

Interpretations Of the Terms Assonance and Alliteration in Explanatory and Encyclopedic Dictionaries of Linguistic Terms

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Abstract: This article discusses the interpretations of the terms assonance and alliteration in explanatory and encyclopedic dictionaries, their use as a phonostylistic and linguopoetic tool.

Keywords: Assonance, alliteration, linguopoetics, stylistics, expressiveness, literary text.

Introduction: In world linguistics, the terms assonance and alliteration are mainly used in the fields of phonostylistics, linguopoetics, and stylistics. They are included as independent terms in many linguistic encyclopedias as methods that increase the power of artistic influence through the repetition of sounds in speech. In linguistic encyclopedias, such as *The Encyclopedia of Language and Linguistics* and *The Routledge Encyclopedia of Linguistics*, assonance is interpreted as the repetitive use of vowel phonemes in speech, a means of enhancing rhythm and melody, especially as a stylistic device widely used in poetic texts.

In Uzbek linguistics, assonance is also widely used as an important linguistic term. Especially in the linguopoetic study of a literary text, as one of the important phonopoetic means, the phenomenon of assonance arises through the repetition of the same or close vowels in the text. The linguopoetic possibilities of vowel sounds are wide. Therefore, creators widely use it to give intonational integrity, melodiousness, and emotional expressiveness to artistic speech. Assonance occurs in a poetic line, in particular, in rhyming words, is poetically actualized, and according to this relevance, it gives artistic integrity and a unique musicality to

poetic speech, and the rapid memorization of the poem as an aesthetic whole is also due to this melodiousness. In poetic texts, assonance, as a phonopoetic tool, actively participates in ensuring the expressiveness of the text. The actualization of phonetic units in a poetic text occurs in various situations. The creator, in order to attract the reader's attention to the work he is creating, to excite him or have an emotional impact on him, expresses the ideas and ideas that arise in his mind in the speech process through a combination of sounds and sounds that encompass colorful, polished, poetic intonation, rhythms in its structure, including such phenomena as harmony, rhyming in pronunciation and pronunciation. As a result, some sounds in the literary text are layered, dropped, or repeated sequentially, creating harmony, and phonetic expressiveness is ensured by such methods. Below, we will try to investigate the possibility of performing an aesthetic function by conducting a linguopoetic analysis of the assonances used in the poems of Shavkat Rahmon. For example:

Yog'iladi mayin sas sado,
yog'ar, yog'ar shomurut qori,
naqadar xush jodugar navo,

ozod, qora sochlar ifori. ("Bir kecha yodi")

In the quoted excerpt, the sound "o" becomes poetically actualized, performing an important function in ensuring imagery, expressiveness, and bringing the scene to life before the reader's eyes, conveying the poet's feelings of admiration to the reader.

"Appropriate sound repetition adorns the rhythm, increases emotional charge (energy), enhances expressiveness, and raises the culture of poetic speech to a certain level." . In the poet's poems, assonance, along with ensuring emotionality, also expresses a subjective attitude.

Joylashgansan shunchalar chuqur...

O'z tubiga yashirgan yurak.

Senga yetib bormaklik uchun

Uzun umrim yetmasa kerak. ("Vatan")

Shavkat Rahmon is a poet who placed the feeling of Homeland and patriotism above intimate feelings. In the cited poetic excerpt, the poet's love for his homeland is fully reflected. He hid his homeland so deeply that he doubted he would reach it himself. Homeland is such a rare and precious treasure for him that his life will not be long enough to understand the feeling associated with it. The association of vertical and horizontal directions associated with the words deep, long, root in the lines also strengthens the sense of "boundlessness" and helps to further increase the value of the homeland.

The poet, using various vowels in certain parts of the poem, managed to effectively express his ideological and artistic intention.

She'riyat,

xalajruh parizod,

uchdingmi, ko'ndingmi yolg'onga:

uchdingmi kichkina dunyoga,

ko'ndingmi kundalik yovg'onga.

In Shavkat Rahmon's view, being a poet, poetry, means being connected to the divine. A poet sings not of his own pain, but of the people's pain, shares goodness, secretly connects hearts, and possesses a lively spirit. They are characterized by astonishment and emotional staining. Therefore, the poet compares poetry to a khalajruh, that is, a fairy pure as a child's soul, and is concerned about the replacement of divine feeling with

everyday pain. The artist's skill is manifested when, through the repetition of the vowel "o," he absorbs such emotional experiences as pity and anxiety into the text. Throughout the poem, the intensification of pain and hatred is felt in the poetic activation of the vowel "o," and the tone also rises.

She'riyat,

ko'zlaring qizargan,

xo'rlangan,

zo'rlangan go'zallik.

Og'irdir ko'zingga qaramoq,

Ko'zlaring,

O'ldirar ko'zlaring.

In Shavkat Rahmon's poem "Now You Will Be Silent," a particular firmness and intensity are felt in the intonation of the vowel "e":

Endi jim turasiz,

Eshiting elni,

El aslo demaydi: zog'lar kuylasin...

Endi kengliklarda haq so'ramasdan

Yerni bezab yotgan bog'lar kuylasin.

The alliteration formed by the repetition of the sounds k and q in the poem ensures the strengthening of intonation and determination:

Kuylasin,

Keldi-da kuylamoq gali,

kuylasin mangulik qo'shiqlarini,

buzsin-da siz kabi aqli qisqalar

xatarsirab qurgan to'siqlarini.

In the poet's poems, there are many places where the poetic meaning is strengthened by the parallel use of alliteration and assonance.

Ana ...quloq soling...

Eshityapsizmi,

Kuylar shoir shamol, kuylar shoir qor,

Shoir qorong'ilik, shoir tog'larda

Shoir daryolarning shovullashi bor.

The frequent repetition of the fricative sh sound in the poem gives the melody a certain smoothness and regularity. But in this layer of smoothness there is a little noise: because the wind, snow, darkness,

mountains, rivers are singing. The author looks at all of them through the poet's eyes, brings them to life, and can listen to their "songs." The repetition of the o sound adds a tone similar to amazement at these miracles to the poem. Shavkat Rahmon is a poet who has found a miracle in every particle of nature.

Another actively used phonopoetic means is alliteration. It is one of the widely used terms in linguistics and is an important tool in the poetic actualization of sounds in a literary text. Alliteration, as a phonopoetic tool, actively participates in the formation of the intonational integrity of the poetic text and enhances its melodiousness. Linguist M.Yuldashev notes that..."the expression of artistic thinking, the extraordinary role of alliteration, arising on the basis of consonants, in strengthening the power of influence of this expression, was understood in ancient times."

In the work of the great poet Shavkat Rahmon, we also observe beautiful examples of alliteration, reflecting various poetic meanings corresponding to the content of the text.

Tog' xo'rsinib yubordi og'ir –
vodiylarga yugurdi shamol,
yuzlarini yashirdi hilol.

Tog' xo'rsinib yubordi og'ir,
teran xobdan uyg'ondi yurak,
tog'lar kabi xo'rsinmoq kerak. ("Tog' xo'rsinib yubordi og'ir")

In this excerpt, which is an excellent example of vertical alliteration, the poet intended not only to attract the reader's attention, but also to express the content of the work through the harmony of sounds. In the quoted excerpt, there is a hidden call for a brighter, stronger reflection of the longing for freedom that has matured in the hearts of the people over the years, that it is time to fight. There are several poetic images in the poet's work. One of them is the image of "mountain." Literary scholar R. Mullakhodzhaeva describes this as "The image of the mountain in the poem is a poetic expression of endurance, which has turned patience into strength." In the poem, the mountain sigh is compared to the breaking of endurance.

The sound t in the verses, due to its explosive nature, helps to feel the final explosion of the mountain

(sighing, the end of patience), while the fricative and slightly roughness of the sound g restores the duration of the mountain roar in perception. Before the reader's eyes, a scene is depicted where a sound from thousand-year-old mountains awakens the surroundings from sleep.

In the following example, we see the harmony of meaning and tone based on the fricative property of the sound c:

Kelar qora rido kiygan tun,
sukunatning qushlarin suyar,
suronlardan horgan shaharni
silab-siypab uxlatib qo'yar. ("Safsarlashar oqshomgi osmon")

The sound "s" in the lexemes "sukunatning," "suyar," "suronlardan," "silab-siypap" in this passage, which has a poetic load based on alliteration, performs an important poetic function, expressing tranquility. The poet's skill is manifested in the ability to place the essence of the night at the heart of the sounds and achieve the harmony of content and form of the text. In the semantic harmony of such lexemes as silash-siypash, sukunat, tun, uyqu, there is a tone calling for rest.

The creator repeats certain sounds in his poems in order to draw the reader's attention to the intended important aspect of events, to emphasize it. For example, in the following poem, the spirit of the unfree people is reflected in the example of the lyrical hero.

Asov ko'ngil ...
ergashar andom,
qadim yo'ldan qayga yetaklar.
Qorong'ilik quyular qandoq,
qandoq titrar edi chechaklar.
O'sib borar qop - qora besha,
sovib borar yo'llar tuprog'i.
Ko'ngil tashna
Qondiray desam,
qaynab turar g'amlar bulog'i. ("Qumaru")

In the description of the lyrical hero's desire for self-awareness, his spiritual rebellion against immobility, the consonant "Q" is poetically actualized, the poet used horizontal and vertical alliteration as a phonetic

tool that ensures harmony in pronunciation and emphatic expression of the content of the text. The words qadim, qayga, qorong'ilik, quyilmoq, qandoq, qop-qora, qaynamoq not only phonetically, but also in terms of meaning, content, and idea, describe the state of a heart immersed in grief and despair. The explosive nature of the sound Q sounds like a rebellion against this situation and manifests itself as a beautiful example of alliteration, in this process the function of sounds in creating an aesthetic whole becomes clear.

Thus, assonance and alliteration are actively used terms in linguistics and are phenomena that reflect the expressive possibilities of each language. In particular, they perform an important linguopoetic function in the formation of rhythm and tone in a literary text, in the emphatic and expressive expression of artistic content. The study of the phenomena of assonance and alliteration used in the poetic text shows the breadth of the expressive possibilities of the Uzbek language and the poet's skill in using words. As has been observed, sounds play an important poetic role in the emotional expression of ideological and artistic content in a poetic text. The study of assonance and alliteration as linguistic terms in the encyclopedia of the native language proves that it is one of the factors that show the internal capabilities of each language.

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