

## THE ROLE OF ALLITERATION IN RAUF PARFI'S POETRY

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**Abstract:** This article talks about alliteration, which is a form of poetic repetition, and its various forms, its specific uses in the poetry of the poet Rauf Parfi, and its place in the poetic text.

**Keywords:** poetic repetition, alliteration, phonetic repetition, emotional expressiveness, harmony of sounds.

A number of functions of poetic repetition in artistic text can be listed. In connection with the repetitive artistic text used by writers and creators in their work, it can be used as a means of strengthening poetic individuality and artistry.

Repetition, which is considered one of the important elements of the artistic text, is characterized by the fact that it provides the formation of the poetic context and serves to "increase the emotional impact of the emotional impression taken from reality." That is why in recent years there has been an increasing interest in studying the properties of repetitions as one of the components of poetic stylistics in the context of folklore works [2. 3].

Alliteration as a means of showing poetic individuality is one of the figures that has a special place in Rauf Parfi's poetry. Alliteration is defined in scientific literature as follows: "Alliteration (lat. ad - front, -ga+ litera - letter). Repeated use of the same consonant sounds at the beginning of verses, words in them [7.12]. In the "Russian-Uzbek explanatory dictionary of literary terms" alliteration is explained as follows: "Alliteration. Matching sounds in speech. Alliteration is of two types depending on the matching of vowels or consonants: a) vocal alliteration resulting from the combination of vowels; b) consonant alliteration based on the combination of consonant sounds. Alliteration ensures the melodiousness of the poetic work. In some cases, they also create poems based on alliteration [6.26]. In the book "Fundamentals of Literary Studies" by T. Boboyev, alliteration is explained as "a phonetic-stylistic method that enhances the intonation expressiveness and melodiousness of artistic speech" and it is noted that it is widely used in folk art.

Although rhyme is characteristic of the poetic structure of many Turkish literatures, it is an element that was added after alliteration and took its place in the structure of the poem in the finger system. In the poetry of the Turkic peoples, who still adhere to the ancient, original Turkish characteristics and traditions of poetics, and who have little mastered other poetic systems throughout their history, traditional alliterative sonority is superior to rhyme. On the contrary, over the centuries, under the influence of intensive social factors, various poetic systems have been used, and accordingly, in the literature where poetic technique and poetic speech expression are strongly developed, rhyme is the main guarantee of poetic melodiousness [3.32].

In Rauf Parfi's poems, alliteration appears through the repetition of sounds or the use of rhyming words in the words of the verse. In the work of the poet, mainly, sounds like "s", "q", "sh", "t", "y", "j", "k", "ch" create alliteration and bring a special tone to these poetic verses. we will see that it is entered.

If the main task of alliteration is to strengthen the meaning of the text, the next task is to increase the effectiveness of the expression. When determining the services of this stylistic figure in understanding,

understanding and feeling the text, we must not forget that it is a phenomenon of oral speech. Although alliteration is clearly understood in written texts, it cannot demonstrate its capabilities in the process of oral speech. A poetic text leaves a different impression and evokes emotions in the listener depending on who reads it [5.58].

There are many analyzes and examples of alliteration in the series of phonetic repetition in the poetry of Rauf Parfi. It should be noted that although the phenomenon of alliteration serves to make the speech impressive from the outside, the most important thing is the semantic integrity of the verses. If the poet writes a poem only according to the means of artistic image, it may not give the expected result. Excessive emphasis on alliteration can also damage the meaning of the poem. We can see high examples of alliteration in Rauf Parfi's poems. Alliteration rose to the level of poetic individuality in the poet's verses. In verses, the integrity of form and meaning is preserved, and they are used in a way that is consistent with each other. Let's first consider the harmony of sounds used in the poet's poems. Through the poem "Alania" by Rauf Parfi, we see a number of examples of bright examples of alliteration. Alliteration is used as a poetic device in almost every stanza of the poem. The harmonious use of the sounds "z", "y", "s" and "ch" in the first stanza of the poem served to increase the effectiveness of the poetic verses.

Ay **Z**ulm **z**umrasi, yovuz, o'lik toj,

Ay **Y**olg'on yalog'i, ay so'qir sarvat.

Ay **S**en miskin Iymon, ay sen sho'rlik Xoch,

Tur, uyg'on, ay Hurmuz, **ch**alqindi **Ch**arvat [4.387].

The harmony of the sounds in the words used in the poetic passage in combination ("Zulm Zumrasi", "Yolg'on Yalogi", "Chalqindi Charvat") gave the verses uniqueness and melodiousness. At the same time, the poetic repetition of the exclamation "Ay" used at the beginning and between each verse in the stanza indicates that the appeal is in a high and sharp tone. The alliteration in the following paragraphs also appears to be a unique phenomenon:

Vahshat farzandlarin qo'yar garovga,

So'z bermas, Erk bermas, Havo bermaydir

Sunar besarlarga sargardon sovg'a.

In this passage, we see that the sound "s" creates a unique melodiousness. In general, in the poetry of Rauf Parfi, the alliteration of the sound "s" is very common. In this poem, we also observe the alliteration of the "s" sound:

Zamin o'yinchoqdir zulm dastinda,

Qo'rchoqboz hukminda muslim-u tarso,

Sag'irlar singari sanqirmiz sarson,

Mehrsiz, muruvvatsiz og'riq dashtinda.

In these verses, not only the "s" sound, but also the "z" sound together created alliteration. If the sound "S" occurs at the beginning of every word in the 3rd line of the stanza, it creates alliteration, and the presence of this sound in almost every word of the stanza's lines is also unique.

The visual potential of the consonant "S" may not be noticeable against the general background of sounds in the text. But when used as an element of alliteration in poetic works, their meaning changes. In the artistic text, they sometimes show such shades as determination, sometimes tenderness, and help to reveal the knots in the spiritual world of the creator [4. 69-70].

Even in the verses we have reviewed, the sound "s" expresses determination and tension, and serves to reveal the inner feelings and experiences of the poet. During the observations, it became clear that the main part of the alliteration phenomenon in the poet Rauf Parfi's poems is revealed through the sound "s". The impressiveness and imagery created by alliteration is more clearly manifested in the sequence of words in the verse. We can also see this through the following verses:

So‘zlardan deraza, so‘zlardan eshik.

So‘zing ostonadir, koshona so‘zing.

Sen ayt, minnatdormiz, boshimiz egik.

So‘zlar saltanatin sultoni o‘zing.

The beginning of each verse in the poem with the sound "s" also increased the poetic effect. The poet's use of words beginning with the sound "s" in the verse "The sultan of words is yours" increased the impact of the poem even more. Another peculiarity of the alliterations in Rauf Parfi's work is that the poet was able to create mutual harmony from two or three different sounds in one stanza. A clear example of this is the alliteration in the following verses:

Ey voh! Qanoatning qanoti sindi,

Sabrlar sarildi, toriqdi toqat,

Achchiq yig‘larimdan kafanful indi.

In this case, "q" and "t" in the combinations "satisfaction wings", "tariqdi toqat", and "s", "l" and "r" sounds in the combination "sabarlar sardildi" have created mutual harmony. At the same time, the combination of the words in the given compounds to form a metaphorical meaning also increased the pathos of the poetic work. Due to the effective use of the language, the artist served to make his work reach the audience more effectively. Using words in unusual ways rather than simple combinations will attract the attention of any listener. The "wing of contentment", "the strain of patience", "the exhaustion of patience", the poet's "shroud of bitter tears" in the verses will not leave any reader indifferent, and at the same time will give aesthetic pleasure.

Unusual combinations quickly attract attention with their "newness", individuality and unusualness. The reader involuntarily begins to think about such combinations, as a result of which he has a deeper understanding of the writer's intention. Therefore, unusual combinations are more important from the point of view of artistry than usual combinations [1.40-41]. We can find many such unusual combinations in the poem we are analyzing. "Words threshing", "Words hijran", "Words moaned" are among them.

In the poetry of Rauf Parfi, the alliteration of the sound "ch" is also important:

Sen bukun Manfred, bandi va banda,

Sen uchding musiqor og‘zini bog‘lab.

**Chekkil, cheksizlikning chegasi senda,**

Kul! Hayqir, taningni o‘tlarga dog‘lab [4.374].

In Rauf Parfi's poetry, the repetitions starting with the sound "ch" are mostly adjectives and nouns such as khakin, cholak, call, infinite, endurance, as well as tired, cholopams, chigvitdi, chalraym verbs such as , squeaks are used. The sound "ch" that creates alliteration is mainly used at the beginning of the word. In the following examples, alliteration was also created through the sound "ch": "Helplessness is helpless", "...squeals in my pocket", "I don't squeal in my dirty pocket", etc.

The alliteration of the "t" sound, which has a medium range of use, also occurs in Rauf Parfi's poetry to express solemnity and elation. The alliterations created by the artist through this sound mainly occur in connection with the themes of "Turkistan" and "Turon", which are considered the main idea of his poems. In the poet's famous poem "The Lost Spirit", we see a beautiful example of alliteration created through the silent "t" sound that we are thinking about. Especially in the composition of the epic, the verse "Turkistan's flags are sewn" is repeated in three stanzas. If alliteration occurs through "t" on the one hand in this verse alone. On the other hand, the phenomenon of assonance was created through the vowels "u" and "i". Alliteration can also be observed in the following excerpt from the epic:

**T**oshlardek qotmishdir tumonlar,

Bulutlar falakning ohlari.

Kechmakda Eronlar, **T**uronlar,

**T**ubanda qorongʻu chohlari.

In almost every stanza of this saga, we can see different forms of repetition. In addition to the repetition of sounds, the use of addition and repetition of words in almost every stanza is one of the characteristic features of the epic. In the alliterations related to the sound "T", Rauf Parfi uses appropriate words such as "tolerance", "feeling" and "talkan", "tamal", "stone". For example, in such sentences as "Feeling is pouring into the ground", "I wish patience for my patience", "The night will end, patience will end", "The stone of foundations will be broken" is exactly the word we highlighted above. beautiful examples of alliteration have been created by using words together with other words that are compatible with it.

In Rauf Parfi's poetry, alliteration finds its place in extensive verses as a means of increasing emotionality.

**T**ashqarida **sh**ovullar **sh**amol

Derazamni qoqar betoqat.

**T**ashqarida **sh**ovullar **sh**amol,

**T**ashqarida **sh**aymon faqat.

In these verses, the lyric of nature, including the state of the wind, is revealed by the verb "to rustle". The alliteration of the sound "sh" in the words of the verses served to strengthen the emotionality without leaving the reader indifferent. In many of the poet's poems, the appearance of alliteration with the sound "sh" is mainly the word wind:

Shivirlama menga, ey shamol,

Xuddi qalbim yonidan oqma,

Shivirlama menga, ey shamol,

Uzib yaproqlaringni otma.

Shivirlama menga, ey shamol,

Qayga olib borursan tagʻin?

Shivirlama menga, ey shamol,

Oʻtmishlarning qora ertagin [4.164].

The main part of the above-mentioned two-line poem is the verse "Whisper to me, oh wind". The sound of sh in this verse serves the playful reading of the poem, and the repetition of this eight-line

poem in four places also increases the artistry of the poem. At the same time, repetition emphasized the content and idea of the poem and served as a factor that strengthened the meaning of the verses. Another example:

Chapda Bo‘zsuv oqadi tuyg‘un,

Qirg‘og‘ida shivirlar shag‘al.

*Tungi tuman* misoli uyqu

Yoyiq, qiyoq tebrantar sag‘al.

In this poem, we see the alliteration of the sound "sh" together with *vas hu* and the alliteration of the sounds "t" in the next verses of the poem. Alliteration serves to reveal the poet's feelings in this poem, to vividly describe the situation of *Bozsuv*, which is reflected in the poem. In fact, the whispering of pebbles in our language does not make sense. However, the poet makes good use of the metaphorical use of the words in our language in his verses and gives "soul" to pebbles. Also, he chooses the word "saghal" which is very harmonious for the rhyme of the word *shaghal*, which differs by almost one sound. It can be seen from this that *Rauf Parfi* uses dialect words in his works appropriately without damaging the meaning of the verses. In the poem, the sound *t* in the combination "night fog" caused mutual alliteration. The night fog is likened to sleep, and its slight swaying gave the verses a special look. It seems that the place of alliteration in a poetic work is incomparable.

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