



"DEVONI LUG'OTIT TURKISH " D A HARMONY OF SOUNDS

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Annotation . Among Mahmud Koshgari's phonostylistic views on sounds, the issue of harmony of sounds occupies an important place. The observation that this harmony occurs both in vowel sounds and in consonant sounds is analyzed in this article .

Key words : sound, vowel, consonant, synharmonism, sound adaptation, harmony.

Harmonization of vowels in a word is called *synharmonism in linguistics*. In this regard, there are many views in both Turkology and Uzbek linguistics [4.38-40, 6.30-39, 9.71-75, 3].

The phenomenon of synharmonism in the old Turkic language period continued in the old Uzbek language period. There are different opinions on this. For example, A.M. Shcherbak believes that during the period of the old Uzbek language, there are cases of the first type, i.e., cases of broken and preserved palatal harmony, and the second type, in other words, there are cases of broken lip harmony [10.73-74]. Analyzing the phonetic features of the language of Alisher Navoi's works, A. Rustamov shows that all the laws of the harmony of sounds were applied in the language of this period: "In the Uzbek literary language of the 15th century, there are all three laws of synharmonism, i.e. palatal harmony in vowels, lip harmony and sonorous harmony in consonants " [7.278]. Mirza Mehdi Khan also notes in "Sangloh" that in the language of Alisher Navoi's works, an additional root was added in accordance with the character [8. 80-89].

A. Ghulamov ancient memos and old Uzbek in the language synharmonism of the event significant level in practice that it was will fly For example, when Alisher Navoi compares the two languages in the work "Muhokamat ul-lughatayn", while talking about the function of **vov** and **yo** in creating rhyme , he takes into account their hardness and softness. He interprets this situation as a possibility of the Uzbek language and points out that there are two situations: a) preservation of lip harmony in the suffix; b) occurrence of the vowel **u**, **y** in the suffix, regardless of the presence of a labial vowel in the root. The scientist notes that this situation is preserved in some dialects, as it existed in the old Uzbek language [2.48].

Synharmonism turkish languages for historical process and directly speech culture with connected q event that it was because of his in the language viability natural one condition as is considered .

Abdurauf Fitrat said the following about synharmonism : "As in the whole branch of the Turkish language, in our language, words are divided into thick and thin, depending on the tone." "This matter of tone, as we can often see it in old writings , is more likely to be found among those who lived in the countryside. **Persian literature and urban dialects** corrupted by the influence of madrasahs, we rarely see this situation, so it cannot be said that there is no thick and thin tone in our dialect," he says, and the comment provides the proof of his opinion

with the *help* of the following examples : The words **snmaq** (*sinmaq*), **sng'an** (*sing'an*), **snq** (*siniq*) are also absent. Since the word "mín" is thin, the words "mínmek", "mínden", "mínek" derived from **it are thin** " [1.7-8] .

relation to speech culture has a commonality.

Kh. Doniyorov and B. Yoldoshev expressed their views on stylistic subtleties related to synharmonism when they commented on the phono-expressive properties of sounds: "despite the fact that the law of synharmonism common to all Turkic languages is actually a phonetic phenomenon, it applies to the language, including the literary language . and serves the artistic style in three aspects: a) to determine the pronunciation, b) to distinguish the meaning, c) to match the affixes to the character of the root . helps to apply . This fact alone clearly confirms how important it is to study phonetic stylistics" [5.122].

In sounds methodical opportunities basically conversational , artistic and popular in styles manifestation to be , official and scientific in styles phonostylist to tools not so much importance not given about to theory action who does Mahmoud _ _ Koshgari of their views content more deeper is understood . Because for more than fifteen years, the scientist analyzed and interpreted the language characteristics of the Turkic peoples who lived in Central Asia, that is, a huge area stretching from China to Khorezm, on the basis of factual materials recorded from their mouths, and compared them to each other. The mouthpiece recorded the material as clearly as possible, albeit in a different spelling. That's why comments on the phonetic, including phonostylistic features of the language elements in "Devon " are extremely scientific and important from the point of view of the history of our language and our current language.

When approaching the issue from this point of view, it will not be difficult to understand how important Mahmud Koshgari's views on the harmony of sounds are in the history of the long-term development of our native language.

The phenomenon of synharmonism, considered in the harmony of sounds, has existed in Turkic languages for a long time . Harmony refers to the softness and hardness of vowel sounds, lipped and unlippped. However, this phonetic process cannot fully express the law of synharmonism. True, **lip harmony** is a phonetic process unique to vowel sounds. However, palatal harmony of synharmonism is a rule that applies equally to both groups of vowels and consonants. It seems that the second process of the law of synharmonism applies to all speech sounds.

The third process of the law of synharmonism is related only to consonants. That is, this process requires that voiced and unvoiced sounds in the word are pronounced monadically to each other.

The phenomenon of synharmonism fully existed in the period of the Old Turkic language, and Mahmud Koshgari was the first to comment on this process in the history of Turkic languages. The scientist notes that depending on the character of the root of Turkish words, suffixes are also differentiated into hard and soft [DLT. I,45], analyzes this phenomenon taking into account the requirement of speech culture. For example, the simile of a scientist is سینگ When talking about سینگ **cir**, he says that it is preferable to use the sound غ-ف instead ك-ر for a word that contains a soft **sound** for ease of : pronunciation قۇلسىغ ار°ر **қулсіғ әр** - a person whose behavior is similar to the behavior of slaves بو ار°ال°س **бу әр ол бәрсіғ** - this man's verb is similar to the verb beklar [DLT. III,141,142] as

It is known that the consonants **ƣ, ƣ** are **back, hard sound**. Therefore, according to the law of synharmonism, they are added to the words with the back sounds of the language. Otherwise, Mahmud Koshgari shows the violation of the pronunciation norm as follows: « qīa **qīja** is a diminutive suffix containing the letters r- **r'**, k- **k**, and is generally used in hard words. For example: or ' **ul qīja** - *boy's size*, yziqya, q **kīzqīja** - *my little girl*. " **Kiya kījā is a diminutive suffix that** contains the letters k- **k**, r- **r** and is generally used in words with soft, light letters. For example: ارګيا **erkījā** - *ergina*, yīrkīā**ĵerkījā** - *like a pear* » [DLT. III,184,185].

Mahmud Koshgari, continuing his opinion about the addition of the suffix depending on the character of the root, notes that the suffix qa- **qa** is added to the words containing the sound « قيا **qija** - is a suffix used in the function of the place-tense affix - ځ-**ƣ**, ق-**ƣ**. It is added to the end of names containing the letter **q**, or generally hard-sounding names, and or soft-sounding names. For example, enter □□□□ **go to the garden**, *go to the garden* تځفا as in saying **tagga ĵuqla** - *climb the mountain* » [DLT. III,229]. There is an opinion that the suffix ka - **k ä** is added to thin words: « ka **gä** is an affix that contains the letters k **k//g** and is generally added to the end of words with soft letters, meaning departure. For example,

ب'رځي, b'rd اځفا **ol əwrä** - *he entered the house* » [DLT. III,230] as

there is a cross-linguistic and pre-linguistic reciprocity of sounds in the addition of word bases and suffixes as required by speech culture. That's why the scientist continues his opinion about what kind of words the sound **k** should be added to, and writes about it like this: "In words that are pronounced softly and thinly (with pre-lingual vowels) or words that contain the letter k, the letter k is used as q. yiṣyky **fugitive er ĵetsiktī** - *the fugitive was caught*. know اځ **ālol er bilsiktī** - *that person was known* » [DLT. I,59].

According to Mahmud Koshgari, the rule of forming the verb of desire in words with the consonant **r at the end of the word is slightly different. In this case, the language** added **g'** to words with a back sound, and **g** to words with a front sound. In other words, in such words, together with the law of palatal harmony of synharmonism, harmony of consonants also applies in terms of sonority. In turn, this gave rise to ease of pronunciation: "The rule of forming the verb of desire in the words ending with the letter p - **p** is somewhat different. At that time, the letter r- **r' is added** to the words with bold letters, and the letter k - **r is added** to the words with thin letters. y, d ghsa b'r ka **ḅ' ā zlol ewgä barig'sadī** - *he wanted to go home*. ° m, kīksad y, śn mn **i'm you körÿgsādīm** - *I wanted to see you*." The scholar notes that it is possible to use **barsadī** instead of **barig'sadī**, and **körsadī** instead of **kör ÿksadī** [DLT.I.278].

According to the author's comment, the addition of the sound **r' is** more common in speech: "The letter r- **r' is** also used in words ending with л- **л**. y, ā'lighsad y'rmaqđ a'nd'n **Ĵ from now on he wanted a coin from him** » [DLT. I,278].

In the history of Turkic languages, **palatal harmony** has been strictly adhered to. Because its violation made the pronunciation of words seriously difficult. That's why Mahmud Koshgari tries to regulate favorable circumstances in this process. For example, while thinking about infinitives, the scientist emphasizes that they are the same in all verbs, when the word has **q, g' sounds, they are added in the form of - m oq**, and **- mak** when there is a sound of **- k**: "Infinitives are the same in all verbs. In the words with the letters - **q**, - **g'** in the root, or the words that are pronounced in full, they are made by adding **maq(maq)**. **In words with the letter k** at the root or with soft pronunciation, **ḅ ma(mäk)** is added" [DLT. II, 45].

Meanwhile, the researcher substantiates these theoretical ideas about synharmonism with examples. He pays serious attention to the monotony of the stem and the suffix: « **قۇرۇق** **to build** , to **heal** ; **ماڭ** **come on** **ماڭ** **ögmäk** , **تەرمەك** **termäk**, **ماڭ** **syrmäk**» [DLT. II,45-46]. In fact, if we compare these words listed in "Devonu lug'otit Turk" with the modern Turkish language, including the modern Uzbek literary language, as well as Uzbek folk dialects, we notice that there is a complete similarity between them. Even now these additions are added depending on the character of the stem. Because this is a requirement for smoothness of speech and ease of pronunciation.

exists outside of our consciousness, depending on the articulation base of each speaker . That is why Mahmud Koshgari in "Devonu lug'otit turk" interprets this phenomenon based on the nature of language. The possibility of speech, its energy and power are manifested in speech. The demand for speech culture actually comes from the nature of language.

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