



The Issue Of Indigenous And Loanwords (1920-1930) And Elbek's Viewpoint In This Regard

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ABSTRACT

The article analyzes the problem of spelling of indigenous and loanwords words in 20-30 years, the phenomenon of linguistic application of the rule of synharmonism (labial and lingual synharmonism) and the views of linguist Elbek on this issue.

KEYWORDS

History of linguistics, Turkic languages, vowels, consonants, thick sounds, thin sounds, synharmonism, spelling, Turkish rule, middle spelling, exceptions, lip tone.

INTRODUCTION

Linguist Elbek paid special attention to the national features of our language in determining the spelling rules of the Uzbek language. He advocated the creation of a spelling rule based on the pronunciation of words in the vernacular. Elbek's "Spelling Problems" [1] "Innovations in Our Language" [2] (it consists of six articles), "More Language, Spelling Problems" [3], "This is

Very True" [4], "Language, Terms and Spelling" debates" [5].

THE MAIN FINDINGS AND RESULTS

In the 20s and 30s, spelling arbitrariness was very high in the press. For example, the words “uzbek” // “uzbek”, “berk” // “bek”, “khotun” // “khotin”, “dovush” // “ovoz” // “tovish”, “dala” // “tola”, “yorim” // yarim.

Elbek studies and works on the etymology of such words (Elbek was interested in the etymology of many words during his lexical career and conducted research on this topic. For example, the scientist explains the word “Chirchik” as follows: “Chirchik” is probably a modified form of the word “Sirchiq” because this river joins the Sir River. The distance between the two is also not very long. I think that the transformation of the word “sir” into a form “chir” was due to the role of the suffix “chiq” in the second syllable. Because this is very common in our language, and even this is one of the features of our language, for example, as we use it as “soch” // “choch”, “sichqon” // “chichqon”. Often the sound “s” is replaced by “ch”, and especially the suffix “chik”, which is a diminutive suffix, plays an even greater role in the assimilation of “s” to “ch”. In this case, “Chirchiq” turns out to be the word “Sirchiq”, which means little Sir [6, p. 209]. Our scientists still explain Chirchik as a small secret). For example, the word “Uzbek” itself is a combination of two words, like “bek”, so it is absolutely useless to write and pronounce it as “Uzbek”. The root of the word “bek” (i.e. closed), according to Elbek, is the word “berk”, which is derived from the one-syllable, which means to fasten, and should be taken in this form. The words “boradigan” and “yoradigan” are a distorted form of the -digan, -dirg'on, -turg'on words that need to be corrected in the form of “boradigan” and “yoradigan”. The -dirg'on, -turgan, and -dirgan forms are, in Elbek's view, innovations in our language.

The letter in the second syllable of the words “khotun-wife”, “ochiq-open”, “yopiq-closed”, “sotuk”, “teshuk”, “eshik-door” is redundant. In our language, “a short bottom mole against a seat (w) is great” [4]. Therefore, these words should be written in the form of “khotun-wife”, “ochiq-open”, “yopiq-closed”, “sotuk”, “teshuk”, “eshik-door” based on their pronunciation in dialects. According to Elbek's

research, we have more to say with a “t” than to say with a “d”. For this reason it would be correct to take the first form of the **tog' // dog', tomor // domor, tosh // dosh, tovush // dovush** words [2].

The phenomenon of synharmonism in Turkic languages was first mentioned in Mahmud Kashgari's *Devoni lugotit turk*. Beginning in the 1860s, it was studied by Russian Turkologists. Ilminsky, who began drafting the Cyrillic alphabet for the Tatars, realized the predominance of a connection in the Turkic languages that did not correspond to the Russian language, i.e., understood that vowels and consonants were thinner in some words [7,148-p]. Since then, Turkish linguists have interpreted this phenomenon of synharmonism, which is an important phonetic feature of Turkic languages, differently. For example, Ottoman Turkish linguists believed that consonant sounds determined the thickness of words, so they divided the consonants into “hurufi saqila” (i.e., thick sounds: ج ح ص ض ظ ط ع غ ق) and *hurufe khafifa* (i.e., thin sounds: ا ب ت ج ح د ذ ر ز س (ش ف گ ک ل م ن و ه ی)). He explained its subtlety by connecting it to the consonants in the word: “The reading of letters (consonants) is eight in nature, as some are thick and some are thin, and actions (vowels) are subject to letters: ی ه و ا ی [8, 9-p].

Some Tatar linguists, such as Shahid Ahmadiyev, point out that the word is thick and thin only by consonants. Therefore, they define vowels as 5, and for each “yogon-thick” and “ingichka-thin” consonant sounds, they suggest marking separate letters based on the letters of the Arabic alphabet.

However, in 1914 Zakariyo Sadridinov and his supporters tried to prove that the phenomenon of linguistic synharmonism was controlled by the vowels. They drafted a new alphabet of 10 vowels and began to demand that bold consonants based on foreign letters other than the consonants “k” and “q”, “g” and g be removed from the alphabet against the “five” (proponents of the five vowels). Such debates among the Tatars continued until 1925, when they switched to the Latin alphabet.

Proponents of the "middle spelling" led by O. Ibragimov interpret synharmonism by linking it to certain vowels (ا) and consonants (ح ك گ غ ق) [9, p. 26]. Fitrat, Elbek, Q.Ramadons, following the opinion of O.Ibragimov, also describe the synharmonism as follows: This word has vowel and vowel lengths defined for thick or thin words. If one of these characters comes between words, that sign is a thick word sign, if that word is a thick, thin word sign, then that word is thin. In us, the signs of thickness are from the vowels (ق غ ح); the only one of the syllables is the thick upper syllable (ا), provided that the word comes in the main part. The signs of thinness are thick bottom (ب) with a thin top (و), provided that they are in the first part of the word from the vowels (ك گ), the lengths [10. p. 13].

It is clear from this definition that Elbek correctly understood that the phenomenon of synharmonism is the harmonization of sounds in the stems and suffixes of a word.

Fitrat said, "Our cities have been ruled by Arabic and Persian literature for hundreds of years. That is why our city language is corrupt. We can see the pure form of our language from our handicrafts in the field" [11, 5]. In support of this idea of Elbek, he puts forward the idea of forming the Uzbek national literary language on the basis of rural dialects, as well as spelling rules on the basis of synharmonism, which is an important phonetic feature of all Turkic languages. The linguist accepts the words he has learned from the Arabic and Persian languages, preserving his spelling and pronunciation, subjecting them to the Turkish rule of synharmonism; if they change in meaning (such as makatib-makatib, qalam-kolom, kitob-kitab), then it means that we omit these words and revive their forgotten forms (such as yozok, yozgich, bitig) [12].

Elbek considers it a requirement of our language to write all foreign words that have entered our language in accordance with the laws of pronunciation and expression. "While the Arabs have distorted the words "general", "chin" and "jogrophiya - geography" the form of "jinerai", "sin" and "jugrophiya - geography", we are not afraid to take the words we have learned into Turkish" [12].

By the 1930s, our language had developed a lot. The literary language was based not on the rural dialects inhabited by the main part of our people, but on the urban dialects, which are the center of education, culture, science, the press, socio-political and economic life. Russian scholar E.D. Polivanov: "The Moscow language, which has become a political and economic center in Russia, also plays a role. The place of economic centrality is dominated by the clergy, whose language replaces the literary language. That is why the Moscow language is considered a literary language for Russians, and if Russian intellectuals follow the rules, they will write and write in the same Moscow dialect. Although there are differences in the votes in the seats, they are not significant.

Every dialect of the modern Turkic peoples is a separate nation, united by a local culture. This language, of course, must be resolved in the form of the adoption of one of the central forms of speech" [13, p. 39]. It really happened. Fitrat, no matter how hard the Elbeks tried to defend the law of synharmonism, the language showed the superiority of its judgment of natural development.

Although the rule of thickness and fineness of our language was submitted to a special commission for consideration at the 1921 Congress of Language and Spelling, the proponents of the new spelling, Fitrat, Elbek, and Qayyum Ramazan, took this rule into account in compiling textbooks and spelling works. Newspapers and magazines edited by them, such as "Turkiston", "Maorif va Ugitguchi", were also published on the basis of the same spelling for several years (with the exception of "Fergana" and "Sharq Hakikati").

By 1929, as a result of the research of our linguists, those who revolved around this issue were divided into two groups.

One is the "exception" - Botu, Yaqub, Omon, A.Alvi, who are in favor of subjugating foreign words "as much as possible" to the rule of synharmonism, and the other are "hundred percent" who are in favor of subjecting all words in our language to the rule of synharmonism.

Elbek and A. Yuldash were the most prominent members of this group. “Exceptions” protect all foreign words from synharmonism with the word “as much as possible”. There are many such words in Uzbek language. If this is allowed, anarchy in language will intensify. Second, there cannot be two different spellings in the same language. Therefore, Elbek suggests two ways, such as establishing a strict rule without exceptions, or giving up synharmonism altogether. Eventually a second path was chosen and the debate ended.

The second contentious issue in determining spelling rules was the issue of “lip tone”. Fitrat, Q.Ramadons in influencing the rule, on the one hand, was influenced by the Turkic languages; on the other hand, they took into account the language of more classical works. In their language lessons, they adhered to the rule that “if the first syllable of a root word is “otru” (i.e. u, o), the second syllable must also be otru”. Q. Ramadan describes this rule, which is called lip tone, as follows: “The law we call lip tone is that the lip vowels (u and o') in the first syllable of words do not bring the syllables (uzkiy) – “i” in the last syllables, but they bring their own gender (lip syllables)” [14, p. 95].

Elbek, who has been researching examples of folklore and various rural dialects for many years, strongly opposes this rule and proposes to completely remove the lip tone from the spelling rule. The linguist said, “We have a long-standing view that the tone of the lips should be kept at a moderate level, even if the Kyrgyz and Ottoman Turks are not new. But this view is something that is completely inconsistent with the oil of logic, as it is much more scientifically empty. If there is a lab tone, either the face ignorance (like the Kyrgyz ones) should be preserved, or it should be discarded altogether. When we examine the nature of our language, it becomes necessary for us to take the second way, both scientifically and logically. ... In the Uzbek language, modern local dialects can be clear about the fact that the otu elongation falls after the first syllable” [5]. He concludes that there is no lip tone in the Uzbek language.

Therefore, he considers it necessary to write the first syllables of the words beginning with the sound “o” and “u” and to read the next syllables

with i. If this is done, firstly, one rule will be deducted from the language rule, and secondly, it will get rid of a difficulty in writing and allow the language rule to be completed without exception [5]. However, without taking into account these ideas of Elbek, at the suggestion of Q.Ramazon, at the spelling conference of 1929, with some exceptions, it was decided that the rule of lip tone should be preserved in the language until the second syllable. To date, Elbek's proposal has proven to be correct and appropriate.

CONCLUSION

Thus, Elbek took an active part in the reform of the Arabic alphabet, in the transition to the Latin script, with his ideas of theoretical significance, trying to create the most convenient spelling rules. Although he initially made some mistakes in defining the vowels, he later realized his mistakes and gave the right ideas and feedback in solving the problem. Like some linguists, he focused on the phonetic principle, not the historical-traditional principle, in compiling spelling rules for his indigenous and loanwords words. In defining the spelling rule, he chose Uzbek dialects and examples of folklore as sources, not the language of classical works [15, p. 39]. After realizing that the laws of synharmonism and lip tone are in a progressive (disappearing) state in our language, Elbek put forward the idea of establishing spelling rules, completely abandoning them.

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