



PECULIARITIES OF ALLITERATION IN EMILY DICKINSON'S POETRY

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ABSTRACT

The article discusses the features of the functioning of alliteration and sound repetition as a poetic device in the work of the outstanding poetess of American romanticism Emily Dickinson. Examples of the most frequent cases of the use of alliteration are given, which are analyzed on the basis of the organizational and compositional principles. As a result of the analysis of different types of alliteration, a classification of alliterations characteristic of the individual author's style of the poetess is proposed.

KEYWORDS

Expressiveness, alliteration, onomatopoeia, aesthetic effect, phonostylistics of literary text, consonance, rhythm, poetic form.

INTRODUCTION

In works on the stylistics of the English language, many scientists single out sections devoted to phonetic stylistic devices [2, 275-279; 12, 122-132; 15, 66-70], studies continue to appear that testify to the accumulation of experience in the field of

phonosemantics of a poetic text [3; 5; 7]. The phonetic organization of the poetic text, its instrumentation play a primary role in creating the expressiveness of the text. At the phonetic level, the emotional and aesthetic effect is achieved with the help of alliteration, assonance, consonance, different types of

rhymes, meter and rhythm. Sound expressive means also include sound writing, onomatopoeia, sound symbolism, sonorous words [2, 145]. A poetic text, as you know, operates with a word in its phonetic and semantic integrity, achieving a new meaning, a new view of the world through the sound of a selected word or group of words. Sound repetition in poetic language is one of the key techniques, not only an important structural tool that organizes a work of art, but also semantic, contributing to the emergence of new possibilities for interpreting a word or phrase, as well as aesthetic, contributing to harmonization [9, 4]. Alliteration - the repetition of sounds in stressed syllables - is of particular importance for English-language poetry: on the one hand, as a means of updating units of the phonetic level of a literary text and an indicator of an individual author's style, and on the other, as an ancient poetic tool that goes back to the tradition of German alliterative verse. Alliterative verse, characteristic of the oral poetic form of the Old English and Middle English periods, brings speech closer to music [13, 11].

The study of phono stylistic means of a literary text in general, as well as in the work of individual writers, does not lose its relevance due to the interest that this topic causes at the present stage of development of phono stylistics. The material of this study was the poetic texts of E. Dickinson, the most saturated with alliterations. Alliteration literally permeates her poetry, providing a unity of meaning within a single line, stanza and work as a whole. It should be emphasized that the poetry of the chosen author was practically not studied from the point of view of phonostylistics. Dissertation researches studying the work of E. Dickinson are devoted to the analysis of topics and problems raised in her poems (in particular, philosophical and religious

topics), key images, color picture of the world of Dickinson's poetry [4; 8]; comparative analysis of the work of E. Dickinson and E. Bronte from the point of view of romantic traditions [11]; analysis of Uzbek translations of her poetry [1; 10]. At the same time, the work of the outstanding poetess of American romanticism is a rich material for studying the phonetic organization of a poetic text. The purpose of the article is an attempt to analyze alliteration as an organizational, compositional and auxiliary stylistic device in E. Dickinson's poetry, as well as to propose a classification of the main types of alliteration in the poetess's poetic work. The continuous sampling method identified 250 most striking cases of the use of alliteration, the analysis of which allows us to draw certain conclusions about the features of the functioning of this technique in the texts under study.

Examples of alliteration in the poetry of E. Dickinson can be classified according to the organizational (syntactic) principle and compositional (the principle of constructing a work). Alliteration of the initial sounds of a word is found in a variety of syntactic patterns: 1) "subject + predicate": That Commerce will continue / Bu savdo davom etadi; If Birds should build as early / Agar qushlar tez orada uy qursa [16, 89]; 2) «predicate + object + adverb»: And keeps the soul serene / Tinchlik beradi [Ibidem, p. 89]; 3) «subject + predicate + object»: The Soul selects her own Society / Ruh o'z jamiyatini tanlaydi [Ibidem, p. 434]. The listed syntactic models are the most frequent in the work of the author under study, so we can talk about the models of organizing a poetic text using alliteration that are characteristic of her author's style. Alliteration, which unites different members of a sentence, emphasizes their syntactic unity and enhances the meaning of the statement, forcing the

addressee to focus on the significant meanings of the statement.

An interesting feature of the functioning of the alliteration of E. Dickinson's poetic work in the compositional aspect is the "headline" alliteration. As you know, most of the poems created by the poetess do not have titles, so the title of the work is given by serial number or by the first line. Often alliteration is present precisely in the first line of the poem, which immediately attracts the attention of the addressee, adjusts to the perception of the harmony of the work: Some Rainbow coming from the Fair! / Yarmarkadan kelayotgan kamalak (162) [Ibidem, p. 198]; A fuzzy fellow without feet / Mo'ynali oyoqsiz jonzot (171) [Ibidem, p. 206]; The Sun and Moon must make their haste / Quyosh va oy shoshilishlari kerak (1063) [Ibidem, p. 932] and many others. Most often, alliteration is based on the repetition of a voiceless spirant consonant [s], alveolar sonorant [l], voiceless labiodental fricative [f], less often voiceless pharyngeal fricative [h], voiced bilabial plosive [b], voiced alveolar plosive [d], bilabial nasal sonorant [m] and alveolar nasal sonorant [n].

Another important type of alliteration as a compositional technique in the poetic text of E. Dickinson is "ring" alliteration: the alliterated word is located in the first and final lines of the poem, thus creating a ring composition in the strongest positions of the text. In the poem I felt a Funeral, in my Brain / Dafn marosimini ovozini boshimda eshitdim (340) [Ibidem, p. 365], we observe the voiceless labiodental fricative [f] alliteration only in the first and last lines: I felt a Funeral, in my Brain / Dafn marosimini ovozini boshimda eshitdim... And Finished knowing – then / Va bilish to'xtadi - keyin. So the poetess conveys her sense of the funeral, associated with the end of knowledge.

This technique allows you to achieve the harmony of the text, a very special aesthetic impact on the reader.

The sophistication of the poem My river runs to thee / Mening daryom sen tomon oqadi (219) is largely due to the alliteration of the trans-alveolar fricative sonorant sound [r], which combines the subject and predicate, subjects and object in the lines My river runs to thee / Mening daryom sen tomon oqadi and My river waits reply / Mening daryom javob kutmoqda and is also present in the words graciously – lutfan, brooks – anhorlar, from – dan in subsequent lines [Ibidem, p. 246]. Sound repetition allows you to hear the murmur of the river, its restless, seething movement to the sea, metaphorically describing the desire of the lyrical heroine (river) to its lover (the sea). In the last three examples considered, alliteration performs an auxiliary function. It contributes to the achievement of euphony and the creation of meaning-tonality (the emotional mood of the text, determined by the special arrangement of lexical units that create the tone of the sound) [6, 91] of the poetic text and strengthening the stylistic devices used by the poetess (metaphor).

Based on our analysis, we draw the following conclusions:

- 1) in the poetic work of E. Dickinson, three types of alliteration can be identified depending on its function: organizational, compositional and auxiliary;
- 2) alliteration is used as an organizational device in a wide range of syntactic constructions ("subject + predicate", "predicate + object", "object + adverb", etc.);
- 3) alliteration acts as a compositional technique that contributes to the creation of a special rhythm of

the work (“headline”, “through”, “end adjacent” and “ring” alliteration);

4) alliteration is an additional means of achieving expressiveness and euphony, creating an emotional effect and enhancing the effect of expressive means and stylistic devices used by the poetess in order to achieve a more vivid aesthetic impact.

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