

The Artistic and Aesthetic Features of Alliteration in Uzbek and Turkish Proverbs

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Abstract: *This article presents a comparative analysis of the use of alliteration as a stylistic device in Uzbek and Turkish folk proverbs. The study examines the phonetic structure of alliteration, its semantic function, its role in shaping rhythm and melody, as well as its national and cultural specificities in the oral traditions of the two Turkic peoples.*

Keywords: alliteration, folk proverbs, comparative folklore studies, melody, parallelism, phoneme.

Introduction

Folk oral creativity, particularly proverbs and sayings, represents a concise form of humanity's accumulated wisdom and life experience over centuries. The transmission of proverbs from generation to generation through oral tradition largely depends on their phonetic structure, musicality, and rhythm.[1]

Folk proverbs play a significant role in shaping national thinking, moral values, and the historical development of language. They embody deep meaning, clear logic, and high artistic expressiveness within a compact form.[2] Proverbs can be defined as the most vivid examples of oral folklore that reflect a nation's identity, formed through social experiences and enriched with cultural elements, preserving their stability while expressing judgments, conclusions, and viewpoints passed down across generations.[3]

Methodology.

In studying the artistic devices used in proverbs, alliteration—defined as the repetition of identical consonant sounds at the beginning of words or in stressed syllables—occupies a special place. Alliteration enhances the musicality of proverbs, facilitates memorization, and increases their aesthetic impact in accordance with their oral nature.[4]

Uzbek and Turkish languages belong to the same Turkic language family, and their phonetic similarities have contributed to the formation of common patterns in the use of alliteration in proverbs.[5]

Result and discussion.

Alliteration (from Latin *alliteratio*, meaning “coincidence of letters”) refers to the repetition of identical consonant sounds.[6] This phonetic repetition not only intensifies the melodic quality of speech but also strengthens logical and semantic connections between words, organizes the text rhythmically, and aids memorization in oral tradition. As the Turkish scholar Metin Yurtbaşı notes, alliteration can be described as “the sequential arrangement of identical syllables or sounds in a way that is pleasing to the ear.”[7]

In Turkic languages, alliteration is closely connected with ancient oral traditions, epics, songs, and proverbs. The harmony of consonants, rhythmic repetition, and phonetic symmetry are natural

features of Turkic speech. Therefore, alliteration functions not merely as an ornamental element, but as an integral structural component that carries meaning and shapes the overall form of expression.[8] It enhances the listener's aesthetic experience and contributes to the expressive richness of proverbs.

Alliteration is a phonetic device that has been used since ancient times not only in poetry but also in oral folk literature. Turkish scholars have also conducted research on the use of alliteration in proverbs. In particular, according to Nurullah Çetin, "Alliteration is the repetition of sounds within a line or throughout the entire text, that is, the harmony of multiple syllables within a single line. It manifests itself through the repeated use of one or more consonant sounds within the line." The harmony of consonant sounds contributes to the memorability of proverbs. Numerous examples of alliteration can be found in Uzbek and Turkish proverbs formed on the basis of lines, couplets, and quatrains.[9]

In Uzbek proverbs, alliteration is mainly realized through consonants such as *q*, *b*, *t*, *s*, *y*, and *k*. These are often found at the beginning of the proverb or in parallel structures. For example[10]

"Qora qozon qaynab tursa, Qizilo'ngach kuyib qolmas." In this proverb, alliteration is created through the repetition of the consonant *q*. The phonetic repetition produces sound harmony between the components of the proverb, strengthening its expressiveness and value. At the same time, the recurring *q* phoneme phonostylistically emphasizes the semantic core of the proverb—domestic well-being—and enhances its communicative impact.[11]

"Boy bo'lib boltasi yo'q, Gadoy bo'lib xaltasi."

Here, the repetition of the phoneme *b* creates alliteration. This phonetic device reinforces the rhythmic structure of the proverb and increases its expressiveness. Through alliteration, the inconsistency and social irony conveyed in the proverb are further intensified.[12]

"Beshikdagi bolaning bek bo'lishini kim bilar." In this example, the repetition of the consonant *b* creates an alliterative harmony. This phonostylistic device strengthens the rhythmic structure and vividly expresses the idea that a person's future social status and destiny cannot be predicted in advance.

"Tuzsiz xamir tandirda turmas." In this proverb, the repetition of the consonant *t* forms alliteration. This phonetic feature enhances the melodiousness of the proverb and improves its memorability. Semantically, it conveys the idea that any successful activity requires essential conditions and factors.

"Suv ko'zasi suvda sinar."

Here, the repetition of the consonant *s* creates alliteration.

"Yuzdagi yara yamog'ini yashirish qiyin." [13] In this proverb, the repetition of the consonant *y* produces an alliterative effect. This phonostylistic device ensures rhythmic and phonetic unity while emphasizing the didactic meaning that certain flaws or faults cannot be hidden. As a result, the communicative impact of the proverb is strengthened.

It can be observed that in most cases, alliteration in Uzbek proverbs appears together with semantic parallelism. The repetition of consonants intensifies either contrast or similarity in meaning and serves as an attention-grabbing feature of speech. Moreover, alliteration in Uzbek often functions as a phonetic "seal" that reinforces moral advice and social experience.

In Turkish proverbs, alliteration is widely realized through consonants such as *b*, *d*, *g*, *s*, *k*, and *t*. These consonants are closely related to the phonetic nature of the Turkish language and its tendency toward rhythmic oral expression. For example:

"Bakarsan bağ, bakmazsan dağ." (If you care for it, it becomes a garden; if you neglect it, it becomes a mountain.)

In this proverb, the repetition of the consonant *b* at the beginning of words creates alliteration.

"Damdan düşen, damdan düşenin halini bilir." (One who has fallen from the roof understands the condition of another who has fallen.) [14] Here, the consistent repetition of the consonant *d* forms alliteration. This phonetic repetition ensures rhythmic integrity, strengthens the semantic core, and, combined with syntactic parallelism, enhances memorability and didactic impact.

“Görmemiş görmüş, gülmeden ölmüş.” (One who has never seen [wealth] acts as if they have seen it and dies without even smiling.) The repetition of the consonant *g* creates a sharp contrast and ironic tone, emphasizing themes of envy and social inequality.

“Sabrın sonu selamettir.” (The end of patience is well-being.) The repetition of the consonant *s* strengthens the semantic connection between patience and its positive outcome, increasing the didactic effect of the proverb.

“Kendinden küçükten kız al, kendinden büyüğe kız ver.” (Marry a girl younger than yourself; give your daughter to someone older than yourself.) In this proverb, the consistent repetition of the consonant *k* creates alliteration. This phonetic device intensifies the antithesis “young–old” and effectively expresses the proverb’s didactic message related to social norms.

In Turkish proverbs, alliteration is often associated with natural phenomena, human relationships, and wisdom. The repetition of consonants ensures that proverbs sound pleasant to the ear and facilitates their transmission across generations. Additionally, the predominance of hard consonants such as *d*, *g*, and *k* gives Turkish alliteration a tone of clarity, firmness, and confidence.[15]

Conclusion

The comparative analysis shows that the use of alliteration in Uzbek and Turkish proverbs shares several common features. In both languages, alliteration arises in full accordance with the internal phonetic laws of the language, ensuring the natural sound of proverbs. Both languages also employ similar groups of consonants to convey particular meanings and emotions.

Alliteration most frequently occurs at the beginning of words. As noted by Professor Azim Hojiyev, alliteration can be defined as the repetition of identical consonant sounds at the beginning of words within lines.

Thus, alliteration serves as an important stylistic device in both Uzbek and Turkish proverbs, reinforcing semantic unity, facilitating memorization, and reflecting the wisdom of the people. The comparative analysis highlights both the shared phonetic roots of Turkic languages and the national specificities shaped by historical, lexical, and cultural influences.

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