



Alliteration as the Basic Means in Forming Parallel Strings

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ABSTRACT

Currently, the literature of the Turkic-speaking people and the history of the formation of this literature is undoubtedly related to the ancient Turkic inscriptions of Bilga Kagan, Kul Tigin, Tonyukuk. The article analyzes the roles of parallels and sounds of alliteration in the formation of parallels in the formation of poetry in the history of the Turkic language, presenting examples from ancient Turkic scripts and folklore works in manufacturing tourism.

Keywords:

sound, alliteration, parallelism, intonational parallelism, rhyme, repetition, rhythmic parallelism, grammatical form

As a basis for complete picture of the current state of Turkish literature ancient Turkic literature and the system of genres in it are taken. Existing monuments that have survived to the present day go back to the historical roots of the evolution of literature and the laws of development in its genres.

The history of Turkish literature dates back to the Orkhon-Yenisei period, which is recognized by many scholars as a work of prose prosaic writing. However In addition, in these memoirs inscriptions there are enough to be found intonational parallels formed by serunum alliterations and irregular rhythmic fragments, which give an idea of the first stage of the first Turkish poetry. It is worth of noting that the repetition of sounds that played an important role in the formation of the parallels,

Turkish poetry has used a number of poetic systems in the course of its historical development. The alliteration system prevailed in ancient Turkic literature until the system of aruz, which included a large part of the

historical heritage, entered the literature of the Turkic peoples along with Islam [2,166].

To date Using results of own researches, scholars who have studied the parallels that underlie the patterns of Kalmyk Turkish poetry to the present day and taking into account G.Nurakhunova's remarks it can be said that alliteration had an important role in a formation parallel units in samples of ancient Turkic poetry.

There is no doubt that the author of the work uses all phonetic, lexical, syntactic and methodological means in order to animate the image in the product of creation, to make an aesthetic and emotional impact on the listener or reader. The most common means use is the repetition of certain sounds, words, affixes, syntactic and stylistic units which serve to reveal the main meaning in the text.

It can also be built on the basis of repeated consonant or vowel sounds or their combination. If the poet has used a repetition of certain consonants or a combination of them, such a situation is called alliteration. Hence,

alliteration is one of the methodological tools of poetics, the repetition of consonant or groups of consonants in order to increase the imagery and expressiveness of artistic speech.

Alliterative sounds not only give rhythm to the text, but together with other artistic means provide an artistic effect. In places where saj and lexical repetitions are used, of course, there will be alliteration, but sometimes in the text of memoirs, alliteration results in intonational parallelism. In this case, although the letters differ in form, they have a melody. For example:

Bu türk bodunça yaraqlıǵ yaǵıǵ
kältürmädim, tögünlüg atıǵ
yügürtmädim.[3,303].

The first parallel syntactic fragment in the example – “yaraqlıǵ yaǵıǵ kältürmädim” in which the sounds *y* and *ǵ* are repeated, and in the second syntactic section the sounds *t* and *g* are repeated.

This is where compositional rhythmicity occurs. The cause is to repeat and emphasize a similar scene. In such constructions, rhythmicity is enhanced by alliterative sounds, syntactic parallelism becomes syncretic with intonational parallelism, and the emotionality of the piece increases. This shows that the authors of the memoirs have a high artistic skill. It should also be noted that the transition of alliteration from folklore to written works (manuscripts) took place not in poetry but in prose prosaic writing. This is proved by the alliterative places points in the text of the memoirs. The reason is that rhythmic prose comes before any genre of poetry.

Alliteration - the repetition of sounds and the repetition of auxiliary morphemes plays a special role in the formation of parallelisms and plays a rhythmic-compositional function. For example:

Üzä täñri basmasar, asra yär
tilinmäsar...[3,303].

Or:

Balıqdaqı taşıqmıs, taǵdaqı inmis. Tirilip
yätmis är bolmıs [3,304].

In these two samples, the alliteration is not sounds, but sound combinations – *ta, as, iq, aǵ, är* and repetition of morphemes *-sar, -mıs*

creating and increasing the rhythmicity of syntactic parallelism.

The author uses sound combinations to emphasize the number, to create a vivid picture in front of the reader, the listener, and to make it easier to remember.

Referring to alliteration in ancient Turkic memoirs, I.V. Stebleva states: “Of course, in the past, the existence of an alliteration system in the Turks was inevitable, because the rhythmic structure of this poem is fixed as a method of poetry structure system. For the Turks in the runic period, the poetic structure of the Orkhon and Yenisei texts was apparently not new [4,160].

Any literary event will have a different appearance, different sensitivity and level of significance at different times. However, the role of alliteration in the formation of parallelisms has retained its rightful place in later sources. For example:

Qanča bardıñ ey oǵul?
Erdiñ munda inč amul
Attin emdi sen töñül,
Qıldıñ ersä qılmaǵu.

[6:43].

If we look at this quartet in the Devonu lug'ati-t-turk, one of the brightest examples of 11th century Turkish literature, it can be seen that alliterational sounds played an important role in providing melody in parallelisms.

Two parallels were involved in this example of folk oral art, the first of which “*bardıñ*”, “*erdiñ*” and in the words of “*qanča*”, “*inč*” The repetition of the “*ñ*” and “*č*” sounds in the words served to connect the internal rhythm in parallel lines in addition to the words that perform the rhyming function.

In the second parallel line, the repetition of the sound “*ñ*” in the words “*töñül*”, “*qıldıñ*” and the repetition of the sound “*q*” in the words “*qıldıñ*” and “*kılmaǵu*” served to ensure the rhythm of the poem.

The omitted quartet does not seem to be complete at first glance, a fact that is associated with its rhyming system. The reason why the rhyme is formed in this way in this poem, which is rhymed in the style of a-a-a-b, is that the narrator has changed his position in the

last verse. In all lines, the sound of "l" as the narrator is in the first syllable in the last verse. However, such a This type of system was typical for the poetry of that period.

Qošni-qonum ađışqa
Qilđil aňar ađirliq
Artut alip anunđil
Eđgü tawar ođurluq.
 [6:58].

In this quartet, the function of forming the existing parallel lines and ensuring their harmony, as well as the rhythmic connection between the parts, was performed by the repetition of the sounds "q" and "đ". While the repetition of their sounds in each line gave the quartet a unique tone, the rhyming words at the end of the lines provided musicality and made it easier for the reader to remember. The rhyme of the quartet in the a-a-a-b style indicates that this type of rhyme has risen to the level of legitimacy for the poetry of that period. This shows the method of rhyming the quartets of the later period, in contrast to the quatrains of the later period - rubai or tuyuk.

This situation can be interpreted as the perfection of ancient Turkish literature. This is because when the quartet is rhymed in the form a-a-a-a or a-a-b-a, the listener waits for the continuation of the words rhyming in the form "a", and when rhyming in the form a-a-a-b, the rhyme "b" means the end of the quartet. As a result, the listener knows that the quartet is over and begins to bite his brain. This does not cause a break in the interval, but rather increases the impact force of the quartet [1:187].

In conclusion, it can be said that such a rhythmic-compositional unity, which results from alliteration in speech, increases the emotionality of the poem and the power of artistic expression. For this reason By abovementioned reasons, alliteration can be considered as one of the means of creating parallels and performing a rhythmic-compositional function, not only in the examples of folklore given in the work "Devonu lug'oti-t-turk", but also in the text of memoirs.

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