

## LINGUISTYLISTICAL ANALYSIS OF ALLITERATION

(On the example of Khosiyat Rustamova's poetry)

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### Abstract:

The article reveals the linguistic stylistic analysis of the phonostylistic units used in the poetry of the poet Khosiyat Rustamova, who has her own words and voice in modern Uzbek poetry.

**Keywords:** phonetics, stylistics, phonology, phonostylistics, alliteration, assonance, gemination.

### INTRODUCTION

The field of phonostylistics was formed in the harmony of the sciences of phonetics, phonology and stylistics. While these sciences are close to phonetics and phonology in terms of their object, they are combined with stylistics in terms of the study of the expressive properties inherent in these language units. In this sense, the terms phonostylistics and phonetic stylistics have equal value in linguistics. [1,68]

Phonostylistics studies the stylistic possibilities of speech sounds. This means that each sound has the role of making speech impressive and expressive, and the ability to clearly and correctly express its purpose. Phonostylistic means are of two types:

1. Author-specific means.
2. Performance-specific means.

Author-specific phonostylistic means include rhythm, weight, rhyme, alliteration, assonance and other pronunciation-specific means. Phonostylistic means inherent in performance are intonation, pause, phrase and logical-logical stress, emotional-expressive properties of the word, complete and incomplete pronunciations[2,38]. In this article, we will focus on the linguistylistic analysis of alliteration, one of these means.

### LITERATURE ANALYSIS

The views on phonostylistics in Uzbek linguistics were first expressed in the 40s-50s of the 20th century by Prof. Ayub Gulomov. An attempt was made to determine the scope of stylistic research of the phonetic means of the Uzbek language in the section "Some Issues of the Study of Phonetic Stylistics" from the book "Literary Language and Artistic Style" by Kh. Doniyorov and B. Yuldoshev. [3, 69] In addition, S. Karimov's monograph "Phonetic Stylistics of the Uzbek Language" was also published. Theoretical views on phonetic stylistics are also

reflected in the educational and methodological manuals "Uzbek Language Stylistics" by S. Sultonsaidova, O. Sharipova, A. Shomaqsudov, and "Issues of Uzbek Language Style" by M. Imonov.

## RESEARCH METHODOLOGY

This article studies the phonostylistic research of world and Uzbek linguists, compares the results, and analyzes and classifies the poet's lyrics from a phonostylistic perspective based on the theoretical data studied.

The methods of description, comparison, classification, and structural analysis were used to illuminate the topic.

## ANALYSIS AND RESULTS

In order for the lyrics to evoke an aesthetic feeling in the heart of every reader, they must first be written with passion. Only then will the poem's impact increase. The emotionality of the poem depends on the stylistic characteristics of the meter, rhythm, rhyme, poetic figures, and artistic devices, as well as phonetic means. As the famous poetess Ummat Tuychiyev noted: - "The phonetic processing of a poem, giving it its own charm, melodiousness and emotionality, has a strong tone and musicality that affects human perception, but this tone and musicality come from a complex of speech sounds, from certain combinations of words and speech connections." It should also be noted that individual speech sounds or various phonetic methods in their own right express a specific content and make poetic speech impressive.

The role of phonostylistics in the poetry of the People's Poet of Uzbekistan Khosiyat Rustamova is incomparable. The poetess pays special attention to the sound aspect of the poem, uses special phonostylistic methods to express emotional feelings in the listener, and in general, skillfully decorates the poem.

For the poet's poetry, such phonostylistic methods as alliteration (repetition of consonants), assonance (repetition of vowels), gemination (layering of consonants) are characteristic.

The term alliteration is a Greek word and means the harmony of sounds in speech. Alliteration occurs in poetic speech as a result of the repeated use of the same consonants at the beginning or end of lines, words in them, and syllables and provides the melodiousness of the poetic work. "Alliteration may not be very noticeable to the eye, but they are clearly "heard": they increase the musicality of the poem, enhance the aesthetic effect through melodiousness"[4,27].

The role of alliteration in the lyrics of the poet Khosiyat Rustamova is also incomparable. We can see this in the example of the poet's poem "Not knowing your existence in this world":

**Not knowing your existence in this world,**

**I passed. One day when you came,**

**Life does not make you angry,**

**If I become a handful of wheat,**

**If you give me air, I will have a sip.**

The poem contains repetitions of the consonants "b" and "h", through which images of pain, sincerity, and quiet love are expressed. The sound "b" is repeated in almost every line. The repetition of this sound serves to create a mood of anxiety, suffering, and simplicity, and a quiet, but internally painful monologue coming from the heart. The repetition of the sound "h" creates images related to freedom and hope. Especially in the last two lines, the words "air", "handful", "sip" express the most simple, natural needs of a person. Alliteration here serves not only to convey melody, but also to reflect the content. This poem expresses a simple philosophy of life, humble love. The harmonious repetition of these sounds gives the poem an inner musicality and lyricism.

Let us analyze the alliterations expressed in the poet's lyrics by dividing them into groups:

**1. Repetition of sounds in a certain verse of the poem:**

**The sheep returned from the pasture, the lambs,**

**The barns breathed lightly.**

[“Early every day the dawn broke” Wall 60-b]

In these verses, the repetition of the sounds “q” and “l” is used as a stylistic device in the poem. The sound “q” reminds of movement, the sounds of nature, while the repetition of the sound “l” is a soft, elongated sound, giving the poem a calm, soothing tone. Through these two verses, the poet describes rural life, living in harmony with nature, and the relief that comes after hard work. Alliteration in the poem served the function of expressing liveliness, calmness, tranquility, and softness. Through such phonetic expression, the state of relaxation after fatigue is uniquely reflected. Despite the simplicity of these lines, there is phonetic harmony, rhythmic balance, and alliteration that serves the content. In this poem, sound and meaning are used in harmony with each other, which can be said to be an example of linguistic and stylistic skill.

**The rushing winds,**

**Throwing apples at the game,**

**May, flowers bloom,**

**May, fruits bloom, you are happy.**

[“Gardens often remember their past” Wall 100-b]

There is a repeated use of sounds such as “sh”, “g” and “t” in the poem, which expresses the image of movement, liveliness, and vitality. The repetition of the sound “sh” reflects the rustling of the wind, the rapid pace of movement. The sound “G” is a soft explosive sound, depicting the delicate aspects of nature. The lines present the contrast of loss and joy through the expressions “toksin”, “toksin, sen kuvon”. Alliteration shows this contrast as a means of spiritual expression: the wind is blowing, apples are falling, flowers are withering, but man

(i.e. “you”) is rejoicing. Alliteration here is not only an aesthetic device, but also a reflection of the state of nature and man in sound.

## 2. The melodiousness of sounds in a certain stanza of the poem:

**Someone loves the chair from the bottom of his heart,  
Someone takes steps towards him,  
Oh, it touches my soul so much,  
Little people, little people,**

[“Anna Akhmatova” Beboosh Bulutlar, 123-b]

In the above stanzas, alliteration is created through the repetition of the sounds “k”, “m” and “d”. The sound “k” (someone, chair, someone, little) creates an atmosphere of tension, anger, and objection in the poem. The sound “m” (my, little, people) softens the tone of discontent expressed here with irony. In this poem, alliteration serves to reveal the content. It enhances the feelings of anger, dissatisfaction, and fatigue. In the poem, sound and content are harmonious. The words seem to be spoken with anger. This is a powerfully figurative quatrain, combining lyricism and satire, and is an elegantly crafted example of artistic language tools.

**Am I standing on my feet, am I alive,  
So, I can think about you.**

[“Twoness” Wall, p. 25]

The repetition of the sounds “m” and “t” in the poem is manifested as a stylistic figure. The double repetition of the sound “t” (am I standing, am I alive) here gives the tone of aspiration for life, existence. This serves the images of hardness, endurance, and restraint. The words “am I standing - am I alive” are connected both phonetically and semantically, sound and content are harmonious. “I am standing” is physical existence, real life. “I am alive” is a condition of existence, but a connection with inner feelings. The sound “M” – (am I awake, am I alive, can I think) gives the tone of inner reflection, softness, spiritual thought. Especially in the second line “can I think about you” – the continuity of these sounds reflects the inner flow of thought. “Thinking” – that is, the ability to think about someone is a sign of spiritual vitality. So, in the poem there is a semantic chain such as physical condition → spiritual need → reflection on love. Alliteration serves to express this flow through sounds. Alliteration in this poem expresses endurance and inner suffering at the same time and helps to increase the aesthetic power (simplicity) of the poem.

**A new day stands at the gate,  
A heart beats in the chest,  
Who will be buried today,  
In which house will a baby be born.**

[“A new day stands at the gate” ]

In the above poetic fragment, the repetition of the sounds “d” and “k” is used as a phonostylistic figure. The sound “d” – (gate, duk-duk, dafn) here denotes the tone of life processes. In particular, the combination “duk-duk urar” does not seem like a heartbeat, but a pulse of life. The sound “k” (in the chest, who) is an explosive sound, enhancing the mental heaviness, tension, and questioning tone. “Heart in the chest”, “Who is buried...” – these strongly express internal trembling and anxiety. This quatrain is the philosophy of humanity standing between life and death. In it, alliteration enhances the heartbeat, the continuity of events, and internal tremor through sounds.

**Or this place where I lived, where I stand,**

**Does it not look at my homeland?**

**Early mine, mine today.**

[“You pass by the road without greeting me” Beboş Bulutlar, 117-b]

The poem contains repetitions of the sounds “m” and “y”. The sound “m” (men, mening, menikimas, meniki) is a soft, but inner anguished sound. This sound represents the inner voice of the lyrical hero. It revolves around “me”, serving to create a center of individualism, personal anguish and self-awareness. The sound “y” (or, lived, earth, no) represents a soft, but anguished tone. The repeated “me” component gives the poem inner strength and individuality. Alliteration reinforces this at the phonetic level. In these three lines, through phonetic construction (in particular, alliteration), complex themes such as human suffering, relationship with the homeland and the value of today are expressed with simplicity and strong lyrics.

**3. In the poem, the lines of a certain section begin with the same sound:**

**To someone,**

**I was not a pillar,**

**Sometimes my breath is caught,**

**Sometimes my heart is heavy.**

[“If I were a sprout, how would I find a place.”]

This poem contains the repetition of the sounds “b”, “t” and “q”. The sound “b” (someone, I was not a pillar, sometimes, sometimes) serves to express tenderness here. The repetition of these words gives the poem a harmony of light rhythm and heavy emotion. The sound “t” (pillar, tutilibl) brings tension, pause and compression to the lines. Especially in the word “tutilibl”, this sound expresses internal pressure and the cessation of movement. The sound “q” (kolar, kalar) serves to give the poem spiritual heaviness and emphasis. The poem describes internal struggle, self-doubt and mental heaviness. Alliteration reflects these feelings with the help of sounds.

**In the basket, the bread you love,**

**The fork, spoon, cup are all sparkling,**

**The table is waiting for you,**

**You can only lift the towel.**

[“The door is locked...” Wall 81-b]

The repetition of the sounds “s” and “k” in the poem is used as a stylistic device, through which a smooth but lively rhythm is created. The sound “s” (in the basket, you, fork, you, towel) gives the poem a gentle, smooth and peaceful tone. This sound serves to create a soft rhythm. The sound “k” (you see, wait, lift) creates tension, liveliness, speed and mobility in the lines. This quatrain expresses an ordinary life scene in a touching and sincere way. Stylistically, this passage is a symbol of hospitality, sincerity and family comfort.

**The birds are tied up in a noose,  
How did we fall into their hands,  
When will they free us,  
We looked at their early and late paths.**

[“The birds...” Wall 114-b 2]

The sounds “q” and “k” are used repeatedly in the passage. The sound “q” (birds, how, left, hands, when, do) here expresses hardness, determination and tension. With the help of this sound, a sense of heaviness is imposed on the lines. The sound “k” (eye, raised, next, eyes) creates a tone of excitement and hope. In these verses, the human desire for inner freedom, the harmony of attachment and hope are emphasized through phonetic and stylistic means.

As can be seen from the above-mentioned poetic fragments, we can find beautiful examples of vertical and horizontal alliteration in Khosiyat Rustamova's work. Linguist M.Yuldashev expressed the following opinion about this: "Vertical alliteration is mainly characteristic of poetic text and can be found in the words at the beginning of lines, that is, between lines, while horizontal alliteration can be found within a line or sentence."

Khosiyat Rustamova effectively used alliteration in her poetry, creating various unique artistic figures and assigning a stylistic function to each of them. In the poet's poems, consonant sounds such as -q, -b, -h, -t, -d, -sh, -ch, -m, -k are mainly used repeatedly. In particular, the sounds -b and -q are repeated often. The poetess tried to illuminate life processes in a figurative sense in her lyrics, and she succeeded.

## CONCLUSION

In general, phonetic repetitions are a formal feature of a work of art, and they serve to enhance the artistry of the work, especially in poetic language, to ensure the harmony, musicality, expressiveness, simplicity and fluency of lines, to increase the logical and stylistic assessment of thought, to emphasize a word or sound, the content they express. Various manifestations of phonostylistic means are found in the lyrics of Khosiyat Rustamova. The repeated use of sounds creates harmony in pronunciation, which attracts the reader's attention to the described

thing or event, increases the artistic aesthetic impact of the lines, and serves to emphasize and highlight certain concepts.

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