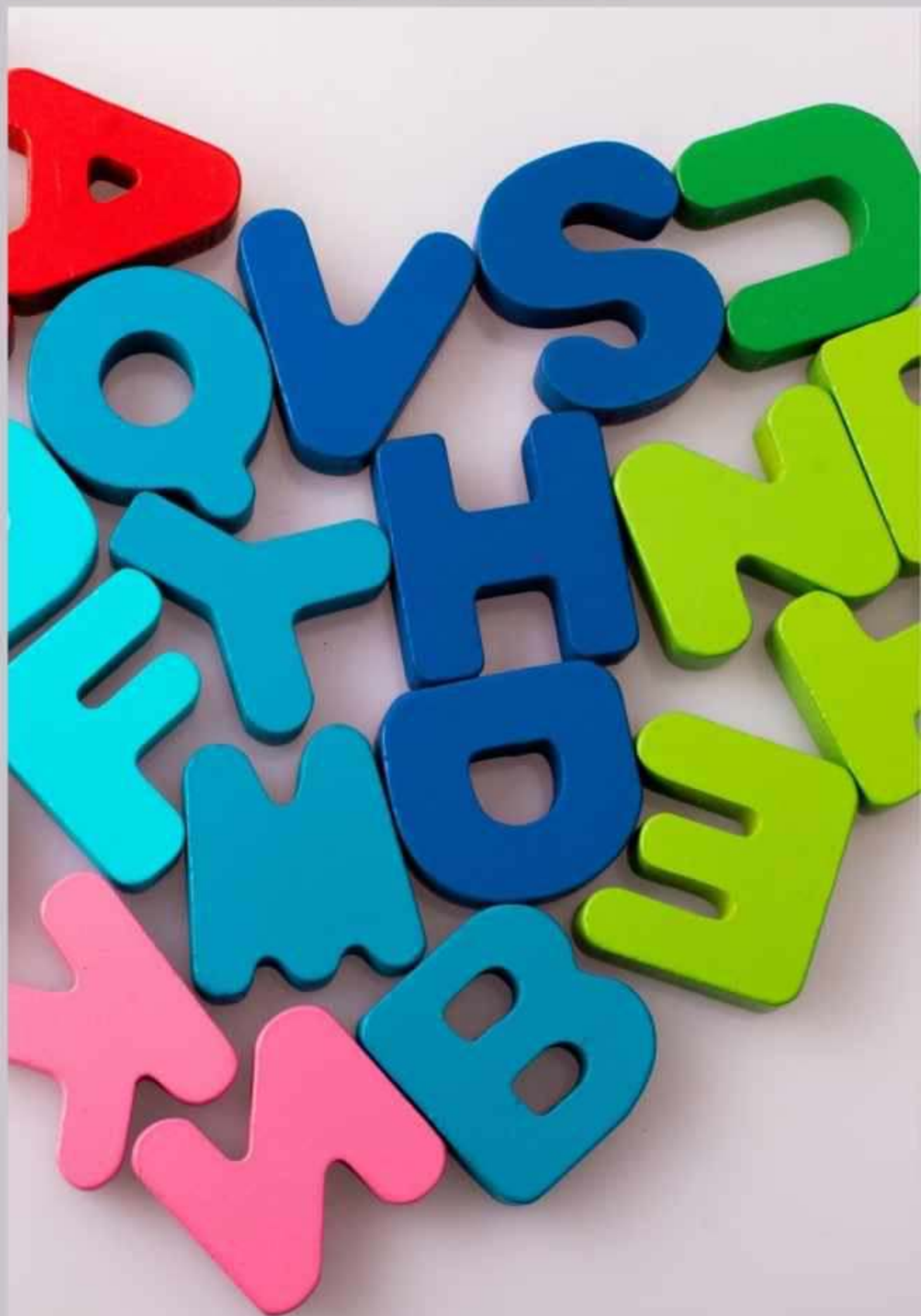


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**ARTISTIC FUNCTIONS OF ALLITERATION IN ENGLISH
CONTEMPORARY POEMS**

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Alliteration is a reinforcing element of poetic syntax used in poetry. A literary device in which initial consonants are repeated in two or more adjacent words. This means the repetition of a consonant sound at the beginning of each word. For example, the phrase "**kids' coats**" is alliterative; even though the words start with different consonant letters, they make the same consonant sounds. Likewise, the phrase "**phony people**" is not alliterative; although both words start with the same consonant, the head consonants are different. Also, for alliteration to be effective, the alliterative words must come in sequence. If there are too many non-alliterative words among them, then the literary device is not appropriate. For example, alliterative "rapid utterances" are useful for language learners, usually to encourage children to hear similar sounds repeated at the beginning of several words. The most spoken English "Peter Piper picked a peck of pickled peppers. A peck of pickled peppers "Peter Piper picked" this situation is observed. In English literature, it is said that there are several types of alliteration. 1. Piled alliteration. In this case, a certain sound is repeated at the beginning of each word in a sequence. 2. Crossed alliteration. In this case, certain sound words are repeated.[1,68] In this case, certain sound words are repeated. Alliteration in quick utterances helps children's speech become fluent. Literary critic D. Kuronov believes: "Alliteration (lat. Al - beside, litera - letter) is a means of increasing expressiveness based on the repetition of the same consonant sounds in poetic speech (also in prose), a special form of repetition at the phonetic level." Alliteration phonetically separates a separate line of a poem or a group of words in a verse, as a result of which the expressiveness, musicality, and joy of the poem increase.[2,26].

It can be observed that both forms of alliteration are used in English poetry. We will try to analyze this on the example of poems using alliteration.

You might forget the exact sound of her voice,
Or how her face looked when sleeping.
You might forget the sound of her quiet weeping
Curled into the shape of a half moon,
When **smaller** than herself, she seemed already to be leaving
Before she left, when the blossom was on the trees
And the sun was out, and all seemed good in the world.
I held her hand and sang a song from when I was a girl –
Heil Ya Ho Boys, Let her go Boys
And when I stopped singing she had slipped away,
Already a **slip** of a girl again, **skipping** off,

Her heart light, her face almost smiling. [3]

Jackie Kay's poem "**Darling**" is dedicated to the memory of Julia Darling, the poet's best friend. The poet hopes that the readers will find comfort in reading these lines. This poem, composed of four stanzas, four lines, is written in freestyle. The poet skillfully uses several patterns of repetition and half-rhyme in the text, as well as good examples of perfect rhyme. In this, the poet mentions the theme of death. It means that the person who has just died will remain close to those who loved them in life, only to leave when the person is ready for them. "smaller" and "self" in the first line of the second stanza, and "slip" and "skipping" in the third line of the third stanza are crossed alliteration.

I'm fond, **nereids** and **nymphs**, unlike some,
of the pig, of the tusker, the snout, the boar and the swine.

One way or another, all pigs have been mine –
under my thumb, the **bristling**, salty skin of their **backs**,
in my nostrils here, their yobby, porky colognes.

I'm familiar with hogs and runts, their percussion of oinks
and grunts, their squeals. I've stood with a pail of swill
at dusk, at the creaky gate of the sty,
tasting the sweaty, spicy air, the moon
like a lemon popped in the mouth of the sky.

But I want to begin with a recipe from abroad[4,28]

This poem is written on the basis of the plot of the Greek myth, more precisely, the story of the goddess Circe from Homer's "Odyssey". Circe is, according to him, the daughter of the sun god Helios. He lived on the island of Aeaea, where he met Odysseus on his way home from the Trojan War. He sends his men to explore the island of Circe and accepts his hospitality. Many enter the house. One person remains outside. The man sees Circe turning people into pigs, lions and other animals by magic. This man, Eurylochus, tells Odysseus what he saw. They come up with a plan to free the transfigured people. They come up with a plan to free the transfigured people. Hermes tells them to put a certain plant in the drink so that it does not change. Odysseus threatens Circe and forces her to return the men to their forms. Odysseus lives with Circe for a month, before he leaves and has a son with her. The poem is eventful in this respect. With the help of alliteration, the poet achieves an artistic expression of this reality. The [b] sound in the words "**nereids** (mermaids) and **nymphs**" (goddesses, they lived long, were kind to people, were innocent) in the first line [n] and in the words "**bristling**" and "**backs**" in the fourth line repeated. In order to artistically express the above reality, the poet used alliteration.

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