

## **STYLISTIC FUNCTIONS OF ALLITERATION IN ENGLISH AND KARAKALPAK FAIRY TALES**

**Kamalova Nigora Baxadirova,**  
*Phd. Student of Karakalpak state  
university*

[Kamalova.nigora@internet.ru](mailto:Kamalova.nigora@internet.ru)

<https://doi.org/10.5281/zenodo.14270696>

*Key words: Alliteration, stylistic device, fairytale, literature*

### **Introduction**

Alliteration is a prominent stylistic device in literature, used to create a rhythmic, memorable, and evocative effect. It refers to the repetition of initial consonant sounds in successive words or syllables. In fairy tales, both in English and Karakalpak traditions, alliteration serves multiple functions, enhancing the aesthetic and emotional appeal of the narrative. While alliteration is commonly used in both languages, the cultural context and stylistic preferences result in distinct uses and effects. This article will explore the stylistic functions of alliteration in English and Karakalpak fairy tales, highlighting both similarities and unique cultural features.

Alliteration is a common literary device used in fairy tales to create rhythm, enhance imagery, and make the text more memorable. Alliteration, the repetition of initial consonant sounds in closely placed words, serves multiple stylistic functions in fairy tales. This literary device is not merely ornamental but carries significant meaning and contributes to the overall impact of the narrative.

Alliteration is recognized as a powerful linguistic tool across languages and cultures, playing a significant role in shaping oral and literary traditions. Linguists, cognitive scientists, and literary scholars have studied the effects of alliteration from various perspectives, particularly how it enhances memory, attention, and emotional engagement. From a cognitive perspective, alliteration aids memory by creating phonological patterns that are easier to recall. According to cognitive psychologists such as Mark Turner, patterns like rhyme, meter, and alliteration serve as mnemonic devices, facilitating the oral transmission of stories in both literate and pre-literate societies. In oral traditions, such as those found in both English and Karakalpak fairy tales, storytellers relied heavily on these patterns to ensure that tales could be easily remembered and passed down through generations.

In his study, Rubin (1995) observed that repetitive sound structures like alliteration enhance "serial recall" by chunking information into smaller, more

manageable units[1,61]. This idea is particularly relevant to fairy tales, which often use repeated sound patterns to help narrators and listeners keep track of story elements.

Example: "Goldilocks and the Three Bears"

*"Goldilocks gobbled the great, golden porridge."*

*"She sat in the smallest, softest seat."*

The alliteration in these examples focuses on creating vivid imagery. The "g" sounds in "gobbled the great, golden porridge" enhance the act of consumption and indulgence, portraying Goldilocks as greedy or overly enthusiastic. Meanwhile, the repetition of "s" in "smallest, softest seat" highlights comfort and ease, contrasting with the harder actions Goldilocks performs earlier in the story. This position helps to underscore her transition from active exploration to passive enjoyment.

From a linguistic point of view, alliteration not only aids memory but also increases attention. By repeating initial consonants, it creates an aural pattern that stands out within the flow of normal speech or text. Researchers in linguistics, such as Geoffrey Leech and Mick Short, have argued that alliteration captures the listener's or reader's attention by breaking linguistic predictability, thus encouraging deeper cognitive processing of the narrative[2,94].

This heightened attention is critical in fairy tales, where vivid and often moralistically driven stories are meant to engage both children and adults. Leech and Short's work suggests that this linguistic emphasis is particularly useful for creating archetypal characters and dynamic scenes. For instance, the phrase "wicked witch" not only defines the character but also prompts an emotional reaction from the listener.

"Beauty and the Beast"

*"Beast's bellowing voice boomed through the ballroom."*

*"Belle's bright, brave heart beat fast."*

The "b" sounds in the first example emphasize the power and volume of the Beast's voice, adding to his intimidating presence. The alliteration enhances the impact of his voice, making it seem overwhelming and all-encompassing. In the second example, the repetition of "b" sounds highlights Belle's courage and determination, with the rhythm of the sounds mimicking a heartbeat. This alliteration adds emotional depth to her character, emphasizing her bravery in the face of fear.

"The laidly worm of spindleston heugh"

*But they ran away shrieking, and the Laidly Worm crawled and crept, and crept and crawled till it reached the Heugh or rock of the Spindleston,[4,.116]*

*But the squeaking and shrieking, the hurrying and scurrying, so that you could neither hear yourself [3,10]*

The words "crawled" and "crept" repeat the initial "c" sound, creating a pattern of alliteration. Additionally, "crept" and "crawled" are mirror images in the sentence structure, further enhancing the rhythmic effect.

"But the squeaking and shrieking, the hurrying and scurrying...":

Here, we have two instances of alliteration: "Squeaking" and "shrieking" repeat the initial "s" sound. "Hurrying" and "scurrying" repeat the "r" sound after the initial consonants, making it phonetically similar, though not perfect alliteration. It still creates a flowing, rhythmic effect.

These uses of alliteration contribute to the sense of movement, chaos, and intensity in the scenes, which is common in fairy tales to engage the reader's or listener's imagination.

*Shontiq, shontiq dedińbe, shontiqtan pánt jedińbe,-dep kúledi.[ Shontiq túlki 5,.422]*

The phrase "Shontiq, shontiq dedin'be, shontiqtan pa'nt jedin'be" from the Karakalpak fairy tale *Shontiq túlki* exhibits alliteration primarily through the repetition of the consonant "sh" and the sound "n" at the end of words.

The repetition of the "sh" sound at the beginning of the words "Shontiq" and "shontiqtan" creates a rhythmic flow, which helps to emphasize the main concept, drawing attention to the central idea or character, "Shontiq." The sound "sh" also mimics a soft, flowing sound, which could mirror the playful or sneaky nature of the fox (*túlki*).

**Phonetic Emphasis:** The consonance of the nasal sound "n" in words like "shontiqtan," "pánt," and "jedińbe" ties the words together, creating an almost echo-like effect, enhancing memorability and oral storytelling traditions.

**Cultural Relevance:** Alliteration in oral traditions such as fairy tales can enhance the musicality of the narrative, making it easier to remember and more engaging for listeners, especially in a culture where oral transmission plays a key role.

In this example, the alliteration works to both highlight key elements of the story and provide an auditory pattern that enhances its oral delivery.

Much like in English, alliteration contributes to the musicality of Karakalpak tales. The melodic repetition of sounds often coincides with the poetic nature of the language. For example, in the fairy tale Abat batir "*Birewiniń jeti jilgi jansizǵa jan beretuǵın*", [5,8] alliterative patterns not only create an aural effect but also contribute to the tale's mystical atmosphere

While alliteration functions similarly in English and Karakalpak fairy tales in terms of enhancing aesthetic appeal and aiding memorization, there are notable differences. In English fairy tales, alliteration often serves to heighten individual moments, focusing on the immediacy of the action or a particular moral message. In contrast, Karakalpak fairy tales use alliteration more integrally within the oral tradition, weaving it into the entire narrative structure to maintain rhythm and facilitate long recitations.

Moreover, while English fairy tales frequently employ alliteration to define characters or emphasize key themes, Karakalpak fairy tales use it to reflect broader cultural values and symbolic elements. The rhythm created by alliteration in Karakalpak stories often mirrors the natural rhythms of life and the environment, embedding the tales within a larger cultural and spiritual context.

### **Conclusion**

The stylistic functions of alliteration in both English and Karakalpak fairy tales underscore its universal appeal as a literary device. While serving similar purposes—enhancing rhythm, memorability, and emotional impact—the cultural contexts in which these stories are told shape the use of alliteration in unique ways. English fairy tales often employ alliteration to emphasize individual moments or lessons, while Karakalpak fairy tales incorporate it into the broader oral tradition, using it to reflect cultural values and maintain the rhythm of storytelling. Through this shared yet distinct use of alliteration, fairy tales in both cultures continue to enchant listeners, preserving their timeless appeal.

### **References:**

1. Rubin, D. C. (1995). *Memory in Oral Traditions: The Cognitive Psychology of Epic, Ballads, and Counting-out Rhymes*. Oxford University Press.
2. Leech, G., & Short, M. (2007). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Pearson Education Limited.
3. English Fairy Tales Collected by Joseph Jacobs Copyright © 2005 The Pennsylvania State University
4. More English Fairy Tales Collected and edited by Joseph Jacobs ©GlobalGrey 2018.
5. Qaraqalpaq xaliq ertekleri —No'kis: «Q a r a q a l p a q s t a n » baspasi, 2019. 428 bet