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Research Article

THE PROBLEM OF VOWELS IN THE UZBEK LANGUAGE

Submission Date: April 20, 2023, Accepted Date: April 25, 2023,

Published Date: April 30, 2023 |

Crossref doi: <https://doi.org/10.37547/tajssei/Volume05Issue04-09>

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ABSTRACT

It is known that the study of historical phonetics, the study and analysis of the vowels and consonants of the language of the studied period, and drawing the necessary scientific conclusions about them are problematic issues, because in that period the pronunciation of vowels and consonants, the determination of their quantity is not directly available. The linguist scientist H. Nematov writes about this: "On the basis of comparing the phonetic features of the language of the works written in different periods of development, it is possible to determine the development path of the phonetic system of the Uzbek language. But we are deprived of the opportunity to directly observe the pronunciation of past times. On the other hand, the writing did not fully reflect the pronunciation, so the study of historical phonetics faces great obstacles" [1:6]. For this reason, the written monuments of the Uzbek language have not been studied linguistically, scientific and critical texts have not been created on most of them, and some of them have not even been published. Even so, some work has been done on the historical phonetics of the Uzbek language. Commenting on them, summarizing existing views is also important for today's linguistics.

The article talks about the historical development of vowels, the research carried out on historical phonetics, the opinions of scientists about vowels, the views of modern people in determining the number of vowels in the Uzbek language.

KEYWORDS

Phonetics, phonology, phoneme, sound, vowels, synharmony, front vowels, back vowels.

INTRODUCTION

The phonetic, morphological, lexical and syntactic features of the Uzbek language have been studied

since the last centuries. A.N. Kononov [2], K.K.Yudakhin [3], S.Malov [4], A.N.Samoylovich [5],

A.M.Shcherbak [6], A.K.Borovkov [7] were among the first researches on the historical phonetics of the Uzbek language. The services of Turkic scientists were great.

Later, G. Abdurahmonov [8, 9], A. Rustamov [10], H. Ne'matov [1], Q. Mahmudov [11, 12], E. Fazilov [13], Q. Sodikov [14], In the works of N. Rahmonov [15, 16], issues such as vowels, consonant system, development, synharmonism, accent of the Uzbek language were studied on the example of literary monuments of different periods.

Written monuments, scientific and artistic works created in different periods of development of the Uzbek language serve as the main source for historical-phonetic research, because every written monument reflects the language of the time when this monument was created. Based on the detailed study of each written monument, it is possible to determine the characteristics of the Uzbek language, including the phonetic laws of the period when this monument was created [1:6].

ANALYSIS AND RESULTS

Scholars have expressed different opinions on the number of vowels in Old Turkic and Old Uzbek languages. For example, K. K. Yudakhin Lutfiy, analyzing the words of the same form in the tuyuks belonging to Amiri's work, comes to the conclusion that the well-known representatives of Chigatoy literature were representatives of the 6-vowel dialect with a broken synharmonic law [3:67]. A.M.Shcherbak said that vowels cannot be evaluated by different pronunciations of similar words in tuyuk genre, that the word ara (ora) rhymes with arā (aro) in Navoi tuyuks due to the requirement of weight, and in Uzbek says that as in other Turkic languages, the harmony of

sounds was followed, and on this basis there were 8 vowels [6:66].

Nasimkhan Rahmonov says that vowel harmony was also used in the ancient Turkic language, as a result of which there were 8 vowels: a, ä, i, ĩ, o, ö, u, ü [15, 69]. G. Abdurakhmanov, A. Rustamov's book "Ancient Turkic Language" also mentions 8 vowels [8:7]. H. Nematov also noted that the old Turkic language, which was the origin of the old Uzbek language and served as the official literary language in the Karakhanid state, has 8 vowel phonemes [1:15].

G. Abdurakhmanov, A. Rustamov, talking about the vocalism of the Navoi period, say that the following 9 vowels existed during this period: i, ĩ, e, a, ɔ, o, ɵ, u, ʏ. It is said that the phonemes i-ı in the old Turkic language converged and became one i phoneme during this period, and the long a: phoneme was in use [9:13-14]. In our opinion, we cannot agree with this opinion, because most experts admit that synharmonism was fully practiced even in the 15th century. After that, i-ı soft-hard vowels were also used in Navoi language. It is true that long and short vowels are separate phonemes that distinguish meaning in Arabic and Persian languages, and with the introduction of many words from these languages into our language, they also have the function of distinguishing meaning, but this is a national feature not unique to the Uzbek language. Secondly, it was mentioned above that the length of vowels is based on the requirement of weight, so the long "a:" used in limited words cannot be recognized as a separate phoneme. The authors themselves talk about the lengthening of the phoneme "u" and admit that such lengthening is due to the weight requirement, therefore such lengthening does not have phonemic properties.: "u" in Tajik and Arabic words, especially in poetry, has a lengthened version. For example, the

vowels in the words “zor” and “hur” are always pronounced in a long way. However, we do not have sufficient linguistic grounds to say that the length of these vowels has a phonemic character [9:13-16].

H. Ne'matov comments on the length-shortness of vowels in the Uzbek language: “Now we turn to two scholars - Mahmud Koshgari and Alisher Navoi - about the length-shortness of vowels. Mahmud Koshgari describes the vowel sounds of Turkish words and writes: “Pronouncing vowels by lengthening or shortening them does not harm the word”. In another place of “Devon” he writes even more clearly: it is possible to say yiga:ch, it is also possible to say yigach, it is also possible to say tanu:q and tanuq. But it is good and correct to shorten both nouns and verbs. From these words of Mahmud Koshgari, only one conclusion can be drawn: there were no long vowels in the literary language of the 11th century, but the pronunciation of some words with a long vowel existed in the dialects of that time; the length and shortness of vowels did not fulfill the phonological function. Since the conflict between “a” and “a:” in the Old Turkic language was not phonological, long-shortness distinguished not individual phonemes, but phoneme appearances.

Alisher Navoi spoke about the phonetic capabilities of the old Uzbek language, the convenience of composing poems and rhymes, and emphasized that the short and long pronunciation of vowels in this language is convenient for sharia. The great thinker, among other things, points out that the Turkish word can be pronounced as ara and rhyme with the Persian words sara, dara, as ara:, and the Persian words sara:, dara: with a long vowel. A firm conclusion can be drawn from the information given by Alisher Navoi: in Turkish words, long-shortness did not fulfill a phonological function, and vowel length-shortness was defined by weight and rhyme. Thus, long and short

vowels are not phonologically differentiated in Old Turkic and Old Uzbek languages [1:26-27].

about the phoneme e. According to experts, this phoneme was formed as a result of the narrowing of the pre-lingual vowel “ə” in the ancient Turkish language. “ə” in the first syllable of all Old Turkish words like kəldi, səkiz, ər changed to “e” in the 15th century. Although “ə” is preserved in the affixes of Turkish words, it should be considered as a variant of the sound “a”, since the strong position of the phoneme for Turkish words is the root, that is, the first syllable. Although the phoneme “e” occurs only in the first syllable in Turkish words, it is also found in the following syllables in Tajik words such as “hamesha” and “andesha” in the Uzbek literary language of the 15th century [9:14].

According to H. Nematov, there is no clear information about the existence of a medium-wide, front row, unlabialized independent e phoneme in the old Turkish language, because in the XI-XII centuries, roots with “e” and “ə” were recorded. not done. Therefore, some linguists are of the opinion that “in the written monuments of the 11th and 2nd centuries, there was an independent phoneme “ə” and “e” began to appear in some dialects as a manifestation of it, while others came to this period and They put forward the idea that the ə > e phenomenon has ended in the first syllable of z, and the phoneme “ə” has disappeared in Turkish words in the first syllable. In fact, many monuments testify to the presence of this sound in the 11th century, that is, a front line, middle wide, unlabialized “e”. Including; in many written monuments, the first syllable of the word is not lipped, the front row is not narrow, with a fatha (a broad vowel) and a kasra (a narrow vowel), and sometimes both - fatha, is also given by adding the fraction together. In the old Uyghur script, this sound is represented by the symbols

“ə” and “ı”. It can be concluded that in this case a sound between “ə” and “ı” is meant, and this sound can only be e (between wide and narrow). However, Mahmud Koshgari, an accurate linguist of the 11th century, who rose to great heights in the study of the nature and pronunciation of sounds at that time, in his “Devon”, mainly fatha - gives it in the section of words with wide vowels and states “with a soft alphabet”. It can be concluded that in the literary language of the 11th century, “ə” was a wide vowel in the first syllable of a word, which could change to “e” in dialects” [1:19-20].

Q. Mahmudov gives the following opinion about the vowels of this period: "In the Old Turkic, Old Turkic and Old Uzbek languages, vowels followed the law of synharmonism. There are eight vowel sounds in Old Turkic: a, o, u, ı vowels are the back row; and the vowels ə, e, γ, i consist of front row sounds. Nine vowel sounds in written monuments of the Old Turkic language (XI-XIV centuries): a, ə, e, o, u, γ, i, ı and ten vowel sounds in the written sources of the old Uzbek language (XV-XIX centuries): a, ā (o), ə, e, o, e, u, γ, i, ı there is. Arabic, Persian-Tajik words have been assimilated into the written sources of the old Turkic and old Uzbek languages, and the vowels in these words have adapted to the laws of the Turkic language [11:45]. As we have seen, Q. Mahmudov also admitted that “e” was used as a separate phoneme in the language of the old Turkic and old Uzbek language notes. At the same time, one cannot agree with G. Abdurahmonov, A. Rustamov’s opinion that the phoneme “ə” does not exist in the language of this period, because the existence of the law of synharmonism, by itself, requires the pair a-ə. Even the authors, contrary to their above opinions, admit the existence of the phoneme “ə”: “In fact, in the Uzbek literary language of the 15th century, “ə” forms a soft root, and “a” and “ı” are mostly hard forms a core.

Soft variants of affixes are also added to words with “a” that contain the sounds “q” and “g” and words with “ı” at the end of the sound “k” [9:15].

ı - ā (o) about the phoneme. G. Abdurakhmanov and A. Rustamov stated that this phoneme appeared in the Uzbek literary language of the 15th century due to the words transferred from the Tajik language, that “a” in some Turkish words began to move towards “ı”, The weight and rhyme in the poem are similar to words like “bısh”, “bır”, “qır” and “bısh”, “bır”, “qır” in those times as well as “bash”, “bar”, “qar” they say that it is a sign of pronunciation [9:15].

Q. Mahmudov also thinks that the phoneme “ā” (the scientist renders the phoneme “ı” as “ā” - A.I.) existed as a result of the adaptation of the vowels in words borrowed from Arabic and Persian languages to the laws of the Turkish language as early as the time of Alisher Navoi [11:66]. In our opinion, the transition of the common Turkic phoneme “a” to “ā” is a controversial issue, because this phoneme does not exist in other Turkic languages. As noted by H. Nematov, among the Turkic languages, only the current Uzbek literary language is “o”. This phoneme was introduced into the Uzbek language as a rule after the 40s of the last century, when the Uzbek people switched from writing based on Latin graphics to writing based on Russian graphics [1:35].

In this regard, Q. Sadikov’s opinion is relevant: “The history of the formation of the open, wide [o] sound in the modern Uzbek language is also controversial. It is known that, unlike other Turkic languages, modern Uzbek has a wide [o] sound.

According to Q. Mahmudov, the phoneme [o] in the modern Uzbek language is formed as a result of the expansion of the long [a:] in historically assimilated

words, the etymological back [a] and the etymological long [a:] in Turkic languages has been.

In the process of researching the language of the written sources created in the history of the Uzbek language, converting them into the current script, the issue of open [o] becomes more serious.

Experts who have studied written monuments, in particular, sources with Arabic writing, believe that the letter “alif madda” appearing at the beginning of a word in the texts, and “alif” appearing in the middle of a word, represents the sound [o]. Even when converting the texts to the present script, they are given only as [o]. In fact, in the old Uzbek writing based on the Arabic alphabet, the letters “alif madda” at the beginning of the word and “alif” within the word performed a wider function. When converting them to the current script, it is better to take into account the characteristics of Turkic languages. The words written with “alifu madda” at the beginning of the word are found in the form of al, as, asip, asig, and the thick root-based words written with the letter “alif” inside the word, if you know the words with thin stems, it is correct if written in the forms of körgäp [11:95-96].

E.Umarov, speaking about vowels in the example of Alisher Navoi’s work “Muhokamatul lug’atayn”, says that there were 13 phonemes in the language of Navoi’s time, 9 of which were the main phonemes, and 4 were variants of phonemes [17:5]. The most interesting thing is that the scientist denies the legality of syngramonism, says that it is a mistake to describe the sounds according to the hard-soft, front-tongue-back sign, and it is wrong to transliterate the old Uzbek language notes based on the above sign [17:43].

From the diversity of the above opinions, it can be concluded that it is impossible to make a clear conclusion about vowels through literary notes,

scientific works, dictionaries, because the language of artistic and scientific works is not the language of the nation. In order to study vowels in the language of a certain period, it is necessary to get acquainted with the living language of the people, and this is not possible in historical phonetics, therefore, the conclusions made are based on assumptions, the study of current dialect materials and comparison with the phonetics of sister Turkic languages. Secondly, Fitrat mentioned that works of aruz weight, which are not close to our language and are characteristic of Arabic, cannot reflect the specific characteristics of Turkic languages.

Yaqub Sayyidov writes about this: “It is known that the weight of Aruz was created mainly in accordance with the nature of the Arabic language, and it is possible to fully express its features through this weight. When it comes to Turkish, for example, Uzbek, this opinion cannot be expressed.” Because the phonetic structure of the Uzbek language is fundamentally different from that of the Arabic language. Therefore, according to Fitrat, the Turkic poets who created in Aruz weight are “obliged to do two different things”. First, Aruz, in particular, the weight of “mafo’ilun” cannot be filled with only Turkic (Uzbek) words. To complete the poem, the poet has to use Arabic and Persian words more than the norm. This means that the literary language is enriched not at the expense of the Uzbek language, but with the words of foreign languages - Arabic and Persian. Going on such a path will ultimately put the Uzbek language in the complexity of the intended languages.

The second “job” of Turkic poets is that they are forced to ‘disrupt the body of Turkish words’ due to the demand for weight. It is clear that in Arabic there is a phenomenon of “madd” - lengthening when saying a sound, and this phonetic phenomenon is widespread in

the target language. In this language, a certain sound in the words "can be stretched from one long to four long." This phenomenon did not take a wide form as a phonetic process in the Turkic (Uzbek) language. Therefore, when the poet who created in Aruz weight uses Turkish (Uzbek) words, whether he wants to break their "gavda" or not, he is definitely forced to, and this, as Fitrat says, creates a funny situation. "If you read a Turkish poem written in the most melodious and playful tone of Aruz to a Turk who lives in the village and does not break the tone of his language, he will listen to the Turkish words in the poem, when he hears that it has been corrected and made ridiculous, he certainly laughs and judges that the poem he listened to did not come from the mouth of a Turk" - writes Fitrat" [18:47-48].

Summarizing the opinions of the above scientists, it is possible to make such a conclusion:

1. In Old Turkic, Old Turkic and Old Uzbek languages, the law of vowel harmony was in effect.
2. On the basis of the law of synharmony, vowels are differentiated in terms of hardness and softness.
3. The number of vowels was 8-9, as in other Turkic languages.
4. Vowel length did not fulfill the phonological function.

Attitudes of Jadids to vowels and synharmony. It will be possible to fill the missing part of Uzbek linguistics by fully researching the activities of Jadids in literary language, alphabet, and spelling. Secondly, answers to questions such as why the Uzbek language, which had 8-9 vowels like other Turkic languages, was reduced to 6 vowels, and what factors influenced the shortening of vowels, would have been answered.

It was mentioned above that the number of vowels in Turkic languages, including Uzbek, depends on the tone of sounds - synharmony. During this period, it was "Chigatoy Gurungi" led by Fitrat, who was seriously engaged in the issues of alphabet and spelling and had his own voice. Shokirjon Rahimi, Qayum Ramazon, Shorasul Zunun, Cholpon, Elbek, Botu, Saidahmad Nazirov, who were well-known enlighteners of their time, were members of this organization. It was "Chigatoy Gurungi" who carried out serious work on reforming the Arabic script and forming the standards of the literary language.

In 1921, the first national congress of the Uzbek language and spelling was held in Tashkent. 2 of the 3 main speakers at this congress (Fitrat and Botu) were representatives of this group, and the decisions of the congress were developed by them. In his report, Fitrat focuses on the problems that exist in practice and makes the following suggestions:

1. Since our old spelling is corrupt and irregular, it is impossible to expand our knowledge with this spelling and writing. In order to expand education and end illiteracy, it is necessary to correct our spelling.
2. Let the spelling with six long (vowel - I.A.) be accepted.
3. Foreign words in our language should also be written with the same six syllables [19:15].

Now the question arises: Why did Fitrat recommend six vowels and not nine like other Turkic languages? It acknowledges thickness-thinness (synharmonism). We will try to find an answer to this question.

It is known that national linguistics was not yet formed as a science in this period, the Uzbek jadidism movement was formed under the direct influence of jadidism that appeared in Turkey and Tatarstan, and

their role in scientific views on linguistics was strong. Sh. Bobomurodova writes about this: “In 1895-1915, when efforts to reform letters in Tatarstan intensified, among Tatar linguists there were different views on the definition of vowels, all of which were related to synharmonism. The linguists who interpreted the thickness and thinness of the language as depending on the vowels in the word have identified eight vowels consisting of thick and thin pairs. O. Ibrohimov and his supporters, who explained the phenomenon of synharmony by some vowels (alif, hoy havvaz) and mostly consonants, first introduced five, and later adopted a short “l” and adopted six vowels. This six-vowel-based Tatar script became widely known in 1918 under the name of middle spelling, and Uzbek linguists Fitrat and Elbeklar determined six vowels for the Uzbek script in 1919 based on this spelling [20:43].

In fact, intellectuals who did not carry out serious research on national phonetics and did not have sufficient knowledge of Uzbek vowels and consonants followed Turkish and Tatar linguists and tried to introduce their theoretical views into Uzbek language. grammar of Turkish and Tatar languages was also taught in the schools they opened. Sh. Bobomurodova also taught the native language in 9-month educational institutions in the Usuliya Jadida schools opened during this period, because the rules of the Uzbek language have not yet been specially studied, so the teachers are forced to teach the students the rules of the language from Ottoman and Tatar books. and in some modern schools Turkish grammar was taught under the idea of adopting a common middle language and spelling for all Turkic peoples [20:12].

Therefore, the most important task before the Uzbek intellectuals was to develop the laws and regulations of the Uzbek language, to conduct scientific research. Because “none of these will happen until there is

scientific research.” For this, it was necessary to deeply analyze the oral and written sources of our people, compare them, make scientific conclusions and thereby create the rules of the Uzbek literary language: “Let’s clearly define the number of sounds in our language and the positions of their vowels in a scientific way. We shouted that our language is a talented and rich language; We fought with those who don’t know the language, saying “this language is rough, let’s use a literary dialect of Turkish” - we defeated them. However, we have not yet been able to put the specific rules of our language on the field. In order to facilitate the “unity” of our new writers in the form of our writings, it is necessary to state the strict rules of our language. First of all, we should know those rules ourselves [21:141].

Speaking about phonetics, Ibrahim Tahiri says that speech sounds are different from other sounds, that they appear as a result of the complex functions of human organs, that they cannot be studied by the ordinary ear, and special laboratory equipment is needed for this. It is a ridiculous situation that our scientist national phonetics has not yet been developed, even in the Central Asian state medical school, there is no simple laboratory equipment, it is necessary to create such laboratories for the serious research of phonetics, and to try to educate a student about phonetics without knowing phonetics himself. writes with regret that: “Scientists such as Melioransky have tables in their laboratory that have checked a number of languages. However, they did not come to our language with all the details. There is nothing about this in the Central Asian state medicine. There is no, even a simple tool, to separate the very clearly audible sounds such as o - ə, a - ə, and show their situation. We need to work on our fanaticism. After working, you need to study well. Otherwise, it is

pointless to suffer to explain to the student without understanding well yourself” [19:373].

It is known that the Baku Conference in 1926 decided on the transition of all Turkic peoples to the Latin script and on creating a common alphabet for all. After the conference, an alphabet will be created taking into account the laws common to Turkic peoples. In this alphabet, the number of vowels is defined as 9 based on the law of synharmonism. Under the influence of this, Fitrat returned from the above thoughts and discussed 9 vowels in the work “Sarf” dedicated to the problems of Uzbek linguistics. Fitrat believes that the Uzbek language, as a language within the Turkic languages, reflects the law of synharmonism that exists to one degree or another in all Turkic languages, and that this situation is broken in urban dialects under the influence of the Persian-Tajik language, therefore, it preserves more of the all-Turkic phonetic character. insists that it is more appropriate to rely on the remaining rural dialects. It is on this basis that in the Uzbek language, the signs of “thick” and “thin” vowels act as a distinguishing sign, and according to this sign, vowels are divided into two lines. At the same time, it states that there is a vowel “e” that does not have a difference in thickness and thickness, and there are 9 vowel phonemes in the Uzbek language.

Linguist Timur Kochaogli focuses on Fitrat’s views on vowels and reflects on the author’s three editions of Sarf. He tries to explain why the number of vowels was 6 in the first edition of the work. According to the author, “Fitrat may have tried to show the vowel sound ö with the dotless vov ۋ letter without dot (without movement) together with the o and ö sounds, and with the dot vov ۋ with a dot on it. With this Arabic alphabet, Fitrat showed the vowel sounds of closed e (é) and open ä only with hamza] 22:34. [ۋ. In our opinion, it is impossible to agree with this opinion, because Fitrat

clearly stated the number of vowels in the above-mentioned Tashkent Regional Congress, saying “Let the six-pronged spelling be adopted.” It was also mentioned that he was influenced by Tatar linguists, that is, he supported six vowels, it should not be understood that he denied the harmony of sounds, because he always recognized the existence of vowel harmony in the Uzbek language.

As mentioned above, there was no single opinion among the Jadids on the issue of 9 vowels. In this regard, Botu writes: “We adopted a common alphabet; we got nine longs, but the quarrel has not been completely resolved. Just as there are those who claim that the number of nine words is small for our language, there are also those who prove that there are many of them. As the nature and progress of the Uzbek language requires the addition of a number of innovations in the new Uzbek alphabet, it is not appropriate to be bigoted.. As long as we say that the new alphabet - the Uzbek alphabet, first of all, it will serve to end the illiteracy of working people and it should be like that, we should go in this direction in practice. Our experience of several years has shown that the current nine-year-old mass is burdensome at the end” [23:314].

CONCLUSION

By the end of the 1930s, such a healthy argument and discussion of the Jadids was put to an end. First, most were physically destroyed, and second, after the transition to the Cyrillic script in 1940, a six-letter alphabet was adopted. It is forbidden to refer to this topic. Since this period, unlike other Turkic languages, the harmony of vowels, which has been preserved in our language for centuries, was denied. Deep research of the linguistics of this period, giving them a scientific assessment is one of the important tasks facing the researchers.

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