

## THE COMPARATIVE ANALYSIS OF ALLITERATION BETWEEN NATIVE AND NON-NATIVE LANGUAGES

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**Abstract:** *The linguistic element alliteration is very important in the poetic genre to match the sounds phonetically to make the poems sound literally composed, however, alliteration depends on specific and fixed place of a stress in any language. From this point of view, this article compares the system of sounds and stress in poetic discourse which includes alliteration in terms of native and non-native languages.*

**Key words:** *alliteration, repetition, euphony, alliterated elements, sound concentration, sound assimilation, complete or partial structural-syllable, rhythmic-prosodic analogy, alliterative parallel constructions, fixed stress.*

**Introduction.** The linguistic element alliteration is very important in the poetic genre to match the sounds phonetically to make the poems sound literally composed, however, alliteration depends on specific and fixed place of a stress in any language. As Bogin says sound repetition is one of the methods of poetic advancement among others, based on the principle of direct contact euphony (however, in some cases, a certain distance of alliterated elements is possible), creating the effect of sound concentration by sound assimilation of one or another part of the sound form of one word to the corresponding part of the sound form another<sup>1</sup>. In any poetic work, as in any scale, there are many sounds, but the repetition of not all of these sounds has the same meaning for alliteration<sup>2</sup>. First, consonant sounds are predominant for alliteration. Secondly, the consonant immediately before the supporting, stressed vowel is of paramount importance. Alliteration, like many other types of sound repetitions, is not always only quantitative, but primarily positional, compositional, which is also included in the dynamics of a poetic text, realizing the principle of repetition.

As Voronin noted in his monograph that a comprehensive study of the phenomenon of alliteration in a poetic text requires considering it not just as a particular case of sound repetition, which creates a certain inconvenience in the perception of the text, but as a characteristic structural and compositional device in the expressive fabric of a poetic text, correlating with other methods and parameters of a poetic text on the scale of a poetic line and stanzas (rhyme, rhythm)<sup>3</sup>.

Fomushkina O. V. says that with a narrow formal consideration of alliteration as a repetition of a consonant sound in a position before a stressed vowel, it should be recognized that it is impossible to implement a consonant sound repetition in general and alliteration in particular outside the

<sup>1</sup> Bogin, G.I. Phonosemantics as one of the means of awakening reflection / GI Bogin // Phonosemantic studies: Interuniversity. Sat. scientific. works. - Issue. 1. - Penza: PSPI im. V. G. Belinsky; Institute of Linguistics, Academy of Sciences of the USSR, 1990. P.25-36.

<sup>2</sup> Brick, O. M. Sound repetitions / O. M. Brick // Collections on the theory of poetic language. II. - Pg., 1917 .p. 24-62

<sup>3</sup> Voronin, C.B. Fundamentals of phonosemantics: monograph / S.V. Voronin. - D.: Publishing house of Leningrad, 1982 .244 p

mechanisms of syllable formation. Alliteration makes the supporting vowel, and the vocal position itself, the main and necessary element that forms the sound relief of the word and syntagma. Thus, taking into account the variability of the consonant and vocal content of the syllable while maintaining the position and quality of the alliterating consonant, alliteration is characterized by complete or partial structural-syllable and rhythmic-prosodic analogy<sup>4</sup>.

Thus, it can be assumed that alliteration in general is usually associated with the structure of the syllable and the prosody of the word, influencing the function of the word on the scale of the poetic line. In this case, the alliterating sound does not necessarily turn out to be the first consonant of the word - it is much more important that it is in a position immediately preceding the position of the supporting vowel, that is, it reveals itself in correlation with this vowel. In general, one can distinguish the prosodic (closest) and general compositional influence of alliteration in a poetic line.

Analysis of poetic texts of various historical periods showed that the circle of alliterative syntactic unity undergoes a significant narrowing in the diachronic cut and is reduced at the present stage of development of both Uzbek and English versification mainly to the use of alliterative parallel constructions and constructions such as “epithet + defined word” (mortal message; a black boat alien to enchantment).

Alliteration is a compositional repetition, which in a number of formal and functional features resembles rhyme, but, unlike rhyme, is not canonized in the poetic language. And here alliteration reveals a certain symmetry with rhyme: alliteration is applied in the immediately pre-stressed part of the word, while rhyme tends to the post-stressed position. This, however, does not exclude the possible location of the stressed alliterating syllable in the position of the final stressed, that is, the syllable involved in the construction of both rhyme and alliteration. The mobility of stress in Uzbek determines the irregularity and unpredictability of the use of alliteration, which significantly enhances the effect of delaying attention in the perception of poetry, in contrast to English with its fixed stress on the first syllable in native English vocabulary.

What unites rhyme and alliteration is that both compositional techniques are a syllabic repetition that allows some variation and tends, in the case of rhyme, to the end of the word, and in the case of alliteration, to the beginning of the word. The last remark regarding the position of alliteration is the most true in relation to the English language with its fixed place of stress.

Fomushkina also notes in her monograph that the alliteration and rhyme that hold the poetic line together interact with the word stress factor in the language. For example, at the same time, the use of rhyme and alliteration in Russian can be more flexible due to the greater mobility of verbal stress in Russian (the last stressed syllable of the previous word can alliterate with the first or second syllable of the next word)<sup>5</sup>. In English, the initial stressed syllables of correlated words are predominantly alliterated on the basis of the alliteration technique. This difference between the two languages shows less flexibility in English alliteration, which shows less ability to interact with rhyme in a poetic stanza.

At the same time, an important difference between rhyme and alliteration is that for the formation of rhyme, the consonance of stressed vowels is of paramount importance, while for alliteration this criterion is not decisive, on the contrary, the consonant identity in the pre-stressed position is required.

<sup>4</sup> Fomushkina, Olga Viktorovna, Alliteration as a compositional technique in a poetic text: on the material of English and Russian languages, monograph p. 12, 2013

<sup>5</sup> Fomushkina, Olga Viktorovna, Alliteration as a compositional technique in a poetic text: on the material of English and Russian languages, monograph p. 12, 2013

Thus, the influence of differences in the accent structure of languages forms two tendencies that implement a single mechanism of rhythm formation in various systems of versification: the tendency to use alliteration and the tendency to use rhyme. Alliteration and rhyme are built on the repetition of identical sound elements of speech, but rhyme is a repetition that tends to the end of a line, and alliteration - to the beginning of a word, a line, directly to the pre-stressed position. Alliterative repetition is based on the equipartition of repeated syllables, which ties it to the prosodic and structural-syllable structure of the word. For languages with a dominant initial stress, alliteration is based on the identity of the initial syllables, which was reflected in the Anglo-Saxon alliterative verse of the Old English period, still free from the influence of French rhymed poetry, as well as from French lexical borrowings, with their prosody. Since French, which influenced the further development of English versification, is a language with a constant final stress, in it the alliterative repetition, due to its position at the end of the line, is transformed into rhyme (merges with rhyme). In a language with a non-fixed stress like Uzbek and Russian, alliteration is less correlated with the beginning of a word, which makes it possible for its flexible interaction with rhyme. In poetry, rhyme dominates as the leading criterion for poetic euphony. At the same time, alliteration does not dissolve in rhyme, retaining the status of an additional euphonic criterion<sup>6</sup>.

**Conclusion.** The non-canonization of the use of alliteration in Uzbek versification inevitably leads to a conditionally unintentional semantization of alliterative consonants, which is less characteristic of the English poetic corpus, which uses alliteration in this function in rare cases of onomatopoeia. In everyday speech, the choice of a particular sound is not motivated by the general meaning of the utterance in which it is included. For poetic speech, the connection of the alliterative sound with meaning is also not a general law, however, the subjective attention of the poet, directed to the alliterative consonants, seeks to give them an objective, but individual meaning for a given poet.

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