An investigation of teaching alliteration in the ancient monuments: Samples of the epics of Song of the Nibelungs, Beowulf, The Saga of Igor Polk & Kitabi-Dada Gorgud

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ABSTRACT

In ancient monuments, alliteration manifests itself at different levels. In particular, if alliteration exists as an archetype of syllable and rhyme such as in "Song of the Nibelungs" and "Beowulf", it is already about to give way to the rhyme system. Besides, the alliteration system in "The Saga of Igor Polk" weakens. Therefore, it can be said that it differs from the ancient Germanic epics and it appears in a stylistic-pragmatic essence. In addition, alliterations have episodic remains of the rhyming substitute function in "Kitabi-Dada Gorgud" epics as in "Beowulf", which shows they had similar functions in ancient times. In this study, it is aimed to investigate teaching alliteration to unerstand the functions of some samples such as "Song of the Nibelungs", "Beowulf", "The Saga of Igor Polk" & "Kitabi-Dada Gorgud". For this purpose, the harmony of vowels and consonants in the words in the monuments were examined in terms of certain segments of textual pragmatics and repetition of sounds. The results have revealed that the parts where the full version of alliteration (archaic) are preserved, and that the parts where the alliteration is weakened and broken are replaced by the rhyme system. As a consequence teaching alliteration requires a clear presentation of the sound and ryme system in each monument.

Keywords: Epic, teaching, alliteration, rhyme, segments of sounds

INTRODUCTION

Zhirmunsky (1962) wrote in the preface of his work "National Heroic Epic" and the Norwegian scientist T.Heyerdahl wrote in his work "The Voyage of Kon-Tiki" that modern science requires that every specialist should be busy in his hearth, but now the time has come when it is necessary to provide a comparative analysis of the results of research conducted in different centers. The typological analysis of the languages of the ancient monuments confirms the existence of relevant similarities between Western and Eastern epics and ideas about the mutual influence of cultures. Not only the plot similarities between the heroic epics of different peoples, but also the stylistic-rhetorical tools in the language of the epics, the similarities in the precise way of conveying thoughts, emotions, and in general, pragmatics, are derived from the existence of cultural-historical relations between peoples in the deep layers of history (Revithiadou, 1999). Just as a language takes various forms in order to say vowels and consonants, it also takes similar forms to provide sound production (Topuoğşu, 2022). Based on these arguments, Zhirmunsky put forward such a concept that the folk epic cannot be studied outside of historical interactions. One fact in these epics attracts attention; functional expansion of units related to language levels.

Functional expansion of language units includes all level units of the language. Not only in the language of the epic, but also in our modern times, this process manifests itself in front of the requirements of language and communication. A phonological system is shaped through various kinds of input, interaction, and practice (Taş & Khan, 2022). In this sense, repetitions at different levels of the language (phonetic, morphological, lexical, and syntactic) attract special attention. Numerous works have been written on the various functions of repetition in text and discourse. Therefore, repetitions in ancient monuments can be approached from several aspects. For example, as a tool that serves the semantic-structural integrity of the text. In this context, the text-forming function of phonetic repetitions in ancient monuments, the alliterative function that serves textual pragmatics, etc. Their role as a means of lexical cohesion in the text was noted by Hallidey and Hasan (1976). Abdullayev (2017) made an extensive comment on the system of repetitions in his work "Introduction to Dada Gorgud's Poetics": "The development of repetitions as a means of artistic poetics in KDG, and its manifestation

as a sign of primitive artistic poetics, is an issue that attracts special attention. In addition, from the repetition of the sound to the repetition of the word, phrase, sentence, even the situation, this language-style phenomenon can be systematically found in the text of KDG". Hajiyeva (2012) dedicated her doctoral dissertation to this topic. Relatively few works have been written in linguistics about repetitions at the phonetic level. The recently published monograph "Repetition in Discourse" by Mammadov, Mammadov and Rasulova (2019) are dedicated to the text-building, poetic, pragmatic and cognitive functions of repetition, including phonetic repetition, in discourse. As is known, both types of phonetic repetition exist for poetic texts, especially in the form of historical tradition of alliteration. Alliteration and assonance are used not only in poetic texts, but also in various genres of media texts (Mammadov, Mammadov, Rasulova, 2019). Therefore, it can be pointed out that this phonetic tool plays a fundamental role in poetic texts, especially in epic texts.

Functional Expansion of Phonetics
In the language of epics, such a functional expansion of phonetic means depends both on the enrichment of the language of monuments and on the correct determination of their place from an aesthetic point of view (Fox, 2000). Undoubtedly, this feature of those phonemes is related to the development of people's logical thinking in the periods after the phonemes were created; that is, in addition to performing the phonetic level function, the phoneme also performs additional functions depending on the text pragmatics. These functions include repetition of vowels or consonants, intonation characteristics of stressed syllables, homogenization of rhymes, and other issues. Demirchizade (1999), while talking about the phonetics of "Kitabi-Dada Gorgud" epics, wrote that as is known, the phonetic composition of words in Azerbaijani folklore, especially verse works, has always been one of the best means of harmonizing words with saz. In this regard, he talks about homogenization of sounds, and when he says homogenization, he means homogenization of sounds in words, that is, rhyming. Logically, it can be understood that Demirchizade considers the reason for the mentioned homogenization as a feature of the musical performance of epics. It should be noted that the saz rejects non-harmonic sounds in all the poetic pieces played, brings it to the language of pure poetry. Undoubtedly, in the general mindset, people can achieve additional loading of phonetic means, depending on the purpose, depending on the place during communication. This means that those features found in the epic language come from the common colloquial language, which is based on the folk language; epic singers also grow up among the people. Therefore, homogenization and harmony of words in the epic language is nourished by the folk language. The homogenization of words means that they enter a special environment in the language of the epic; that is, it means that it enters the linguocultural environment, which is born from the pragmatics of the epic, and is harmonized with its semantics.

Such a feature is also characterized by the harmony of vowels and consonants in the words in the monuments. The harmony of words is related to the presence of one sound in several words and their special arrangement, depending on the purpose. The special arrangement of sounds in words is noted separately because a certain segment of textual pragmatics is expressed in that context. At the same time, the repetition of sounds is not a mechanical thing, there is a logic to their arrangement. Let us have a look at examples:

"When the wind is blowing the flowers,
When the bearded gray starling sings,
When the long-bearded man closes his eyes,
When the Bedouin horses saw the heat and stole it,
In an age that chooses smart, black,
When the sun touches the beautiful rock arches,
Let the young men shine in the age that is set for each other"
"**S**alqum-**s**alqum taŋ yelləri əsdigində,
Saqqallu boz ac turğay **s**ayradıqda,
Saqqalı uzun tat əri baŋladıqda ,
Bədəvi atlar i**ss**ini görüb oğradıqda ,
Aqlı, qaralı **s**eçən çağda,
Köksi gözəl qaya tağlara gün dəğəndə,
Bəg yigidlər cılasınlar bir-birinə qoyulan çağda"(Zeynalov, Alizade, 1988).

In the example given above, there is alliteration of the sounds of "s", "q", "k" and "g". The alliteration of the "s" sound is rooted in the verse "**S**alqum-**s**alqum taŋ yelləri" and the time it expresses; the semantics of the following verses "saqqallu boz ac turğay sayradıqda", "saqqalı uzun tat əri baŋladıqda" have been adjusted taking into account the time in the first verse. The connection between them is related to the first syllable of the first word where the "s" sound is used; the "s" sound in the following verses is harmonized with the first "s" sound. The harmony of the "k" sound was also continued with the "ğ" sound. As you can see, the harmony of voices rests on a solid logical basis. The point is that the alliterative semantics given by "s" in that text continues with the alliteration "q", "k", "ğ" in the following verses; they have a semantic target. It is also related to the specific time given in the text. The "Boewulf" epic is based on alliteration from a functional phonetic point of

view (Thomas, 1991), (Nikova, 2003). This epic consists of at least one word in a half-line. In Old English and Icelandic, the stress falls on the first syllable of a word, and the repetition of the sound in the first syllable in the second word creates alliterative harmony. Here, the stressed syllable is the most functionally important part of the poem. According to the researchers, the phonetics of those languages created a wide opportunity for the emergence of phonetic harmony-alliteration in the mentioned epic.

As mentioned above, the "Beowulf" epic is based on alliteration; here the harmony of the same voice is one of the main principles. On the other hand, the repetition of consonant sounds itself is repeated in the epic based on a specific model and enters into the mechanism of the construction of the epic:

"S" :
secgan to soðe,
selerædende,
side **s**ænæ**ss**a**s**;
þa wæ**s** sund liden,
seomade ond **s**yrede,
sinnihte heold

"H" :
hæleð under heofenum,
hwa þæm hlæste onfeng.

"Q" :
gamol ond guðreouw,
glæde Scyldingas.

"D" :
deorc deaþscua,
duguþe ond geogoþe
deorc deaþscua,
duguþe ond geogoþe
dæda demend,
ne wiston hie drihten god,

"M" :
him on bearme læg
madma mænigo,
þa him mid scoldon
mistige moras;
men ne cunnon
mægenwudu mundum,
meþelwordum frægn:

"B"
brimclifu blican,
beorgas steape,
beorhtre bote
to banan folmum,

"L" :
laþ ond longsum,
þe on ða leode becom,

"N" :
Nalæs hi hine læssan
lacum teodan,
þeodgestreonum,
þon þa dydon
þe hine æt frumsceafte
forð onsendon

"W" :
worold wocun,
weoroda ræswan,

"R" :
rice to rune;
ræd eahtedon

"þ" :
hyrde ic þæt
wæs Onelan cwen,

þa wæs Hroðgare
heresped gyfen,
wiges weorðmynd,
þæt him his winemagas
georne hyrdon,
oðð þæt seo geogoð geweox
magodriht micel.
Him on mod bearn
þæt healreced
hatan wolde,
medoærn micel,
men gewyrcean
þonne yldo bearn
æfre gefrunon,
þæt se ecghete
aþumsweorum
æfter wælniðe
wæcnan scolde
ða se ellengæst
earfoðlice
þrage geþolode,
se þe in þystrum bad,
æt he dogora gehwam
dream gehyrde
hludne in healle;
þær wæs hearpan sweg, (2).

In the given examples, we can see two features of alliteration in the epic:

1. Parts where the full version of alliteration (archaic) has been preserved;

2. The parts where the alliteration is weakened and broken, or rather replaced by the rhyme system.

The transition of the alliteration system to the rhyme system in the epic is vividly felt in the "Beowulf" epic. Alliteration is stronger in this epic than in "Song of the Nibelungs", which lives up to the mentioned double feature. The above facts also confirm that the alliteration found in modern German and English literary texts differs in content and function from the mentioned epics. This difference can be explained in several aspects. In our opinion, the linguistic and artistic function of alliteration in epics is different from that of the modern era due to the lingupoetic technique. The alliterations found in modern times have a special meaning due to their stylistic characteristics. The breaking of the archaic model of alliteration in the epics, especially in the "Song of the Nibelungs" and the existence of that system with distances, is connected with the transition to the rhyme system, as noted by experts. In this regard, the activity of consonant sounds in ancient German epics can be explained in this aspect. The Germanic epics, which differ from each other in terms of certain time, keep alive the aesthetic thought, artistic-linguistic way of thinking of the mentioned peoples. The harmony and alliteration of consonant sounds is an artistic expression of the thought of the Germanic peoples at that time. It is the artistic-linguistic reality of that period. For example:

Glad at heart, the Geatish prince

Went back at once as the wise king bade (Marijane, 1983).

In this example, there is an alliteration of the sounds "g" (Glad, Geatish) and "w" (Went, wise) and "b" (back, bade). But the power of alliterative repetition between them is not the same. It is a real fact that the remnants of the alliteration system that once existed in ancient Germanic languages are preserved in the form of close and distant alliteration.

Alliteration observed in both monuments is a lingupoetic tool with a special model and has a universal feature. The presence of alliteration in this context or the identification of its traces in the epics "The Saga of Igor Polk" and "Kitabi-Dada Gorgud" is related to the fact that this event is a linguistic universal. The point is that alliteration in ancient Germanic monuments differs from that in Slavic and Turkish monuments in that it reflects the existing archaic model. For example:

.fyrst forð gewat. Flota wæs on yðum

Bat under beorge beornas gearwe

On stefn stigon.Streams wundon

Sund wið sande. Secgas bæron

On bearm nacan beorthe frætwe (11).

From a technical point of view, the repetition of the sounds "f", "b", "s" is consistent, but one point attracts attention; after those sounds, the repetition of "b" returns to alliteration. It seems that by using this method, the

epic creators, i.e. the words "fyrst forð", "Bat", "stefn stigon" alliteratively connect other words to that semantics.

In the following example, the alliteration of the sounds "g", "w", "f", "b" is built according to the principle mentioned in the epic.

guð - searo geatolic. Guman utscufon

Weras on wil-sið wudu bundenne

Ge] wat ða ofer wæg – holm winde gefysed

Flota famig – heals fugle gelicost,

Oððæt ymb an-tid oðres dogres (11).

wunden-stefna gewanden hæfte.

ðæt ða liðende land gesawon

Brim-clifu blican, beorgas steape (11).

In "Kitabi-Dada Gorgud" epics, the consonants "q, ğ, k" are mostly alliterated, and in the epic "Beowulf" the sounds "f, g, Þ" occur. It should also be noted that tonic alliteration was very active in Germanic poetry until the early Middle Ages, when it was replaced by the rhyming system. At the time when the "Song of the Nibelungs" was written, tonic alliteration gave way to rhyming. For example:

Es war eine Königstochter gesessen überm Meer,

Ihr zu vergleichen war keine andre mehr.

Schön war sie aus der Maßen, gar groß war ihre Kraft;

Sie schoss mit schnellen Degen um ihre Minne den Schaft (Hallidey, Hasan, 1976).

Den Stein warf sie ferne, nach dem sie weithin sprang;

Wer ihrer Minne gehrte, der musste sonder Wank

Drei Spiel ihr abgewinnen, der Frauen wohlgeboren;

Gebrach es ihm an einem, so war das Haupt ihm verloren (Hallidey, Hasan, 1976).

The mechanism of formation of alliteration in Germanic epics is the repetition of the first sound of the first word in the line. One important aspect of the issue is related to the accent on the first syllable of the word in Germanic languages. Therefore, alliteration occurs in the tonic syllable in those poems and is repeated in the following words. As a result, harmony of sounds occurs in epic language. According to experts, alliteration does not act as a stylistic tool in the mentioned German epics, but performs the function of a rhyming system; acts as a second means of decorating the text.

It is very interesting that the alliteration in "The Saga of Igor Polk" is very alive, like other ancient monuments. Let us have a look at examples:

"Съ заранія въ пят(о)къ потопташа поганыя плъкы Половецкыя», «дятлове тектомъ путь къ рњцѣ кажутъ; соловіи веселыми пѣс(н)ьми свѣтъ повѣдаютъ."

"From in advance, on the heel (o) to the tramp of the filthy Polovtsian plows", "the woodpecker's tektom seems to be the way to the river; nightingales merry dogs (n) will tell the world"

In the given example, the repetition of the sounds "p", "t", "v" creates the impression that the epic has alliterative sounds in the same verse or several verses. It does not depend on whether they are the sound that comes at the beginning of the verse or not, that is, alliteration can be used in any verse and at any moment. Let us consider the following example:

"Съ зарания въ пятъкъ потопташа поганыя плъкы половецкыя и, рассушясь стрѣлами по полю, помчаша красныя дѣвкы половецкыя, а съ ними злато, и паволокы, и драгыя оксамиты. Орьтъмами, и япончицами, и кожухы начаша мосты мостити по болотомъ и грязивымъ мѣстомъ, и всякыми узорочьи половѣцкыми. Чръленъ стягъ, бела хорюговь, чрълена чолка, сребрено стружие - храброму Святьславличю!"

"In advance, the filthy Polovtsian plows are in advance, and, drying up with arrows across the field, rushing the red Polovtsian girls, and with them gold, and pavoloks, and precious oxamites. With orts, and Japanese women, and casings, bridge bridges over swamps and muddy places, and all sorts of patterned Polovtsian. Black flag, white horyugov, black chalka, silver strand - to the brave Svyatoslavlich!

As in the above example, the repetition of the sounds "p", "o", "ç" creates an alliterative harmony to this text; the point is that it exists not on the basis of one consonant sound, but on the basis of the harmony created by several consonants. The mentioned mechanism increases the attractiveness and perfection of this monument in terms of sound, as if it prevents other sounds from interfering with it in this complex. Because alliterative sounds make it impossible for foreign sounds to interfere there. It can be assumed that in ancient-archaic times, alliteration is manifested as a mechanism for the formation of poetry in ancient Germanic monuments, Turkish, including Slavic monuments. Therefore, the researchers of the ancient Germanic monuments did not consider the alliteration used there as a stylistic tool.

Alliteration in "Kitabi-Dada Gorgud" epics is not in the archaic variant, model characteristic as in the "Beowulf" epic, and in some cases it is distant. That is, alliteration has lost its archaic form and function, and has preserved its traces. This difference is a sign that appears after alliteration has lost its function. For example:

"Vardı, gəlməz qardaş!"- deyü
Zarılıq edər gördüm, Bamsı!
Göz açuban gördigi.,
Kön.ül verib sevdigin.,
Baybican qızı banıçiçək
Kiçi dügünün vədə qodı (Zeynalov, Alizade, 1988).
"He was there, he won't come, brother!" he said
I saw him crying, Bamsi!
What he saw with his eyes wide open.
You loved with all your heart.
Baybican girl banichek
The promise of the small knot (Zeynalov, Alizade, 1988).

Sometimes, the observation of the archaic version of alliterative sounds is related to the existence of the alliterative system of the epic at the time. Let us pay attention to the following facts:

Hey Dirsə xan ! Oğlana bəglik vergil,
Təxt vergil,-ərdəmlidir!
Boynı uzun b̲ədəvi at vergil,
Binər olsun, hünərlidir! (Zeynalov, Alizade, 1988).
Hey Dirsa Khan! Thank the boy,
The throne is virtuous!
A long-necked Bedouin horse vergil,
He is talented! (Zeynalov, Alizade, 1988).

In the given example, the alliteration of "b" sounds in the third verse reminds of the archaic version. In the fourth verse, the alliteration is limited, covering one word. Thus, an incomplete version of those sounds is formed, like the archaic form in "Beowulf". Of course, this variant is not formed later, but is a factor that demonstrates the current state of alliteration when the epic was written. Another interesting fact is that the repeated sound comes in the middle and at the end of the word:

Mərə, dini yoq, əqlsiz kafər!
Ussı yoq dərnəksiz kafər!
Qarşu yatan qarlu qara tağlar,
Qarıybdır, otı bitməz.
Qanlu-qanlu ırmaqlar
Qurıybdur suyı gəlməz. Şahbaz-şahbaz atlar
Qarıybdur qulun verməz.
Qızıl-qızıl dəvələr
Qarıybdur köşək verməz.
Mərə kafər, Qazanın. Anası
Qarıyubdur oğul verməz (Zeynalov, Alizade, 1988).
Mera, religious yog, mindless infidel!
Ussi yog is an infidel without association!
The snowy black arches that lie beside,
It is old, its grass does not grow.
Bloody rivers
It is dry and water does not come. Horses gallop
He is old and his servant will not give.
Golden camels
He is old and does not give a corner.
Mera kafir, win. His mother
He is old and will not give birth to a son (Zeynalov, Alizade, 1988).

In the above examples, the alliteration of the "q" sound, appearing at the beginning, middle and end of the text, harmonizes with the word "yoq" in the first verse, which is semantically close to it in pronunciation. It can be inferred from the above comparisons that alliteration is preserved at different levels in the mentioned ancient monuments and it has a universal character.

CONCLUSIONS

The alliteration of voices in "The Saga of Igor Polk" is sometimes consistent and sometimes distant. For example, if the "p" sounds are repeated consecutively in the above example, the "o" sound has a relative distance in some places. We also see this in the repetition of the "ç" sound. Of course, the gradation becomes stronger in the continuous repetition without distance, the visualization of passion and fighting spirit is more effective. For example:

"То было въ ты рати, и въ ты плъкы, а сицей рати не слышано! Съ зараниа до вечера, съ вечера до свЪта летятъ стрЪлы каленыя, гримлютъ сабли о шеломы, трещатъ копиа харалужныя в полЪ незнаемЪ, среди земли Половецкыи. Чръна земля подъ копыты костьми была посЪяна, а кровию польяна; тугою взыдоша по Руской земли!"

"It was in you rati, and in you weeping, but the army was not heard by the mother! From early until evening, from evening until light, red-hot arrows fly, sabers grimly on helmets, spears of haraluzhny crackle in the unknown field, among the Polovtsian lands. The black earth under the hooves was sown with bones, and a glade with blood; stiffly ascending the Russian land!"

In the example above, the consecutive repetition of the sounds "t" and "s" creates harmony and harmony of martial activity; forms the phonetic view of the battle scene. Therefore, we think it would not be true to consider alliterations and this type of phonetic repetition as a factor related only to the poetry mechanism.
For example:

"ПЪвше пЪснь старымъ княземъ, а потомъ молодымъ пЪти! Слава Игорю Святъславличю, Буй Туру Всеволоду, Владимиру Игоревичу! Здрави князи и дружина, побарая за христьяны на поганыя плъки! Княземъ слава а дружинЪ! Аминь."

"For the old prince, and then the young prince! Glory to Igor Svyatoslavlich, Bui Tur Vsevolod, Vladimir Igorevich! Hello princes and retinue, fighting for the Christians on filthy whips! Knyazem glory and squad! Amen."

In the given example, alliterative repetition is related to the word "qarşıladılar". The repetition of the "q" sound in the words "qara", "qondurdular", "qaraqoyun" that follows is related to the coordination with the "q" in the word "qarşıladılar"; The semantic development of the beginning of alliteration is clearly manifested in alliteration. This shows that in ancient written texts it is not only the second tool that decorates the poem, but it is also the tool that creates semantic connection between words in the epic.

Alliteration in "Kitabi-Dada Gorgud" epics is not in the archaic variant, model characteristic as in the "Beowulf" epic, and in some cases it is distant. That is, alliteration has lost its archaic form and function, and has preserved its traces. This difference is a sign that appears after alliteration has lost its function.

For example: Sometimes, the observation of the archaic version of alliterative sounds is related to the existence of the alliterative system of the epic at the time. Let us pay attention to the following facts:In the given example, the alliteration of "b" sounds in the third verse reminds of the archaic version. In the fourth verse, the alliteration is limited, covering one word. Thus, an incomplete version of those sounds is formed, like the archaic form in "Beowulf". Of course, this variant is not formed later, but is a factor that demonstrates the current state of alliteration when the epic was written. Another interesting fact is that the repeated sound comes in the middle and at the end of the word.

In the examples provided in the study, the alliteration of the "q" sound, appearing at the beginning, middle and end of the text, harmonizes with the word "yoq" in the first verse, which is semantically close to it in pronunciation. Therefore, it can be concluded from the above comparisons that alliteration is preserved at different levels in the mentioned ancient monuments and it has a universal character, and the teaching of alliteration requires a clear presentation of both the sound and ryme system in each monument.

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