

About Alliteration in French

D. Sh. Islomov

BuxDU doctoral student

Annotation: This article discusses the scientific and theoretical views on the art of alliteration in French. The research work of famous French scholars on this art was studied, and examples from prose and poetry were analyzed.

Keywords: Sonarians, sounds, poetry, phonetics, phonostylistics, alliteration, assonance, literary pronunciation, language culture, phonology, Germanic languages, speech figures, homonyms, prose and poetry, folk proverbs and sayings.

It should be noted that until a certain period of development of linguistics, speech sounds were studied in the phonetics department, but in the next stage of development of this field, as the scope of research expanded, new fields such as phonology and phonostylistics began to emerge. As phonetic research becomes more widely studied, the object, goals, and objectives of these areas of observation will become more widely understood. Phonostylistics emerged at the intersection of phonetics, phonology, and stylistics as a product of the development of linguistics in recent years. Phonostylistics is also a branch of linguistics that studies the pronunciation of language units and the laws of their operation in different areas and situations of communication.

“Phonostylistics is the study of the stylistic features of phonetic and phonological units, including accents, in a text. It is a part of stylistics.”¹

More precisely, phonostylistics is a branch of stylistics that studies the realization of the potential functional and stylistic possibilities of language at the phonetic level, depending on the goals and objectives of communication, the nature of the content, the type of thinking and the different situational possibilities of communication.

Forms of phonetic decoration of speech are available in every language. One way to increase the expressiveness of a language by using the phonetic structure of a word is called phonology.

Among them alliteration and assonance are known: in the first case - the organized repetition of consonant sounds, in the second - the assonance of vowels.

The word "alliteration" comes from Latin and means "from letter to letter." This is a type of repetition of sounds, that is, consonant sounds are usually at the beginning of words. It can be repeated and attached to consonant sounds, but not necessarily.

Alliteration differs from other methodological tools based on sound repetition (rhyme, dissonance) in that the same consonant sounds are used randomly.

Alliteration is a special stylistic device based on the repetition of consonant sounds. Vowel repetitions, when words beginning with a letter are used in a poetic byte or prose text, are also alliterations. Alliteration can be found in the verses of many poets.

¹ Jamolxonov H. T., 2009. B. 395

The nature of any talent, including a writer, cannot be explained. He is divine, talent is given from above. It is difficult to understand why every line of a true writer is full of life, and every word of it evokes a feeling in the reader and listener. However, it turns out that special ways of using the phonetic features of a language can give the text more expressiveness.

French is one of the most developed languages in the world. It belongs to the group of Roman languages. This group also includes Spanish, Italian, Portuguese, Romanian and Moldovan. There are 26 letters in French, six of which are vowels and twenty are consonants. The number of sounds is 36. That means more sounds than letters. Therefore, the difference between letters and sounds must be clearly imagined. Because one letter can represent different sounds, and one sound can be represented by different letters in the text.

It is known that the phonetics and phonostylistics of the French language are directly related to the literary pronunciation and language culture of the language. Sources and scholarly research suggest that the most famous alliteration ever cited as an example in French phonetics classes in France is undoubtedly Andromac Racine's line: "Pour qui sont ces serpents qui sifflent sur vos têtes?"². The alliteration here is so perfect that it mimics the whispering of the snakes in question due to the repetition of the consonant "s".

Proof of this is the fact that Joseph Vandriez, a French linguist, a renowned Celticologist, an honorary doctor of many universities, a member of the Writers' Academy, and a well-known linguist, was interested in language problem³ is a high assessment of phonetics, phonology and phonostylistics.

As can be seen from this excerpt from the poet Annius, who was born in 239 BC, this number is already used in Latin.

For example, in this verse, "O Tire tute Tati tibi tanta tyranne tulisti," we can see that the art of alliteration came into being as a result of the repetition of the consonant "t."

Later, alliteration was especially successful in harmonizing sounds, especially in German, such as English, because the verses were not rhyming. In France, therefore, this figure of speech has been widely used in poetry and theater, especially in classical literature, and in word and sound games.

The art of alliteration attracted the interest of Pleiade poets, such as Joashim du Bellay, and later, thanks to Baudelaire, the art was reflected in his aristocratic letters. For example:

*Il est de forts parfums pour qui toute matière
 Est poreuse. On dirait qu'ils pénètrent le verre.
 En ouvrant un coffret venu de l'Orient
 Dont la serrure grince et rechigne en criant.*

Les Fleurs du mal, Le Flacon

Qui ne risque rien, n'a rien.

Moins on pense, plus on parle (Montesquieu).

Les sages sont souvent les dupes des sots.

In the above four, the consonants "r", "p", and "s" formed the art of alliteration through the repetition of many words.

² Viprey Jean-Marie, « Pour un traitement textuel de l'allitération », Semen [En ligne], 12 | 2000, mis en ligne le 04 mai 2012, consulté le 20 janvier 2017.

³ S.Otamirzayeva, M.Yusupova - O'zbek tili. Fonetika, grafika, orfoepiya, orfografiya

ISSN 2792-1883 (online), Published in Vol: 2 No: 9 for the month of Sep-2022

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Today, alliteration is still widely used, especially in the field of song and advertising (some brands, such as Coca-Cola, which have a double alliteration in the letters "c" and "a"). We can also quote Bonnie and Clyde from Gainsbourg⁴. For example:

«Dans les **trois** jours, voilà le **tac-tac-tac** / Des **mitraillettes** qui reviennent à l'**attaque**».

In the above verse, the words "t", "r", "a" and even "tac-tac-tac", "l'attaque" are both repeated and homonymous.

Alliteration⁵ is simply the repetition of the same consonant, or even several, within a sentence or verse. Depending on the repetitive sounds, alliteration can have different effects. It should also be noted that the repetition of "k" or "d" is synonymous with hardness, and "s" is associated with softer things (with the exception of the repetition of "s" in Rasin above, there is a dosing problem in the repetition of everything of course).

Alliteration can deepen thought, especially in prose⁶. For example:

Ma mémoire oppose sans cesse mes voyages à mes voyages, montagnes à montagnes, fleuves à fleuves, forêts à forêts, et ma vie détruit ma vie. Même chose m'arrive à l'égard des sociétés et des hommes.

We can distinguish several forms of alliteration, examples of which can also be found in folk proverbs and sayings. Alliteration gives them a phonetic effect. There are alliterations that come in a series of repetitions. Their impact will be clear and effective. For example:

Qui dort, dîne.

Qui vivra, verra.

Chaque chose en son temps

The repetition of the consonants "d", "v", and "ch" in these verses does not fail to attract the reader.

Assonance is based on the same principle as alliteration, except that it is a literary art that consists of the repetition of the same vowels, not consonant sounds. Here again it is expedient to quote from the works of Master Rasi on this subject. For example:

“*Tout m'afflige et me nuit et conspire à me nuire*”

In this verse, the art of assonance is made possible by the repetition of the "i" in the afflige, nuit, conspire, and nuire.

The main effect of alliteration, like assonance, is evident in the expressive return of the same sounds. In the literature, it allows the creation and maintenance of an imitation harmony or isotope. The shorter the distance between these words, the greater the semantic appeal. It is intended to have a psychological and aesthetic effect on the speaker, as it connects the form of expression with the form of content (originality) or allows the memory to be better absorbed through rhythm.

In any case, the scope of the subject is wide and depends on each speaker and poet. closely related, some representing hard elements (r, t, s), others softening elements (f, v, l), in this sense they must be related to the universe. Onomatopoeia and often assonance⁷.

⁴ Van Hoof Henri, Meta : journal des traducteurs / Meta: Translators' Journal, vol. 53, n° 4, 2008, p. 899-906.

⁵ O'zME. Birinchi jild. Toshkent, 2000-yil

⁶ Maria-Rodica Mihulecea, La variété et les effets de l'allitération dans les poèmes.

Recognition of alliteration and assonance in pedagogy poses problems for students in defining them: assonance ends with a vowel e, and alliteration ends with a n, consonant sound. This school process allows you to memorize the definition of a number.

In French, alliteration occurs in many quick utterances:

- « *Un **ch**asseur sachant **ch**asser sans son **ch**ien de **ch**asse est un **ch**asseur qui **ch**asse assez bien* »
- « *Un **ch**asseur sachant **ch**asser doit savoir **ch**asser sans son **ch**ien* »
- « *Les **ch**aussettes de l'**archiduchesse** sont **sèches, archisèches** »*
- « *Ce soir, je suis **chez ce cher Serge*** » (toutes les trois des allitérations en CH et en S).

Même dans les slogans publicitaires : « *Je suis passé **chez Sosh*** ».

Alliteration, both in proverbs and popular phrases, reinforces this form of expression, while at the same time making them easier to remember:

1. « *Jeter feu et flamme* » ou « *repos et repas gras font gros et gras* » ;
2. « *Voilà ! Vois en moi l'image d'un humble vétéran de vaudeville, distribué vicieusement dans les rôles de victime et de vilain par les vicissitudes de la vie. Ce visage, plus qu'un vil vernis de vanité, est un vestige de la vox populi aujourd'hui vacante, évanouie. Cependant, cette vaillante visite d'une vexation passée se retrouve vivifiée et a fait vœu de vaincre cette vénale et virulente vermine vantant le vice et versant dans la vicieusement violente et vorace violation de la volition. Un seul verdict : la vengeance. Une vendetta telle une offrande votive mais pas en vain car sa valeur et sa véracité viendront un jour faire valoir le vigilant et le vertueux. En vérité ce velouté de verbiage vire vraiment au verbeux, alors laisse-moi simplement ajouter que c'est un véritable honneur que de te rencontrer. Appelle-moi V Voilà !* »

Indeed, alliteration has been and will continue to be sought by some French poets, from rhetoricians to 20th-century poets, including symbolists.

In short, alliteration is a literary medium in which the initial consonant sounds are repeated in two or more close words. Alliteration is not the repetition of the initial consonant, but the repetition of the consonant at the beginning of the word. In addition, for alliteration to be systematic and effective, alliterative words must be consistent. While alliteration applies to all literary genres, it is natural, at least historically, for its influence on poetry, poetic novels, and theater. It can be observed that alliteration is a form of speech in which one or more consonants are repeated, which may have different characteristics depending on the repetitive sounds.

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⁷ Jean Mazaleyrat et Georges Molinié, *Vocabulaire de la stylistique*, Paris, P.U.F., 1989

ISSN 2792-1883 (online), Published in Vol: 2 No: 9 for the month of Sep-2022

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