumps of names like Joan, Joyce and Maud", In the poem "Cargoes" by John Masefield he considers words like *ivory*, *sandal-wood*, *cedar-wood*, *emeralds* and *amethysts* as used in the first two stanzas to be beautiful, whereas those in the 3rd stanza "strike harshly on the ear"

"With a cargo of Tyne coal,
Road-rails, pig-lead,
Fire-wood, iron-ware and cheap tin trays.*

As one poet has it, this is "...a combination of words which is difficult to pronounce, in which the words rub against one another, interfere with one another, push one another."

Verier, a French scientist, who is a specialist on English versification, suggests that we should try to pronounce the vowels [a:, i:, u:] in a strongly articulated manner and with closed eyes. If we do so, he says, we are sure to come to the conclusion that each of these sounds expresses a definite feeling or state of mind. Thus he maintains that the sound [u:] generally expresses sorrow or seriousness; [i:] produces the feeling of joy and so on.

L. Bloomfield, a well-known American linguist says:

"...in human speech, different sounds have different meaning. To study the coordination of certain sounds with certain meanings is to study language⁷."

An interesting statement in this regard is made by a Hungarian linguist, Ivan Fdnagy: "The great semantic entropy (a term from theory of communication denoting the measure of the unknown) of poetic language stands in contrast to the predictability of its sounds. Of course, not even in the case of poetry can we determine the sound of a word on the basis of its meaning. Nevertheless in the larger units of line and stanza, a certain relationship can be found between sounds and content⁸."

The Russian poet B. Pasternak says that he has "...always thought that the music of words is not an acoustic phenomenon and does not consist of the euphony of vowels

⁷ Bloomfield, L, Language. N.Y., 1961, p. 27

⁸ <http://www.englishclub.ru>.

and consonants taken separately. It results from the correlation of the meaning of the utterance with its sound."

The theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perceptions, feelings, images, vague though they might be. Recent investigations have shown that "it is rash to deny the existence of universal, or widespread, types of sound symbolism"¹ * In poetry we (cannot help, feeling that the arrangement of sounds carries a definite aesthetic function. Poetry is not entirely divorced from music. Such notions as harmony, euphony, rhythm and other sound phenomena undoubtedly are not indifferent to the general effect produced by a verbal chain. Poetry, unlike prose, is meant to be read out loud and any oral performance of a passage inevitably involves definite musical (in the broad sense of the word) interpretation.

Now let us see what phonetic stylistic devices secure this musical function.

STYLISTIC VALUE OF ONOMATOPOEIA

Onomatopoeia is a combination of speech sounds which aims at imitating sounds produced in nature (wind, sea, thunder, etc.) by things (machines or tools, etc.) by people (singing, laughter) and animals. Therefore the relation between onomatopoeia and the phenomenon it is supposed to represent is one of metonymy. There are two varieties of onomatopoeia: **direct and indirect**⁹.

Direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, burr, bang, cuckoo. These words have different degrees of imitative quality. Some of them immediately bring to mind whatever it is that produces the sound¹⁰. Others require the exercise of a certain amount of imagination to decipher it. Onomatopoeic words can be used in a transferred meaning, as for instance, ding-dong, which represents the sound of bells rung continuously, may mean 1) noisy, 2) strenuously contested.

Indirect onomatopoeia demands some mention of what makes the sound, as rustling of curtains in the following line. And the silken, sad, uncertain rustling of

⁹ Galperin I.R. "Stylistics", Moscow, Higher school, 1982.

¹⁰ Hymes, Dell H. Some of English Sonnets,— In: "Style in Language", ed. Th. book, 1960, p. 112.

each purple curtain. Indirect onomatopoeia is a combination of sounds the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called "echo writing". An example is: And the silken, sad, uncertain rustling of each purple curtain" (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

The sound of the utterance an echo of its sense. It is sometimes called "echo-writing". An example is:

"And the silken, sad, uncertain rustling of each purple curtain' (E. A. Poe), where the repetition of the sound [s] actually produces the sound of the rustling of the curtain.

Indirect onomatopoeia, unlike alliteration, demands some mention Of what makes the sound, as *rustling* {of curtains) in the line above. The same can be said of the sound [w] if it aims at reproducing, let us say, the sound of wind. The word *wind* must be mentioned, as in:

"Whenever the moon and stars are set, Whenever the wind is high. All night long in the dark and wet - A man goes riding by-" (R. S. Stevenson)

Indirect onomatopoeia is sometimes very effectively used by repeating words which themselves are not onomatopoetic, as in Poe's poem "The Bells" where the words *tinkle* and *bells* are distributed in the following manner:

"Silver bells,, how they tinkle, tinkle, tinkle"
and further

"To the tintinabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells —

From the jingling and the tinkling of the bells.

Alongside obviously onomatopoetic words as *tinkle*, *tintinabulation* and *jingling* the word *bells* is drawn into the general music of the poem and begins to display onomatopoetic properties through the repetition.

STYLISTIC VALUE OF ALLITERATION

Alliteration is a phonetic stylistic device which aims at imparting a melodic effect to the utterance. The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particularly at the beginning of successive words: "The possessive instinct never stands still. Through florescence and feud, frosts and fires it follows the laws of progression." (Galsworthy)

Alliteration, like most phonetic expressive means, does not bear any lexical or other meaning unless we agree that a sound meaning exists as such. But even so we may not be able to specify clearly the character of this meaning, and the term will merely suggest that a certain amount of information is contained in the repetition of sounds, as is the case with the repetition of lexical units. However, certain sounds, if repeated, may produce an effect that can be specified. Therefore alliteration is generally regarded as a musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. Thus the repetition of the sound [d] in the lines quoted from Poe's poem "The Raven" prompts the feeling of anxiety, fear, horror, anguish or all these feelings simultaneously¹¹.

Alliteration in the English language is deeply rooted in the traditions of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. In Old English poetry alliteration was one of the basic principles of verse and considered, along with rhythm, to be its main characteristic. Each stressed meaningful word in a line had to begin with the same sound or combination of sounds. The traditions of folklore are exceptionally stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. It is frequently used as a well-tested means not only in verse but in emotive prose, in newspaper headlines, in the titles of books, in proverbs and sayings, as, for example, in the following:

Tit for tat;
blind as a bat,

¹¹ Galperin I.R. "Stylistics", Moscow, Higher school, 1982.

betwixt and between;
It is neck or nothing;
to rob Peter to pay Paul;

Alliteration consists of words within the same line or two beginning with the same letter, so that would be fine. Alliteration is generally regarded as musical accompaniment of the author's idea, supporting it with some vague emotional atmosphere which each reader interprets for himself. So, alliteration plays an important role in pointing out author's condition in a sound repeating way¹².

Alliteration can take the form of **assonance** (**assonance** is repetition of vowel sounds to create internal rhyming within phrases or sentences, and together with alliteration and consonance serves as one of the building blocks of verse. For example, in the phrase "Do you like blue, the oo (ou, ue) sound is repeated within the sentence and is assonant.

It is used in (mainly modern) English-language poetry, and is particularly important in Old French, Spanish and Celtic languages), the repetition of a vowel or consonance (consonance is a stylistic device, often used in poetry characterised by the repetition of two or more consonants using different vowels, for example the 'i' and 'a' followed by the 'tter' sound in 'pitter patter'.

It repeats the consonant sounds but not vowel sounds. This is not to be confused with Assonance¹³.

Assonance is the repetition of only vowel sounds. Alliteration differs from consonance in so far as alliteration requires the repeated consonant sound to be at the beginning of each word, where in consonance it is anywhere within the word, although often at the end. In half rhyme, the terminal consonant sound is repeated. A special species of consonance is using a series of sibilant sounds (/s/ and /sh/ for example); this is sometimes known simply as *sibilance*.

¹² www.wikidict.com.

¹³ <http://www.homeenglish.ru>

STYLISTIC VALUE OF RHYTHM AND RHYME

RHYTHM exists in all spheres of human activity and assumes multivarious forms. It is a mighty weapon in stirring up emotions whatever its nature or origin, whether it is musical, mechanical or symmetrical as in architecture. The most general definition of rhythm may be expressed as follows: "rhythm is a flow, movement, procedure, etc. characterized by basically regular recurrence of elements or features, as beat, or accent, in alternation with opposite or different elements of features" (Webster's New World Dictionary).

Rhythm can be perceived only provided that there is some kind of experience in catching the opposite elements or features in their correlation, and, what is of paramount importance, experience in catching regularity of alternating patterns. Rhythm is a periodicity, which requires specification as to the type of periodicity. Inverse rhythm is regular succession of weak and strong stress. A rhythm in language necessarily demands oppositions that alternate: long, short; stressed, unstressed; high, low and other contrasting segments of speech.

Academician V.M. Zhirmunsky suggests that the concept of rhythm should be distinguished from that of a metre. Metre is any form of periodicity in verse, its kind being determined by the character and number of syllables of which it consists. The metre is a strict regularity, consistency and unchangeability. Rhythm is flexible and sometimes an effort is required to perceive it. In classical verse it is perceived at the background of the metre. In accented verse - by the number of stresses in a line. In prose - by the alternation of similar syntactical patterns. Rhythm in verse as a S. D. is defined as a combination of the ideal metrical scheme and the variations of it, variations which are governed by the standard. There are the following rhythmic patterns of verse:

Iambus, dactul, umphibrach, anapaest.

Rhythm is not a mere addition to verse or emotive prose, which also has its rhythm. Rhythm intensifies the emotions. It contributes to the general sense. Much has been said and writhen about rhythm in prose. Some investigators, in attempting to

find rhythmical patterns of prose, superimpose metrical measures on prose. But the parametres of the rhythm in verse and in prose are entirely different¹⁴.

RHYME is the repetition of identical or similar terminal sound combination of words. Rhyming words are generally placed at a regular distance from each other. In verse they are usually placed at the end of the corresponding lines.

Identity and similarity of sound combinations may be relative. For instance, we distinguish between full rhymes and incomplete rhymes. The full rhyme presupposes identity of the vowel sound and the following consonant sounds in a stressed syllable, including the initial consonant of the second syllable (in polysyllabic words), we have exact or identical rhymes.

Incomplete rhymes present a greater variety. They can be divided into two main groups: vowel rhymes and consonant rhymes. In vowel-rhymes the vowels of the syllables in corresponding words are identical, but the consonants may be different as in flesh - fresh - press. Consonant rhymes, on the contrary, show concordance in consonants and disparity in vowels, as in worth - forth, tale - tool - treble - trouble; flung - long¹⁵.

Modifications in rhyming sometimes go so far as to make one word rhyme with a combination of words; or two or even three words rhyme with a corresponding two or three words, as in "upon her honour - won her", "bottom - forgot them - shot him". Such rhymes are called compound or broken. The peculiarity of rhymes of this type is that the combination of words is made to sound like one word - a device which inevitably gives a colloquial and sometimes a humorous touch to the utterance. Compound rhyme may be set against what is called eye - rhyme, where the letters and not the sounds are identical, as in love - prove, flood - brood, have - grave. It follows that compound rhyme is perceived in reading aloud, eye - rhyme can only be perceived in the written verse.

¹⁴ Galperin I.R. "Stylistics", Moscow, Higher school, 1982.

¹⁵ www.wikidict.com.

CHAPTER TWO. THEORETICAL ASSUMPTIONS ON ALLITERATION

2.1. STYLISTIC REGISTER AS A NEW ASSUMPTION IN FUNCTIONAL STYLISTICS.

Stylistics is the study of varieties of [language](#) whose properties position that language in [context](#). For example, the language of [advertising](#), [politics](#), [religion](#), individual [authors](#), etc., or the language of a period in time, all are used distinctively and belong in a particular situation. In other words, they all have 'place' or are said to use a particular 'style'.

Stylistics also attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as [socialisation](#), the production and reception of [meaning](#), critical [discourse analysis](#) and [literary criticism](#).

Other features of stylistics include the use of [dialogue](#), including regional [accents](#) and people's [dialects](#), descriptive language, the use of [grammar](#), such as the [active voice](#) or [passive voice](#), the distribution of [sentence](#) lengths, the use of particular [language registers](#), etc.

Many [linguists](#) do not like the [term](#) 'stylistics'. The word '[style](#)', itself, has several connotations that make it difficult for the term to be defined accurately. However, in *Linguistic Criticism*, [Roger Fowler](#) makes the point that, in non-[theoretical](#) usage, the word stylistics makes sense and is useful in referring to an enormous range of literary contexts, such as [John Milton](#)'s 'grand style', the '[prose](#) style' of [Henry James](#), the '[epic](#)' and '[ballad](#) style' of classical [Greek literature](#), etc. (Fowler. 1996, 185). In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are that the style of language reveals.

The situation in which a type of language is found can usually be seen as appropriate or inappropriate to the style of language used. A personal [love letter](#) would probably not be a suitable location for the language of this [article](#). However, within the

language of a romantic [correspondence](#) there may be a relationship between the letter's style and its context. It may be the author's intention to include a particular word, [phrase](#) or sentence that not only conveys their sentiments of affection, but also reflects the unique environment of a lover's romantic [composition](#). Even so, by using so-called conventional and seemingly appropriate language within a specific context (apparently fitting words that correspond to the situation in which they appear) there exists the possibility that this language may lack exact meaning and fail to accurately convey the intended [message](#) from author to [reader](#), thereby rendering such language obsolete precisely because of its conventionality. In addition, any writer wishing to convey their opinion in a variety of language that they feel is proper to its context could find themselves unwittingly conforming to a particular style, which then overshadows the content of their writing.

Register

In linguistic analysis, different styles of language are technically called [register](#). Register refers to properties within a language variety that associate that language with a given situation. This is distinct from, say, professional [terminology](#) that might only be found, for example, in a legal document or medical journal. The linguist [Michael Halliday](#) defines register by emphasising its [semantic](#) patterns and context. For Halliday, register is determined by what is taking place, who is taking part and what part the language is playing. (Halliday. 1978, 23) In *Context and Language*, [Helen Leckie-Tarry](#) suggests that Halliday's theory of register aims to propose relationships between language function, determined by situational or social factors, and language form. (Leckie-Tarry. 1995, 6) The linguist [William Downes](#) makes the point that the principal characteristic of register, no matter how peculiar or diverse, is that it is obvious and immediately recognisable. (Downes. 1998, 309)

Halliday places great emphasis on the social context of register and distinguishes register from [dialect](#), which is a variety according to user, in the sense that each speaker uses one variety and uses it all the time, and not, as is register, a variety

according to use, in the sense that each speaker has a range of varieties and chooses between them at different times. (Halliday. 1964, 77) For example, [Cockney](#) is a dialect of English that relates to a particular region of the United Kingdom, however, [Cockney rhyming slang](#) bears a relationship between its variety and the situation in which it appears, i.e. the ironic definitions of the [parlance](#) within the distinctive tones of the East-End London [patois](#). Subsequently, register is associated with language situation and not geographic location¹⁶.

2.2. WHAT IS ALLITERATION

The term, alliteration can be defined as occurrence of words next to each other which have the same initial sound. It means that first syllables in a particular series of words need to have the same sound. It is necessary to make a note that alliteration is not always represented by same letters, but also with the help of letters which sound the same. For example, the sounds made by 'f' and 'ph' are the same. Series of words with such sounds can also be considered as alliterative. Alliteration is commonly used in poems; in fact, development of this literary devices took place from poems. Consonance and assonance are different from alliteration. When consonants in a series of words get repeated however, not in the beginning (of each word), the usage is termed as consonance. Repetition of vowels for creating a series of words with a rhyme is called as assonance. Let us understand more about what is alliteration used for and its examples through following paragraphs.

As to other sources, the well known scientists write:”Alliteration is a literary device ... to further understand the meaning it often helps to take a look at examples of alliteration poems. In poetry and literature, alliteration plays a very crucial role as it provides a work with musical rhythms. Poems that use alliteration are read and recited with more interest and appeal and can be easier to memorize. Alliteration lends structure, flow, and beauty to any piece of writing. Today, alliteration is used to

¹⁶[http://en.wikipedia.org/wiki/Stylistics_\(linguistics\)](http://en.wikipedia.org/wiki/Stylistics_(linguistics))

make slogans more memorable or to make children's stories more fun to read out loud".

Studying figures of speech in the English language is one of the most enjoyable experiences. At least for all those who have a passion for the language. And one of the most fun figures of speech is alliteration. It is one of the simplest to learn, simplest to understand and definitely simple to identify. Well, isn't that what figures of speech are all about? Accurate identification is the key to knowing and understanding the numerous figures of speech that have been used in poetry and fiction since ages! So, read, in this article, some alliteration examples for kids, which will definitely make your job of explaining this extremely easy literary device, even easier!

What is Alliteration?

Before going into the alliteration examples for students, let us understand what exactly alliteration is. Given below is the explanation.

Alliteration is a member of the figures of speech list. In this, the 'sound' of a vowel (a,e,i,o,u) or consonant (other letters of the alphabet) is repeated, for poetic effect. Alliteration is of two types, assonance and consonance.

- **Assonance:** In this type, the sound of the vowel or diphthong (combination of vowels like 'oi' in coin or 'ai' in praise) is repeated.

Eg: *She sees sheep sleeping*. In this example, the sound 'ee' is repeated. Hence, it is termed as assonance.

- **Consonance:** In consonance, the sound of the consonants or a combination of consonants, is repeated for better effect.

Eg: *She shouted and shooed the sheep to the shelter*. Here, the sound of the consonants 'sh' is repeated. This makes it consonance.

What is Alliteration

Alliteration is a recurrent repetition of a speech sound presented in a sequence of words that are close to each other. It is typically applied to consonants, usually at the beginning of a word to give stress to its syllable.

The application of alliteration in poetry and literature began ages ago, at the time when literature was born. It was widely applied in Beowulf for instance. Alliteration was widely celebrated in the writings of the most ancient Germanic and Norse works, including the prose, Edda.

Alliteration is a creative tool used in turning prose and poetry into more interesting and memorable pieces of literature, especially when recited. This device is now even commonly used by advertisers to create witty and memorable catchphrases and taglines. It's a fun play of words that brings out the imagination of the writer and the reader.

What is Alliteration in Literature?

The use of alliteration is not only found in Old English language, but also in Germanic languages. The different Germanic languages in which alliteration was used include the Old Norse, Old High German and Old Saxon. Alliteration is one of the commonly used tools of English language. Use of alliteration in one of the Old English heroic epic poem, 'Beowulf' is well known. The total number of alliterative long lines in this poem are 3182 in number. The literary device, alliteration has retained its importance in modern literature as well. Its incorporation in today's literature is done in very much a subtle manner.

What is Alliteration Used for?

Alliteration is the literary device used to make the sound of a particular poem/sentence pleasing to ears. Repetition of the same sound makes that particular sentence catchy. It is therefore, also used in catchphrases, slogans, titles of articles, etc. Literature meant for children has many instances of alliteration. It also makes the poem interesting to read. Here are some alliteration poems to read. Use of alliteration

adds to the auditory interest as kids stories are generally meant for reading out aloud.

Examples of Alliteration

Here are few of the examples of alliteration. These examples are taken from poetry, prose and titles of article. Some of the alliteration examples for kids should prove to be useful.

- Rabbits running over roses.
- Sweet smell of success.
- She sells seashells by the seashore.
- Peter Piper picked a peck of pickled peppers.
- Caring cats cascade off.
- Yelling at roaming rats.
- Too Much Talent in Tennessee.
- Science has Spoiled my Supper.

It is necessary to avoid the overuse of alliteration. As stated earlier, alliteration is used in titles of articles. However, it doesn't sound appropriate to make use of alliteration in the title of a sad news. Modern magazines though allow the use of alliteration in poetry, however, it expected that one should make use of these literary devices at the minimum and in a subtle manner. Excessive use of alliteration imparts a childish tone to the poems.

The English language is really one of the most colorful languages. Besides being one of the most widely spoken and accepted languages in the world, there are so many small things and features that makes this language a beautiful one. One of the important feature that increases the beauty of the English language by leaps and bounds are the various literary devices used, like figures of speech. From the long drawn figures of speech list, if I were to pick one that is a favorite among many people, then it would have to be alliteration. There are many short alliteration examples that can help you understand what this figure of speech is all about. An alliteration is a figure of speech wherein the same sound is repeated in a sentence for

comical effect or simply to gain the attention of the reader. Given below are a few alliteration examples for kids and adults alike which will help you understand this figure of speech better.

Alliteration Examples for Students

Peter Piper picked a peck of pickled peppers,
A peck of pickled peppers Peter Piper picked;
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

Don't delay dawns disarming display .
Dusk demands daylight .
Dewdrops dwell delicately
drawing dazzling delight .
Dewdrops dilute daisies domain.
Distinguished debutantes. Diamonds defray delivered
daylights distilled daisy dance .
- Dewdrops Dancing Down Daisies by Paul Mc Cann

Betty Botter bought some butter,
but, she said, the butter's bitter;
if I put it in my batter
it will make my batter bitter,
but a bit of better butter
will make my batter better.
So she bought a bit of butter
better than her bitter butter,
and she put it in her batter

and the batter was not bitter.
So 'twas better Betty Botter
bought a bit of better butter.
-Betty Botter, Mother Goose

A certain young fellow named Beebee
Wished to marry a lady named Phoebe
"But," he said. "I must see
What the minister's fee be
Before Phoebe be Phoebe Beebee"¹⁷

Alliteration Examples in Literature

When to the sessions of sweet silent thought
I summon up remembrance of things past.
- William Shakespeare's sonnet 30

"Go get some water And wash this filthy witness from your hand."

- Macbeth

"A heavy summons lies like lead upon me."

- Macbeth

"Whereat, with blade, with bloody blameful blade,
He bravely broached his boiling bloody breast."

- A Midsummer Night's Dream

Alliteration examples in literature are aplenty and even when it comes to fiction writing, many writers tend to use alliteration when coming up with character names so as to make them sound more fascinating. One very good example is the name of

¹⁷ examples of alliteration from buzzle.com

many characters in the Harry Potter series. All of the founders of Hogwarts school have alliterations in their names - Godric Gryffindor, Helga Hufflepuff, Rowena Ravenclaw and Salazar Slytherin. Also, quite a few of the characters, like Minnerva McGonnagall, Severus Snape, have alliterations in their names.

So these were a few alliteration examples for kids and adults alike, that must have surely made you understand what this figure of speech is all about. The above given examples of alliteration must have surely tempted you into using this figure of speech as often as possible. However, do not try and overdo it because it could really get to people at times! So whenever possible, always avert avoidable alliterations¹⁸!

¹⁸ examples of alliteration from buzzle.com

CHAPTER THREE. STYLISTIC FUNCTION OF ALLITERATION IN POETRY.

3.1. THE USE OF ALLITERATION IN DIFFERENT LAYERS OF THE LITERATURE.

We have analysed the phonetic stylistic device alliteration in different layers of the literature and gained the following results:

Examples of Alliteration Poems from Literature:

There are numerous examples of alliteration poems. For example:

Poe

Once upon a midnight dreary while I pondered weak and weary;
rare and radiant maiden;
And the silken sad uncertain rustling of each purple curtain;
Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before.

-The Raven by Edgar Allan Poe

In this Poe poem, weak and weary; rare and radiant; silent and sad; deep and darkness; and wondering and fearing are all examples of alliteration

Other Literary Examples

- "Hot-hearted Beowulf was bent upon battle" Beowulf . This example of Medieval Anglo-Saxon poetry contains alliteration (Beowulf, bent and battle)
- "Behemoth, biggest born of earth, upheaved His vastness" from Paradise Lost by John Milton. This example also contains alliteration Behemoth, biggest born)
- "Fly o'er waste fens and windy fields" from Sir Galahad by Alfred Tennyson. The alliteration contains alliteration in fly, fens and fields
- "Mary sat musing on the lamp-flame at the table" from The Death of the Hired Man by Robert Frost. Here, the alliteration is Mary and musing
- "For the sky and the sea, and the sea and the sky" from the Rime of the Ancient Mariner by Samuel Taylor Coleridge. Sky and sea are alliterative devices here.

Examples from Nursery Rhymes

Mother Goose poems contain a great deal of alliteration. For example:

Betty Botter by Mother Goose

Betty Botter bought some butter, but, she said, the butter's bitter; if I put it in my batter it will make my batter bitter, but a bit of better butter will make my batter better.

So she bought a bit of butter better than her bitter butter, and she put it in her batter and the batter was not bitter. So 'twas better Betty Botter bought a bit of better butter.

Three Grey Geese by Mother Goose

Three grey geese in a green field grazing, Grey were the geese and green was the grazing.

Baker's Reply to the Needle Salesman by Unknown

I need not your needles, They're needless to me, For kneading of needles, Were needless, you see; But did my neat trousers, But need to be kneed, I then should have need of your needles indeed.

Examples of Tongue Twisters

Alliteration also makes tongue twisters difficult to say:

- Peter Piper picked a peck of pickled peppers. A peck of pickled peppers Peter Piper picked. If Peter Piper picked a peck of pickled peppers How many pickled peppers did Peter Piper pick?
- How much wood would a woodchuck chuck If a woodchuck would chuck wood? A woodchuck would chuck all the wood he could chuck If a woodchuck would chuck wood.
- Silly Sally swiftly shooed seven silly sheep. The seven silly sheep Silly Sally shooed shilly-shallied south. These sheep shouldn't sleep in a shack; Sheep should sleep in a shed.

Examples from Children's Books

Dr. Suess commonly used alliteration to make his books imminently readable. For example:

Through three cheese trees three free fleas flew. While these fleas flew, freezy breeze blew. Freezy breeze made these three trees freeze. Freezy trees made these trees' cheese freeze. That's what made these three free fleas sneeze.

Examples from Advertising

Alliteration has also become a common tool in advertising. Check out these two examples:

- "You'll never put a better bit of butter on your knife."
(advertising slogan for Country Life butter)
- "The daily diary of the American dream."
(slogan of The Wall Street Journal)¹⁹

Peter Piper picked a peck of pickled peppers.

A peck of pickles Peter Piper picked

If Peter Piper picked a peck of pickled peppers,

How many pickled peppers did Peter Piper pick?

Not only is this nursery rhyme a mind-boggling tongue twister, it is a classic example of alliteration for kids. What is alliteration? Alliteration, a literary device mainly used by poets, is the succession of three or more words, beginning with the same consonant. It is used mainly to introduce style and make the piece of writing more memorable.

Classic Examples of Alliteration

Used by famous poets in the world of English language, here are some classic examples of alliteration that go way back in time.

*I have **stood still and stopped the sound** of feet*

When far away an interrupted cry

Came over houses from another street

¹⁹ author: [Christy Rakoczy](#) from [buzzle.com](#)

-Acquainted With the Night, Robert Frost

*I closed my lids, and kept them close,
And the balls like pulses beat ;
For the **sky and the sea, and the sea and the sky**
Lay like a load on my weary eye,
And the dead were at my feet.*

-The Rime of the Ancient Mariner, Samuel Taylor Coleridge

*I leave the plain, I climb the height;
No branchy thicket shelter yields;
But blessed forms in whistling storms
Fly o'er waste fens and windy fields.*

-Sir Galahad, Alfred Tennyson

***Behemoth biggest born** of earth upheaved
His vastness: Fleeced the flocks and bleating rose,
As plants: Ambiguous between sea and land
The river-horse, and scaly crocodile.*

-Paradise Lost, John Milton

It is interesting to note, that even brand names have alliterative names that are catchy and easy to remember, such as, Coca-Cola, Dunkin' Donuts, Paypal, Chuckee Cheese, etc. Alliteration known to be a very important element in the world of marketing and advertising. A lot of famous characters in books and cartoons also have alliterative names. Some examples are Fred Flintstone, Archie Andrews, Mickey Mouse, Bugs Bunny and Daffy Duck. Who can ignore the list of alliterative names in the famous Harry Potter series. Right from Severus Snape, to Minerva McGonagoll, to Salazar Slytherin, the list is endless.

These examples of alliteration make it clear that its importance should not be

undermined as just another literary device, that is beyond comprehension. It is highly useful and most invaluable, whether just to attain clear speech, or as a marketing tool that will leave your product etched in the mind of the consumer.

3.2. STYLISTIC FUNCTION OF ALLITERATION IN ENGLISH TEXTS

We have found interesting to classify the usage of phonetic stylistic device alliteration in love poetry. We have collected some examples and tried to study their stylistic function in the context and achieved the following results:

Monsignore,

Right Reverend Bishop Valentinus,

A Blue Valentine - a poem by Joyce Kilmer

It is **like the light** coming through **blue stained glass**,

Yet not quite like it,

For the blueness is not transparent,

Only translucent.

Her soul's light shines through,

But her soul cannot be seen.

A Blue Valentine - a poem by Joyce Kilmer

It is very blue-

I think that her eyes have made it more blue,

Sweetly staining it

A Blue Valentine - a poem by Joyce Kilmer

The saints whose ears I chiefly worry with my pleas

are the most exquisite and maternal Brigid,

Gallant **Saint Stephen**, who puts fire in my blood,

And your **brother bishop**, my patron,

The generous and jovial Saint Nicholas of Bari.

A Blue Valentine - a poem by Joyce Kilmer

A charm invests a face
Imperfectly beheld.
The lady dare not lift her veil
For fear it be dispelled.

A charm invests a face - a poem by Emily Dickinson

Farewell false love, the oracle of lies,
A mortal foe and enemy to rest,
An envious boy, from whom all cares arise,
A bastard vile, a beast with rage possessed,
A way of error, a temple full of treason,
In all effects contrary unto reason.

A poisoned serpent covered all with flowers,
Mother of sighs, and murderer of repose,
A **sea of sorrows whence** are drawn **such** showers
As moisture lend to every **grief** that **grows**;
A school of guile, a net of **deep deceit**,
A gilded **hook that holds** a poisoned bait.

A **fortress foiled**, which reason did **defend**,
A **siren song**, a **fever of** the mind,
A maze wherein **affection finds** no end,
A raging cloud that runs before the wind,
A substance like the shadow of the sun,
A **goal of grief** for **which the wisest** run.

A quenchless **fire**, a nurse of trembling **fear**,
A path that leads to peril and mishap,
A **true retreat** of sorrow and despair,

An idle boy that sleeps in pleasure's lap,
A deep mistrust of that which certain seems,
A hope of that which reason **doubtful deems**.

Sith then thy trains my **younger years betrayed**, [since]
And **for my faith** ingratitude I **find**;
And sith repentance hath my wrongs bewrayed*, [revealed]
Whose course was ever contrary to kind*: [nature]
False love, desire, and beauty frail, adieu.
Dead is the root whence all these fancies grew.

A Farewell to False Love- a poem by Sir Walter Raleigh

Higher far,
Upward, into the pure realm,
Over **sun or star**,
Over the **flickering** Daemon **film**,
Thou **must mount** for love,
Into **vision which** all form
In **one only** form dissolves;
In a region **where the wheel**,
On which all beings ride,
Visibly revolves;
Where the starred eternal **worm**
Girds the **world with** bound and term;
Where **unlike** things are **like**,
When good and ill,
And joy and **moan**,
Melt into one.
There **Past, Present**, Future, shoot
Triple blossoms **from one root**

Substances at base divided
In their summits are united,
There the **holy** Essence **rolls**,
One through **separated souls**,
And the **sunny** Aeon **sleeps**
Folding nature in its deeps,
And every fair and every good
Known in part or known impure
To men below,
In their archetypes endure.
The race of gods,
Or those we erring own,
Are shadows flitting up and down
In the still abodes.
The **circles of that sea** are laws,
Which publish and which hide the Cause.
Pray for a beam
Out of that sphere
Thee to guide and to redeem.
O what a load
Of care and toil
By lying Use bestowed,
From his shoulders falls, who sees
The true astronomy,
The **period of peace!**
Counsel which the ages kept,
Shall the **well-born soul** accept.
As the overhanging trees
Fill the lake with images,

As garment draws the garment's hem
Men their fortunes bring with them;
By right or wrong,
Lands and goods go to the strong;
Property will brutally draw
Still to the proprietor,
Silver to silver creep and wind,
And **kind to kind**,
Nor less the eternal poles
Of **tendency distribute** souls.
There need no vows to bind
Whom not each other seek but find.
They give and take no pledge or oath,
Nature is the **bond of both**.
No prayer persuades, no **flattery fawns**,
Their noble meanings are their pawns.
Plain and cold is their address,
Power have they for tenderness,
And so thoroughly is known
Each others' purpose by his own,
They can parley without meeting,
Need is none of forms of greeting,
They can well communicate
In their innermost estate;
When **each** the other shall avoid,
Shall **each by each** be most enjoyed.
Not with scarfs or perfumed gloves
Do these celebrate their loves,
Not by jewels, feasts, and savors,

Not by ribbons or by favors,
But by the sun-spark on the sea,
And the cloud-shadow on the lea,
The soothing lapse of morn to mirk,
And the cheerful round of work.
Their cords of love so public are,
They intertwine the farthest star.
The throbbing sea, the quaking earth,
Yield **sympathy and signs** of mirth;
Is none **so** high, **so** mean is none,
But **feels and seals** this union.
Even the tell Furies are appeased,
The good applaud, the lost are eased.

Love's hearts are faithful, but not fond,
Bound for the just, but not beyond;
Not glad, as the low-loving herd,
Of **self** in others **still** preferred,
But they **have heartily** designed
The **benefit of broad** mankind.
And they serve men austere,
After their own genius, clearly,
Without a false humility;
For this is love's nobility,
Not to scatter bread and gold,
Goods and raiment bought and sold,
But to hold fast his simple sense,
And speak the speech of innocence,
And with **hand, and body, and blood,**

To make his **bosom-counsel** good:
For he that feeds men, serveth few,
He serves all, who dares be true.

Celestial Love - a poem by Ralph Waldo Emerson

How do I love thee? Let me count the ways.
I love thee to the **depth** and **breadth** and height
My soul can reach, when feeling out of sight
For the **ends** of Being **and ideal** Grace.
I **love** thee to the **level** of everyday's
Most quiet need, by sun and candlelight.
I love thee freely, as men strive for Right;
I love thee purely, as they turn **from Praise**.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I **love** thee with a **love** I seemed to **lose**
With my lost saints, I love thee with the breath,
Smiles, tears, of all my life! and, if God choose,
I shall but love thee better after death.

How Do I Love Thee? a poem by Elizabeth Barrett Browning

If thou **must** love me, **let** it be for **nought**
Except for love's sake only. Do not say
"I love **her** for **her** smile **her** look her way
Of speaking gently, for a trick of thought
That falls in well with mine, and certes brought
A sense of ease on such a day"
For **these things in themselves**, Beloved, may
Be changed, or change for thee, and love, so wrought,
May be unwrought so. Neither love me for
Thine own dear **pity's wiping** my cheek dry,

A creature might forget to weep, who bore
Thy comfort **long, and lose thy love** thereby!
But **love** me for **love's** sake, that evermore
Thou may'st **love** on, through **love's** eternity

thou must love me, let it be for nought a poem by Elizabeth Barrett Browning

I have loved **flowers that fade,**
Within whose magic tents
Rich **hues have** marriage made
With **sweet** unmemoried **scents:**
A honeymoon delight,
A joy of love at sight,
That ages in an hour
My song be like a flower!.
I have loved **airs that die**
Before their charm is writ
Along a liquid sky
Trembling to welcome it.
Notes, that with pulse of fire
Proclaim the spirit's desire,
Then die, and are nowhere
My song be like an air!.
Die, song, die like a breath,
And wither as a bloom;
Fear not a flowery death,
Dread not an airy tomb!
Fly with delight, **fly** hence!
'**Twas** thine love's **tender** sense
To feast; now on thy bier
Beauty **shall shed** a tear.

I have loved flowers that fade a poem by Robert Bridges

All thoughts, all passions, all delights,

Whatever stirs this mortal frame,

All are but ministers of Love,

And **feed** his sacred **flame**.

Oft in my waking **dreams do I**

Live o'er again that happy hour,

When **midway on the mount** I lay,

Beside the ruined tower.

The moonshine, **stealing** o'er the **scene**

Had blended with the lights of eve:

And she was there, my hope, my joy,

My own dear Genevieve!.

She leant against the **armed man**,

The statue of the armed knight:

She **stood and listened** to my lay,

Amid the **lingering light**.

...

I told her of the Knight that wore

Upon his shield a **burning brand**:

And that for ten long years he wooed

The **Lady of the Land**.

I told her how he pined : and ah!

The deep, the low, the pleading tone

With which I sang another's love,

Interpreted my own.

She listened with a flitting blush,

With downcast eyes, and modest grace:

And she forgave me, that I gazed

Too **fondly on her face!**
That **sometimes** from the savage den,
And **sometimes** from the darksome shade,
And **sometimes** starting up at once
In **green** and sunny **glade,-**
There came and looked him in the face
An angel **beautiful and bright:**
And that he knew it was a Fiend,
This miserable Knight!
And that unknowing what he did,
He leaped **amid a murderous** band,
And saved from outrage worse than death
The **Lady of the Land!**
And that she nursed him in a cave:
And **how** his madness **went away,**
When on the yellow forest-leaves
A dying man he lay ;-
All impulses of **soul and sense**
Had **thrilled my guileless** Genevieve:
The music and the **doleful tale,**
The rich and balmy eve:
...
I calmed her fears, and she was calm,
And told her love with virgin pride:
And so I won my Genevieve,
My **bright and beauteous Bride.**

Love - a poem by Samuel Taylor Coleridge

Love is my sin, and thy dear virtue hate,
Hate of my sin, grounded on sinful loving,

O, but with **mine**, compare thou **thine** own state,
And thou shalt find it merits not reproving,
Or if it do, not from those lips of thine
That have profaned their scarlet ornaments
And **sealed false bonds** of love **as oft as** mine,
Robbed **others' beds' revenues** of their rents.
Be it **lawful I love** thee as thou **lov'st** those
Whom thine eyes woo as mine importune thee.
Root **pity in thy heart, that** when it grows
Thy pity may deserve to pitied be.
If thou dost seek to have what thou dost hide,
By self-example mayst thou be denied!

Love is my sin Sonnet 142 by William Shakespeare

To friends at home, **the lone**, the admired, **the lost**
The gracious **old, the lovely** young, to May
The fair, December the beloved,
These from my blue horizon and green isles,
These from this pinnacle of distances I,
The unforgetful, dedicate.

Love - what is love a poem by Robert Louis Stevenson

Escape me?

Never

Beloved!

While I am I, and you are you,

So **long** as the **world** contains us both,

Me the **loving** and you the **loth**,

While the one **eludes**, must the other pursue.

My **life** is a **fault at last**, I fear:

It seems too much like a fate, indeed!

Though I do my best I shall **scarce succeed**.
But what if I fail of my purpose here?
It is but to keep the nerves at strain,
To dry one's eyes and laugh at a fall,
And baffled, get up to **begin again**,
So the chase takes up one's life, that's all.
While, look but once **from your farthest** bound,
At me so **deep in the dust and dark**,
No sooner the **old hope drops to ground**
Than a new one, **straight to the selfsame mark**,
I shape me
Ever
Removed!

Life in a Love a poem by Robert Browning

My love **is as** a fever, **longing still**
For that which longer nurseth the disease,
Feeding on that which doth preserve the ill,
Th' **uncertain sickly** appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now reason is past care,
And frantic-mad with evermore unrest;
My thoughts and **my discourse as mad men's** are,
At **random from** the truth vainly expressed.
For I have sworn thee fair, and thought thee bright,
Who art **as black as hell, as dark as night**.

My love is as a fever Sonnet 147 poetry by William Shakespeare

And finally well known and everybody favourite poem:

O my Luve's like a **red, red rose**
That's **newly sprung in June;**
O my **Luve's like** the melodie
That's **sweetly played** in tune.
As fair art thou, my bonnie lass,
So deep in luve am I;
And I **will luve** thee still, my dear,
Till a' the seas gang dry:
Till a' the seas gang **dry, my dear,**
And the rocks melt wi' the sun;
I **will luve** thee **still**, my dear,
While the sands o' **life** shall run.
And fare thee **weel, my only Luve,**
And fare thee **weel awhile!**
And I will come again, my Luve,
Tho' it ware ten thousand mile

A Red Red Rose - a poem by Robert Burns

So the stylistic function of alliteration in love poetry is as its function in every case, like rhyme, might be to accentuate the beauty of language in a given context, or to unite words or concepts through a kind of repetition. For instance, alliteration, like rhyme, can follow specific patterns. Sometimes the consonants aren't always the initial ones, but they are generally the stressed syllables. Alliteration is less common than rhyme, but because it is less common, it can call our attention to a word or line in a poem that might not have the same emphasis otherwise.

3.2. STYLISTIC FUNCTION OF ALLITERATION IN UZBEK TEXTS

In previous paragraphs we have studied alliteration and its peculiarities in English. Now about alliteration in Uzbek. It is translated as alliteratsiya into Uzbek and is in the same function with its English equivalent.

We have investigated alliteration as a phonetic stylistic device in contemporary English and decided to analyse its equivalent in contemporary Uzbek. Especially for the material of research we have used poetic texts in Modern Uzbek literature.

So the function of alliteration in speech is to express and emphasize speech melody. The meaning of alliteration is the repetition of the same sounds in the text. Alliteration can be mostly met in poetry:

Bu qushlar qaerda qishlaydi?

(Hamid Olimjon)

Here the repetition of the same sound ‘q’ in words gives speech melody and attracts a listener and a reader in some way and strengthens the emotionality of the utterance.

Xiralashib qolmish ko’zlaringda nur

Ko’zlarim nurini olgin, onajon.

Oralab qolibdi sochlaringga oq

Ol, mening sochlarim qoralarini

Tishlaring tushibdi, o’ksima, biroq,

Ol, mening tishlarim saralarini.

The poet emphasizes the meaning and expresses the respect to mothers in general but the same time with the repetition of sounds help to give emotionality to the poem.

The difference between alliteration and repetition is that repetition has independent meaning where as alliteration can not have only independent meaning separately. Only its function is to create sound effect which exaggerates emotion and mood. If alliteration in Uzbek is used in this function it expresses additional meanings:

Sharofat shaftoli shoxidan
Suzilib mevalar uzdi.
(Hamid Olimjon)

Here the sound ‘sh’ in Uzbek gives the meaning of caution and attention.

Sohibjamol, sohibdilim, muncha sitam ayladilar,
Mehr birlan, qahr birlan dilimizni boyladilar.
Bizni suyib suymadilar, ozod qo’yib qo’ymadilar
Dilimiznin barmog’ida olma kabi o’ynadilar
Kulib-kulib qolaverdik kiyiklarning orasida
Muncha jafo qilmasalar begonaning bolasiga.
(Iqbol Mirzo)

Sochilgan sochingday sochilsa siring,
Anor yuzlaringni kimga tutasan?
O’zingku ularda vafo yo’q deding
Nimaga ularni tag’in kutasdan?
(Abdulhamid Cho’lpon)

A most famous example of it is Erkin Vokhidovs lines, it is a clear example of this device, such in:

**Qaro qoshing, qalam qoshing,
Qiyiq qayrilma qoshing qiz,
Qilur qatlimga qasd qayrab
Qilich qotil qaroshing qiz,
Qafasda qalb qushin qiynab,
Qanot qoqmoqqa qo’ymaysan
Qarab qo’ygin qiyokim,
Qalbingni qizdirsin quyoshing qiz.**

Here the sound ‘q’ is repeated. Also in Uzbek poetry we have a subtype of poems as ‘bayt’ which consists of two lines; but we have ‘ikkiliklar’ which express the whole content and alliteration is frequently met in ‘ikkiliklar’.

e.g. Ko’nglim ko’chasiga kirmoqchi edim

Ko’nglimning o’zidan tarsaki yedim.

Quvonch qarshisida qayg’u bo’larmish

Qayg’u qarshisida odam bo’larmish.

Shabboda shiviri shaklga sig’mas.

Ko’nglimning tasviri aqlga sig’mas.

Kechagi kun uchun tangrim, tashakkur

Baxt bersang bir chimdim, bergil shu bugun.

(Mahmud Toyir)

In the Uzbek language we have ‘tez aytishlar’ which completely coincides with tongue twisters. The alliteration is very frequently used in them:

- G’ani g’ildirakni g’izillatib g’ildiratdi.
- Boqi quritgan qoqi qoq quruq qoqi.
- Boshqotirma Boltavoyning boshini qotirdi.
- Bu bo’ri bo’z bo’rimas chiyabo’ri.
- Bulturgi burgutni bugun Urgutda ko’rdim.
- Chinoz jiydazori chindan Chilonzor chinorzoridan katta.
- Chovli - simdan, chovgum - misdan.
- Chumchuq chug’urchiqni cho’qimasa, chug’urchiq chumchuqni cho’qimaydi.
- Erkin egatga ertaki ekinni ekdi.
- Eshik oldida buloq, buloqdan suv ichar uloq, uloqcham uzun quloq.
- G’ani g’ildirakni g’izillatib g’ildiratdi, g’ildirakni G’ani g’ildiratib g’izillatdi.
- G’uj g’ujum ustida chug’urlashib, g’ujqa g’ujum cho’qilatmaydi.

- Gulnora Gulmيرانing singlisimi, Gulmira Gulnoraning singlisimi?
- Gulsara gul saralab, gul sanadi.
- Halim hil-hil pishdi.
- Halima hammasini hazm qildi.
- Ovchi ovloqda ovin ovlar.
- Oydin oydingda oyisidan oldinladi.
- Oyga poyga, poyga oyga.
- Qalin qorga qora qarg'a zo'rg'a qo'ndi, ana qara.
- Qirg'ovul qirg'oqdamas, qiryoqda.
- Qishda kishmish pishmasmish, pishsa kishmish qishmasmish.
- Qishda qatig qattiq qotib qolibdi.
- Qo'ng'iroq qo'zichoqniki, qo'g'irchoqniki?
- Shol g'am yesa, kofir bo'ladi.
- Shotursunning shotutini shitirlatgan shamol Sharifning shaftolisini shitirlatdi.
- Shovotli Shukurjonning sho'r sho'rvasi Shoiraning sho'r sho'rvasidan ham sho'r.
- Shu mushuk, shum mushuk, shumshuk mushuk.
- Soat soatini soatsozga sozlatdi.
- Sotvoldi bosvoldi qovun sotib oldi.
- Sovuqda tovuqqa tovoqda bodroq sochdim.
- Sovuqda tustovuq sovuq qotdi.
- Temirchi Temirni topdimi, Temir temirchini topdimi?
- Tez aytishni tez-tez ayt.
- To'lqin turpni to'rda to'pladi.
- To'ti tutgan to'rtta to'ti to'rda turibdi.
- Tog'ning tagida Turg'unning to'rtta traktori tirillap tirillap turibdi.
- Tohir To'lqinning to'nidan tortdimi, Tohirning to'nidan To'lqin tortdimi?
- Tojining tojdor xo'rozi gultojxo'roz tagida.

- Tolib tandir tagidan tanga topdi.

In proverbs of the Uzbek language alliteration and assonance are widely used.

- Ayrlganni ayiq yer, bo'linganni bo'ri
- Bahodir bayroqni botirga berdi.
- Tegmaganga tosh otma.
- Mard maydonda sinaladi.
- Qo'rqqanda qo'sha ko'rinar.
- Qushni qo'ndirib bo'lmas
Yoqni yo'ndirib bo'lmas.
- Keng bo'lsang, kam bo'lmayсан.
- Xalq bor yerda xaqlik bor.
- Tabib tabib emas, boshidan o'tgan tabib.
- Tavakkalni toshga ur.
- Bog'ni boqsang bog' bo'lur
Botmon dahsar yog' bo'lur.

Below we are going to analyse alliteration in Uzbek in the following poems. The sounds 's', 'sh', 'd' are alliteration and they stress the meaning of the words by repeating them:

Seni sevib, sebnı suyib, sabolardan so'rayman.
Sevasanmi, sevmaysanmi, samolardan so'rayman.
Sekin-sekin sirlashib, sevgim suvga so'ylardim,
Sarchachmadek sevinchimni sig'dirolmay suyardim.

Sog'inchlarim satrlarda, sirim sohir saroyda
Sukunatla, so'zlari-la. Sevgim seni so'raydi.
Subhidamning sokinligi sen-la sarxush, sevgilim,
Sevgimning suyanchig'I sensan, so'zsiz, sevgilim....

Quyosh chiqmay siz chiqasiz uyingizdan
Dala yo'qlab ketar hatto to'yingizdan
Bir ketmonga o'xshab qoldi bo'yingiz kam
Bobodehqonima, bobodehqonim?

O'zgalarga quvonch, bahor, sizga tashvish
Yaralgandan qabrgacha shu bitta ish
Sizdan qo'rqib qolgan hatto qahraton qish,
Bobodehqonima, bobodehqonim?
(Izzatilla Sa'dinov)

In the previous poem titled "Bobodehqonim" we were impressed by the strong meaning of alliteration 'q' gave impressiveness to the poem.

The following poem gives an example for the assonance:

Yomg'ir yog'ar ko'zdan oqqan yosh kabi
Chang bosgan yaproqning yuzini yuvib.
Iz tomon jilg'aning ortidan borar
Yaqinda tug'ilgan jilg'ani quvib.

Otquloq ostida yotar chumoli
Ertangi kunini o'yini surib.
(Izzatilla Sa'dinov)

The mentioned sounds above are assonance which aims to give firm intonation to the utterance and which the help of it we can reach the rhythmic system.

As a conclusion to the analysed above we can state that alliteration is a phonetic stylistic device which aims to emphasize the utterance and the fluency to the intonation of the poem.

3.4 Contrastive analysis of alliteration in modern Uzbek and English.

There are no many striking differences between Uzbek alliteration and English alliteration. The main reason for this is that alliteration is a type of artwork which is often used by artists such as poets, singers to give additional colouring to their speech or poems. That is why, it is plausible to say that the function of this poetic art is nearly the same in all languages and this simply means that there are hardly any distinguishable features of alliteration between Uzbek and English as analyzed below:

Considering the similar features of alliteration in both language we have preferred to analyze firstly the similarity of alliteration in both language.

One of the main similar features of this poetic art is that alliteration in both language is used by its users to give additional emotional or expressive meaning to their words. In addition, alliteration in both languages is used to emphasize the meaning of a word or concept in order to highlight that meaning for its users. Furthermore, it is used in both languages to give speech melody and attract a listener and a reader in some way and strengthens the emotionality of the utterance.

For example, in Uzbek: Bu qushlar qaerda qishlaydi?

(Hamid Olimjon)

Another good example is Ko'nglim ko'chasiga kirmoqchi edim
Ko'nglimning o'zidan tarsaki yedim.

In English: A **fortress foiled**, which reason did **defend**,

A **siren song**, a **fever of** the mind.

Another striking similar feature of alliteration in Uzbek and English is that it is mainly used in poetry to give a melody to a song, poem or a piece of singing. For example, in Uzbek we have a very beautiful example for this:

Qaro qoshing, qalam qoshing,

Qiyiq qayrilma qoshing qiz,

Qilur qatlimga qasd qayrab

Qilich qotil qaroshing qiz,
Qafasda qalb qushin qiynab,
Qanot qoqmoqqa qo'ymaysan
Qarab qo'ygin qiyokim,
Qalbingni qizdirsin quyoshing qiz. (Erkin Vohidov)

Similarly, there are a great deal of examples for this in English:

How do I love thee? Let me count the ways.

I love thee to the **depth** and **breadth** and height

My soul can reach, when feeling out of sight

For the **ends** of Being **and ideal** Grace.

I **love** thee to the **level** of everyday's

In my old griefs, and with my childhood's faith.

I **love** thee with a **love** I seemed to **lose**

With my lost saints, I love thee with the breath,

Smiles, tears, of all my life! and, if God choose,

I shall but love thee better after death.

How Do I Love Thee? a poem by Elizabeth Barrett Browning

In proverbs of both languages alliteration and assonance are widely used. In Uzbek, for example:

- Ayrlganni ayiq yer, bo'linganni bo'ri
- Bahodir bayroqni botirga berdi.
- Tegmaganga tosh otma.

In English:

- Bargain is a bargain

- Do as Romans do when in Rome.

In tongue twisters alliteration is mostly used in both languages. In

Uzbek:

- G'ani g'ildirakni g'izillatib g'ildiratdi.

- Boqi quritgan qoqi qoq quruq qoqi.
- Boshqotirma Boltavoyning boshini qotirdi.
- Bu bo‘ri bo‘z bo‘rimas chiyabo‘ri.
- Bulturgi burgutni bugun Urgutda ko‘rdim.
- Chinoz jiydazori chindan Chilonzor chinorzoridan katta.
- Chovli - simdan, chovgum - misdan.
- Chumchuq chug‘urchiqni cho‘qimasa, chug‘urchiq chumchuqni cho‘qimaydi.
- Erkin egatga ertaki ekinni ekdi.

In English:

Peter Piper picked a peck of pickled peppers.

A peck of pickles Peter Piper picked

If Peter Piper picked a peck of pickled peppers,

How many pickled peppers did Peter Piper pick?

So, there are a lot of similar features of alliteration in Uzbek and English while there are only a few contrasting features as discussed below:

The first difference is that alliteration in English is divided into two types: assonance and consonance.

- **Assonance:** In this type, the sound of the vowel or diphthong (combination of vowels like 'oi' in coin or 'ai' in praise) is repeated.

Eg: *She sees sheep sleeping.* In this example, the sound 'ee' is repeated. Hence, it is termed as assonance.

- **Consonance:** In consonance, the sound of the consonants or a combination of consonants, is repeated for better effect.

Eg: *She shouted and shooed the sheep to the shelter.* Here, the sound of the consonants 'sh' is repeated. This makes it consonance.

However, this feature is not typical for the Uzbek language.

CONCLUSION

Stylistics is a branch of general linguistics, which concentrates on variation in the use of language.

Most writers concerned with this aspect of language define stylistics as:

- 1) the study of language styles, the various types of which have emerged in connection with the various functions of language and which are distinguished by a selection and combination of language means
- 2) the study of expressive, emotive-evaluative language means and their use in different spheres of defined in detail as the study of:
 1. functional style
 2. types of speech
 3. stylistic differentiation of the English Vocabulary
 4. expressive means of the language and stylistic devices.

The stylistic approach to the utterance is not confined to its structure and sense. There is another thing to be taken into account which in a certain type of communication plays an important role. This is the way a word, a phrase or a sentence sounds. The sound of most words taken separately will have little or no aesthetic value. It is in combination with other words that a word may acquire a desired phonetic effect. The way a separate word sounds may produce a certain euphonic effect, but this is a matter of individual perception and feeling and therefore subjective.

The theory of sense - independence of separate sounds is based on a subjective interpretation of sound associations and has nothing to do with objective scientific data. However, the sound of a word, or more exactly the way words sound in combination, cannot fail to contribute something to the general effect of the message, particularly when the sound effect has been deliberately worked out. This can easily

be recognized when analyzing alliterative word combinations or the rhymes in certain stanzas or from more elaborate analysis of sound arrangement.

alliteration is the repetition of a leading consonant sound in a phrase.

Assonance is a [figure of speech](#) featuring the repetition of [vowel](#) sounds²⁰.

Assonance is the repetition of only vowel sounds. Alliteration differs from consonance in so far as alliteration requires the repeated consonant sound to be at the beginning of each word, where in consonance it is anywhere within the word, although often at the end. In half rhyme, the terminal consonant sound is repeated. A special species of consonance is using a series of sibilant sounds (/s/ and /sh/ for example); this is sometimes known simply as *sibilance*.

Alliteration in the English language is deeply rooted in the traditions, of English folklore. The laws of phonetic arrangement in Anglo-Saxon poetry differed greatly from those of present-day English poetry. In Old English poetry alliteration was one of the basic principles of verse and considered, along with rhythm, to be its main characteristic. Each stressed meaningful word in a line had to begin with the same sound or combination of sounds.

The repetition of the initial sounds of the stressed words in the line, as it were, integrates the utterance into a compositional unit. Unlike rhyme in modern English verse, the semantic function of which is to chain one line to another, alliteration in Old English verse was used to consolidate the sense within the line, leaving the relation between the lines rather loose. But there really is an essential resemblance structurally between alliteration and rhyme (by the repetition of the same sound) and also functionally (by communicating a consolidating effect). Alliteration is therefore sometimes called initial rhyme.

The traditions of folklore are exceptionally stable and alliteration as a structural device of Old English poems and songs has shown remarkable continuity. It is frequently used as a well-tested means not in verse but in emotive prose, in

²⁰ www.alliteration.com

newspaper headlines, in the titles of books, in proverbs and sayings, as, for example, in the following;

Tit for **t**at,
b**l**ind as a **b**at,
b**e**twixt and b**e**tween,
It is **n**eck or **n**othing;
to rob **P**eter to **p**ay **P**aul.

Alliteration that repeats and attempts to connect a number of words is little more than a tongue-twister. The function of alliteration, like rhyme, might be to accentuate the beauty of language in a given context, or to unite words or concepts through a kind of repetition. For instance, alliteration, like rhyme, can follow specific patterns. Sometimes the consonants aren't always the initial ones, but they are generally the stressed syllables. Alliteration is less common than rhyme, but because it is less common, it can call our attention to a word or line in a poem that might not have the same emphasis otherwise.

We have found interesting to classify the usage of phonetic stylistic device alliteration in love poetry. We have collected some examples and tried to study their stylistic function in the context and achieved the following results:

Farewell **f**alse love, the oracle of lies,
A mortal foe and enemy to rest,
An envious boy, from whom all cares arise,
A bastard vile, a beast with rage possessed,
A way of error, a temple full of treason,
In all effects contrary unto reason.

A poisoned serpent covered all with flowers,
Mother of sighs, and murderer of repose,
A **s**ea of **s**orrows **w**hence are drawn **s**uch showers
As moisture lend to every **g**rief that **g**rows;

A school of guile, a net of **deep deceit**,
A gilded **hook that holds** a poisoned bait.

A **fortress foiled**, which reason did **defend**,
A **siren song**, a **fever of** the mind,
A maze wherein **affection finds** no end,
A raging cloud that runs before the wind,
A substance like the shadow of the sun,
A **goal of grief** for **which the wisest** run.

A quenchless **fire**, a nurse of trembling **fear**,
A path that leads to peril and mishap,
A **true retreat** of sorrow and despair,
An idle boy that sleeps in pleasure's lap,
A deep mistrust of that which certain seems,
A hope of that which reason **doubtful deems**.

Sith then thy trains my **younger years betrayed**, [since]
And **for my faith** ingratitude I **find**;
And sith repentance hath my wrongs bewrayed*, [revealed]
Whose course was ever contrary to kind*: [nature]
False love, desire, and beauty frail, adieu.
Dead is the root whence all these fancies grew.

A Farewell to False Love- a poem by Sir Walter Raleigh

And finally well known and everybody favourite poem:
O my Luve's like a **red, red rose**
That's **newly sprung in June**;
O my **Luve's like** the melodie

That's **sweetly played** in tune.
As fair art thou, my bonnie lass,
So deep in luve am I;
And I **will luve** thee still, my dear,
Till a' the seas gang dry:
Till a' the seas gang **dry, my dear,**
And the rocks melt wi' the sun;
I **will luve** thee **still**, my dear,
While the sands o' **life** shall run.
And fare thee **weel, my only Luve,**
And fare thee **weel awhile!**
And I will come again, my Luve,
Tho' it ware ten thousand mile

A Red Red Rose - a poem by Robert Burns

So the stylistic function of alliteration in poetry is as its function in every case, like rhyme, might be to accentuate the beauty of language in a given context, or to unite words or concepts through a kind of repetition. For instance, alliteration, like rhyme, can follow specific patterns. Sometimes the consonants aren't always the initial ones, but they are generally the stressed syllables. Alliteration is less common than rhyme, but because it is less common, it can call our attention to a word or line in a poem that might not have the same emphasis otherwise.

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