



A COMPARATIVE ANALYSIS OF POETIC DEVICES: ALLITERATION, ASSONANCE, AND ENJAMBMENT IN ENGLISH AND UZBEK POETRY

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MAQOLA HAQIDA	ANNOTATION
<p>Qabul qilindi: 24-mart 2025-yil Tasdiqlandi: 26-mart 2025-yil Jurnal soni: 14 Maqola raqami: 48 DOI: https://doi.org/10.54613/ku.v14i.1161</p> <p>KALIT SO'ZLAR/ КЛЮЧЕВЫЕ СЛОВА/ KEYWORDS</p> <p>alliteration, assonance, enjambment, English poetry, Uzbek poetry, stylistic analysis, oral traditions, cultural context</p>	<p>This research compares the stylistic purposes and cultural systems of three poetic devices—enjambment, assonance, and alliteration—across English and Uzbek poetry. Ten exemplary poems in every language are compared within the research to note how such strategies enhance rhythm, emotion, and thematic efficiency. They are generally used in Uzbek poetry for oral tradition rhythm and memorability but used in English poetry to establish mood, attract attention to the issue, and initiate melody. Enjambment is uncommon in traditional Uzbek poetry due to formal metrical forms, but increasingly used in modern poetry. This comparative methodology brings to the fore the liaison between language, culture, and sense of aesthetics inasmuch as it places before us the universal as well as culturally specific poetic devices. This book encourages cross-cultural literary study and suggests further research studies on poetical devices across cultures.</p>

Introduction. Poetry is a global art form that uses many creative techniques to communicate ideas, emotions, and cultural values. Enjambment, alliteration, and assonance are just a few of the techniques that are needed in order to determine the poetic and interpretive features of a poem. In addition to contributing to the poetry's rhythm and melody, these features also reveal the linguistic and cultural environments within which poets compose. Uzbek poetry based on Central Asian traditions has received less attention comparatively than English poetry, which is well studied because of its style variety. This research seeks to fill this lacuna by investigating the application of alliteration, assonance, and enjambment in Uzbek and English poetry.

Because of its mnemonic and rhythmic appeal, alliteration is widely used. It is the device that repeats consonants at syllable beginning. One such usage can be seen in William Blake's poem "The Tyger," which uses repetitive "b" and "t" sounds in the line "Tyger Tyger, burning bright" to create a hypnotic rhythm to keep up with the poem's majestic subject matter. Similarly, in the line "Bir bahrida behisht, bir bog'ida bo'ston," Alisher Navoi applies alliteration in Uzbek poetry to produce a musical rhythm that serves to facilitate oral tradition (Karimov, 1995). These examples demonstrate how alliteration is employed as both a stylistic device and a cultural signifier, reflecting the language and performative practices of Uzbek poetry and English poetry, respectively. In William Shakespeare's Sonnet 18, the phrase "Rough winds do shake the darling buds of May" is one instance of how alliteration contributes to the musicality of the poem. Alliteration performs a similar function in Uzbek poetry, but usually within the oral narrative tradition context. Alisher Navoi, who is one of the renowned figures in Uzbek literature, extensively utilized alliteration in his epic poems to create rhythm and make it easier to memorize. As Karimov (1995) has analyzed, Navoi's mastery of alliteration is an expression of the oral-conditioned pre-modern Uzbek poetry in which the rhythmic recurrence was obligatory to perform.

Assonance, or the repetition of the vowel sound, enhances the musical sound and emotion of a poem. In, for example, "Thou wast not born for death, immortal Bird!" of John Keats' Ode to a Nightingale, the lengthened vowel sounds enhance the tone of the poem as contemplative (Keats, 1819). Abdulla Oripov also utilized assonance with repeated 'o' and 'a' sounds in his Uzbek poem "Ko'zimda yosh, yuragimda yosh yashaydi" to achieve powerful emotional impact (Sattorova, 2010). According to studies done by scholars such as Sattorova (2010) and Karimov (1995), aside from being a decorative feature, assonance is also critical to the melodic quality and oral tradition of Uzbek poetry. Assonance in English poetry is seen in lines such as "Thou wast not born for death, immortal Bird!" in John Keats' Ode to a Nightingale. The long vowel sounds are used to create the melancholic and reflective atmosphere of the poem. In Uzbek poetry

as well, assonance is employed to enhance the lyricism of poem. Abdulla Oripov's lyrical poetry, for instance, uses assonance to unite the concepts of patriotism and love. Assonance is often utilized by Uzbek poets to elicit certain emotional responses, which is consistent with the melodic nature of the Uzbek language (Sattorova, 2010).

Enjambment, running over of a sentence without interruption after the line ending, is used to keep suspense and continuity going while narrating. It is a common practice in English verse to convey a sense of flow and imminence, as Sylvia Plath has in Morning Song. On the other hand, enjambment, which is focused on melody and improvisation in works such as those by Arthur Rimbaud, illustrates the French Romantic tradition of poetry (Rimbaud, 1871). Since traditional measures such as aruz have otherwise controlled Uzbek poetry, enjambment has otherwise remained less common. But with the progress of literature globally, this technique has found its application among poets such as Zulfiya in free verse to express matters of the contemporary period (Ismatova, 2018). The differences in the uses in traditions reveal how it is practiced in different linguistic and cultural contexts. Enjambment can be best exhibited in Sylvia Plath's Morning Song as lines go on to establish an informal tone. Simultaneously, however, classical Uzbek poetry uses less enjambment since it is more based on classical metrical forms, such as the ancient aruz meter. Enjambment in free verse, however, has become wider in use among modern Uzbek poets due to external literary influences. Zulfiya's work, for example, illustrates how enjambment is applied in Uzbek poetry to convey contemporary thought and deviate from strictly traditional forms (Ismatova, 2018).

In an attempt to reveal the determinants of linguistics and culture in the usage of some devices of poetry, this study contrasts their application within Uzbek and English poetry. The outcomes generate a richer picture of traditions in poetry and disclose the mutual intersection of universally efficient stylistic options and expression of a conditional kind. Not only does the comparative approach formulate the science of poetics, but it also makes literary art understandable between cultures (Karimova & Sobirova, 2025).

Research methodology. To demonstrate various historical periods and famous poets of both background, a particular sample of twenty English and twenty Uzbek poetry was used for research. English poems were collected from different anthologies, including The Collected Poems of Sylvia Plath (Plath, 1981), The Complete Poems of Emily Dickinson (Dickinson, 1960), and The Norton Anthology of Poetry (Ferguson, Salter, & Stallworthy, 2005). The Collected Works of Abdulla Oripov (Oripov, 1992), the Anthology of Uzbek Poetry (Ismatova, 2003), and historical collections of Alisher Navoi's works (Karimov, 1995) were used as sources of selections for the Uzbek corpus. Alisher Navoi, Abdulla Oripov, Zulfiya, Erkin Vohidov, Muhammad Yusuf, and others were employed in the Uzbek corpus, whereas William Shakespeare's

writings, John Keats's writings, Sylvia Plath's writings, Edgar Allan Poe's writings, Robert Frost's writings, Emily Dickinson's writings, and others were employed in the English corpus.

The enjambment, alliteration, and assonance of both poems were examined qualitatively. The principal concentration of the analysis was:

- Frequency: How many times each device occurs.
- Function: The stylistic and thematic functions of the devices.
- Context: Cultural or linguistic variables that define the use of the devices.

A three-step analytic procedure was used in the study:

Identification: It was easier to pinpoint examples of alliteration, assonance, and enjambment via reading each poem carefully. Syntactic flow and auditory repetition were used to categorize language patterns.

Comparison: The comparison of how these techniques were used in English and Uzbek poetry was done to explore commonalities and differences. It involved analyzing how the poets used specific techniques to achieve specific artistic goals.

Interpretation: Cultural and historical contexts were utilized in interpreting the outcomes. For example, the role of oral traditions within Uzbek poetry and literary movements like Romanticism and Modernism on English poetry were considered.

For providing authenticity, the following sources were examined, i.e., critical anthologies and existing literature. Expert opinions of the literary experts specialized in English and Uzbek poetry also aided with the interpretations.

Preventing a researcher-centered approach from entering into its account, methodical and just appraisal of literary devices and their linguistic and cultural significance while showcasing them, methodology prevented researcher bias.

Research results. English poetry: Shakespeare's Sonnet 18 ("Rough winds do shake the darling buds of May") depicts the application of alliteration for stress and melody numerous times (Shakespeare, 1609). Similarly, Edgar Allan Poe's *The Raven* employs words like "weak and weary" to create its mournful atmosphere (Poe, 1845). Another instance is in Edgar Allan Poe's *The Raven*, where the mournful atmosphere is created by repetition of consonants like "weak and weary."

Other than that, in William Blake's *The Tyger*, "Tyger Tyger, burning bright" uses the letter "T" over and over again to create a hypnotic tone that suits the theme of awe and fear in the poem (Blake, 1794). In *Mending Wall*, Robert Frost uses alliteration too in "Good fences make good neighbors," which supports the casual tone of the poem (Frost, 1914).

And as in Keats' Ode to a Nightingale ("Thou wast not born for death, immortal Bird!"), conventionally, feeling was built with assonance (Keats, 1819). The repetition of the 'e' and 'o' sounds in Emily Dickinson's *Because I Could Not Stop for Death*, for example, is employed to achieve the otherworldly and reflective mood of the poem (Dickinson, 1890). W. B. Yeats' "The Lake Isle of Innisfree," the repetition of lingering vowel sounds causing lines such as "I hear it in the deep heart's core" to sound over and again in a reflective mood.

Furthermore, such as "In the room the women come and go, / Talking of Michelangelo" in T. S. Eliot's "The Love Song of J. Alfred Prufrock" employs assonance; repetition of sound "o" usually gives a perception of retarded rhythm and melancholic rumination (Eliot, 1915).

The purpose of enjambment was to make smoothness and to sustain the tension. Sentences extending from one to the next, such as "Love set you going like a fat gold watch," is the best example of the same in Sylvia Plath's *Morning Song*. Also, enjambment is used to establish a reflective rhythm in Robert Frost's *Stopping by Woods on a Snowy Evening*, for instance, "The woods are lovely, dark, and deep, / But I have promises to keep." (Frost, 1923). Because there is no punctuation, readers are encouraged to read the stanza in one breath (Plath, 1961).

In addition, Walt Whitman's *Leaves of Grass* has much enjambment, as is the case in the line "I celebrate myself, and sing myself, / And what I assume you shall assume." Disregard for the rules of strict poetry and the poet's broad vision are replicated through the continuum of thoughts that does not stop (Whitman, 1855).

Uzbek poetry: Since it is oral in nature, alliteration was used more often in epic and didactic poetry. Navoi, for instance, employs repeated

consonants to achieve rhythmic repetition in the line "Bir bahrida behisht, bir bog'ida bo'ston" (Karimov, 1995). Uzbek poetry tends to use such alliterative patterns in order to facilitate performance as well as memorization.

In addition, Erkin Vohidov's "Til" ("Language"), with its adherence to the mnemonic patterns of Uzbek oral storytelling, is adamant about the emotional connection between language and identity through its doubling of consonants "T" and "L" in the lines like "Til bu xalqning dardi, til bu xalqning baxti" (Vohidov, 1980).

Assonance in lyrical and narrative poetry put thematic unity on the poem. Repetition of vowel sounds in "Ko'zimda yosh, yuragimda yosh yashaydi" by Oripov, for example, is used to create strong emotional suggestion (Sattorova, 2010). Phonetic concordance of the Uzbek language is consonant with melodic effect. As in "Baxtim mening yorug' osmonda, ko'nglimda bahor" ("My happiness is in the bright sky, spring in my heart"), where assonance is used to make the tone lighter and the originality of the poem more powerful, Zulfiya uses more assonance in his poetry lines (Zulfiya, 1965).

As a result of the use of traditional metrical forms, enjambment was unusual. Yet, enjambment is more and more used by contemporary Uzbek poets like Zulfiya. In her poem "Yuragimni to'lqinlarga tashlar, kechalar....," for instance, the sentence spills over into the following line, skipping over the old caesuras in order to convey emotional and subjective depth (Ismatova, 2018).

And so, Enjambment is easily utilized in Muhammad Yusuf's modernist poetry, including "Ko'ngil," to upend conventional anticipation of rhythm and allow a freer and more individual exploration of themes like love and loss (Yusuf, 1990).

Discussion. The discovery confirms that poetic devices possess culturally particular and universal characteristics. Correspondence of sound and meaning in poetry works in a manner that tends to cross cultural boundaries and align discordant language systems, based on the analysis of Tsur (2008) and Jakobson (1960). For example, the more autonomous stylistic use of alliteration in English poetry (Shakespeare, 1609) differs from its mnemonic use in Uzbek oral poetry, as outlined by Karimov (1995). These trends demonstrate the worth of comparative approaches to literary analysis in terms of explaining both linguistic variation and macro-scale cultural narratives. Both assonance and alliteration operate the same aesthetic purposes in both Uzbek and English poetry but with differing cultural applications. From free verse of 20th-century experimentation to formalized ones of the Renaissance, English poetry demonstrates enormous creative and versatile spirit in using such devices for whatever literary trend there is. Plath's enjambment in modernism, for instance, goes against convention in evoking the voice of self and here-and-now issues, while Shakespeare's alliteration is within rhythmic conventions of Elizabethan form.

Oral tradition directly affects the use of such devices in Uzbek poetry. In a culture where poetry has been oral, alliteration not only serves aesthetically but also functionally as a device for helping to memorize and recite. The mnemonic function of alliteration in encoding and passing on cultural tradition is emphasized in its frequency in Navoi's epic poems, as Karimov (1995) suggests.

A comparison of English and Uzbek poetry illustrates culturally specific as well as universal trends in the use of alliteration, assonance, and enjambment. These technical devices are not decorative; they structure the rhythm, tone, and subject resonance of a poem. The free use of alliteration and assonance in English poetry will tend to mirror the phonetic structure of the language itself and its poetry tradition. They have been employed by poets like Shakespeare and Poe to make significant points and provide melody. For instance, assonance in Edgar Allan Poe's *The Raven* works towards the morose atmosphere, and alliteration underlines the fleeting nature of beauty in Shakespeare's Sonnet 18. Modern poets like Sylvia Plath, whose use of enjambment shuns convention and emphasizes immediacy and subjectivity, also depict the cultural responsiveness of these instruments.

The same techniques are employed regularly in Uzbek poetry for the support of oral tradition. Excessive use of alliteration and assonance, as a device in the poetry of Alisher Navoi, not only adds to the phonic value of the poetry but also to its memorability, which is of maximum utility in a literature based on oral tradition. As it is based on formal forms of meter, enjambment was less common for classical Uzbek poetry, but as the new phase of world poetry evolution developed, enjambment became more common. Following the

tendencies of world literature, contemporary poets such as Zulfiya use enjambment to convey emotional and psychological tension (Ozodakhon, 2024).

Comparative literature studies, for example, by Tsur (2008) and Jakobson (1960), show unique cultural forms of poetic devices' occurrence and universality. In contrast to the freer application of the device in English poetry, the mnemonic and rhythmic roles of alliteration in Uzbek poetry, established by Karimov (1995), are utilized to emphasize its oral tradition. The expressive function of assonance in Uzbek poetry, found by Sattorova (2010), also demonstrates the sound beauty of the language and adheres to its melodic oral tradition.

Use of enjambment in emergent Uzbek poetry represents a development towards a cosmopolitan style for literary composition. The change follows other literary canons, which see free verse and structural inventiveness re-make canonical poetic form. The findings extension to implications impacts the greater theoretical discussion for cross-cultural literary analysis by caring at the areas where language, culture, and stylistic choice come together (Karimova, 2024).

Besides, the results of this comparative research put into perspective culturally determined characteristics of enjambment, alliteration, and assonance poetry devices in Uzbek and English poetry, and their global application. The essay demonstrates the influence of linguistic structure and cultural heritage on the stylistic choice of the poets in both traditions through examination of complex forms of these devices.

Although both exist for different purposes and in the two cultures in different ways, alliteration came to be a powerful poetic device in English and Uzbek. Alliteration tends to enrich theme factors in English poetry with the delivery of planes of meaning and attraction of sound. For example, Edgar Allan Poe's "The Raven" is enriched in mood by the use of alliteration. Words such as "weak and weary" with repetition of initial consonants emotionally involve the reader by expressing the speaker's psychological pain (Poe, 1845). Also, in William Shakespeare's "Sonnet 18," conscious deployment of alliteration, "darling buds," beautifies the poem's sweet melody (Shakespeare, 1609). This unconscious deployment of alliteration supports Jakobson's (1960) argument that poetic sound structures enhance reader engagement and emotional effect.

Alliteration also played another mnemonic role in Uzbek poetry, specifically in the oral genres that have contributed to its literary legacy. Alliteration was used by Alisher Navoi, the father of Uzbek classical literature, in his epics on a frequent basis to enable oral recitation and memorization (Karimov, 1995). For instance, the verse "Bir bahrida behisht, bir bog'ida bo'ston" brings out the spoken-nature of the poem using consonants repeated in sequence to bring out the rhythm and melody of the words. English poetry being a written poetry has benefited from the usage of alliteration to aid memorization fade away incrementally. As Sattorova (2010) and Karimov (1995) pointed out, the importance of alliteration in Uzbek poetry has been maintained because of the Central Asian history of oral recitation dependency.

Uzbek and English poetry, although with a difference in cultures, showed the aesthetic and emotive roles of assonance. Assonance is extensively used in English poetry to increase the emotional depth and lyrical charm of the poem. For instance, to evoke a serious and contemplative mood, John Keats uses assonance in lines like "Thou

wast not born for death, immortal Bird!" in "Ode to a Nightingale" (Keats, 1819). This conscious repetition of vowel sounds is utilized to achieve the reflective and individualistic nature of the Romantic tradition.

Similarly, assonance is also essential to evoking emotion and enriching verse in Uzbek poetry. Abdulla Oripov, for example, uses constant vowel repetition sounds in his line "Ko'zimda yosh, yuragimda yosh yashaydi" to evoke sensations of love and patriotism (Sattorova, 2010). Poets of Uzbek include assonance as an element of oral reciting prowess, whereas on the other hand, English poetry uses assonance for aesthetics. Tsur (2008) draws attention to the cultural importance of oral poetry within the Uzbek context through the statement that assonance plays an important role in securing the melodic coherence of a performance.

More enjambment—a stylistic technique building tension and helping narratives to run on—was found to happen in English poetry concerning traditional Uzbek poetry. Enjambment is also one of the most common techniques used by English poets like Robert Frost and Sylvia Plath to maintain rhythm and provide fluidity. In Plath's "Morning Song," for example, the absence of a pause in some lines through punctuation enables thinking to pass over into the next, paralleling the poem's simplicity and conversational mood (Plath, 1961). Thus, Frost's "Stopping by Woods on a Snowy Evening" challenges readers to pause and relish the density of the poem's themes with enjambment to give a reflective rhythm (Frost, 1923).

Enjambment, however, has been employed traditionally sparingly in the traditional Uzbek poetry that relies primarily on accepted metrical forms like the aruz. The strict forms of these structures normally demand abrupt breaks at line ends, and this is in keeping with oral performance conventions. However, contemporary Uzbek poets now employ enjambment in their free verse poetry because of global literary influences. For example, the poetry of Zulfiya illustrates how enjambment can transcend classical limits to express personal and modern themes (Ismatova, 2018). This transformation follows the movement whereby Uzbek poetry is moving inasmuch as it seeks the middle path between tradition and modernism.

Conclusion. The subtle cross-transference between poetic devices and cultures is attested to by the variation in English and Uzbek poetry's applications of alliteration, assonance, and enjambment. Comparable in the work they are performed, adding rhythm, mood, and theme-depth, they tap into different linguistic and cultural tradition. Because poets use them to be part of numerous schools of imagination and personal sentiments, English poetry displays a huge range of stylistic diversity. Because Uzbek poetry has its roots in oral forms, it uses such devices repeatedly and memorably to display its cultural and temporal inheritance.

The study also acknowledges the dynamic character of poetic traditions. The flexibility of Uzbek poets to adapt to the most recent trends and issues is seen in the prevalence of enjambment in contemporary Uzbek poetry as a tendency towards the employment of international literary norms. Apart from educating us on the understanding of Uzbek and English poetry, a comparative study like this one opens up the possibility of more research on how poetical devices are used in other linguistic and cultural traditions.

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