Abstract: This article discusses the phonetic analysis of the Uzbek national poet Islam shair Nazar oglu’s epic “Orzigul”. In the process of speaking, many sounds can undergo various changes. Some of these changes also apply to written literary language. The beginning, middle and end of a word are subject to certain phonetic laws, the combination of words with the addition of parts of speech is phonetically different from each other.

Key words: alliteration, assonance, dieresis, ellipsis, reduction, elysis, syncope.

Introduction

It is known that in the process of speech, a word undergoes various changes in terms of phonetics and tone. These changes were first studied in the middle of the last century by the linguist A. Gulamov [1.45-95]. The fact that a word undergoes changes for various reasons in the course of speech does not, of course, turn it into a completely new, different unit that expresses a new lexical meaning. These changes only affect the formal side of the word. As a result, new forms of the word - phonetic variants - are formed. Hence, the phonetic side of the word will have relative independence. The beginning, middle and end of a word are subject to certain phonetic laws, the combination of words with the addition of parts of speech is phonetically different from each other [2.60-76]. In the process of speaking, many sounds can undergo various changes. Some of these changes also apply to written literary language. Apocopy, which is related to the drop of sound in the Uzbek language, (the drop of sounds or vowels at the end of a word and the resulting shortening of the word: kel> ke, to’rt> to’r), apheresis (drop of the sound at the beginning of the next word under the influence of the last sound of the previous word: aytar edi> aytardi), diereza (falling of one of the consonants as a
result of assimilation or dissimilation: arslon> aslon), procopa (drop of sound at the beginning of a word: yiroq> iroq), syncopa (drop of sound in a word: birlan>bilan), elysia (drop of a single vowel as a result of the addition of a word beginning with a vowel to a word ending in a vowel: bora oladi> boroladi), reduction (change of sound as a result of weakening of sound articulation, decrease in sound in terms of quantity and quality: bo’yin> bo’yni) [3.51].

The main findings and results

When thinking about the phonetic changes in the language, especially in the language of Uzbek folk epics, first of all, it is necessary to take into account the oral speech of the people to whom the epic belongs, the dialects that nourish the literary language. In the epic poem “Orzigul” by the son of the Islamic shair Nazar, there are cases of change of sounds, contraction and ellipsis. This is also the case in the language of other epics. V. Jirmunsky and H. Zarifov noted that alliteration has existed in the epics of the Turkic peoples since ancient times and is traditional [4.444]. Linguist M. Yuldashev shows that the role of alliteration in ensuring the melody and effectiveness of artistic speech is invaluable. In poetic speech, the repeated use of the same consonant sounds at the beginning or end of verses, words, and syllables is called alliteration. This method, based on the musicality of the sounds, has long been widely used in Eastern poetry. In ancient art (“ilmı bade”) alliteration was called “the art of tawzi” [5.28-29].

In the text of the epic “Orzigul” it is observed that only a few sounds, such as q, s, b, create alliteration: qa-qi-qo: qalamqosh, qibla qarab, Oqqiz, qobirg’alari qoq qiz, chaqqon qiz, o’n to’qqiz: Sahar vaqti noz uyquda yotuvdim, Bir qalamqosh kelib kirdi qoshima... (289). Suvon qarasa hovuzning bo’yida bir niqobli dilbar qiblaga qarab, sunbul sochini tarab, uchar qushlardan so’rab, suvni o’ynab o’tiribdi (301). Oqqiz qobirg’alari qoq qiz, o’rta bo’yli chaqqon qiz, muchasi o’n to’qqiz (294). Keltirilgan gaplarda alliteratsiya ko’magida so’z o’yini ham hosil qilingan; su-so-si: sunbul soch, sirti suluv, sarvi sanobar: Oyna olib, sunbul sochim tarayman, Yig’laganing,ikki rahbar, so’rayman (275). To’rt oyog’ing – to’rtta qoziq.
It is obvious that each means of expression used in the text of the epic is specific to a specific methodological task. Linguist N. Mahmudov thinks about this: “Usually, there are three main elements of the communicative situation, namely, the speaker, the listener and the subject or information. The speaker, of course, chooses the appropriate channel - the medium - to convey certain information to the listener. Naturally, the main channel is the language itself. However, in the full delivery of information, other channels will be launched in accordance with the general situation and purpose. Paralinguistic and extralinguistic means are meant here. Indeed, various factors such as different gestures, facial expressions, head movements, body movements, proximity to space, nature of sound, clothing, social or other status of the speaker and listener are of particular value in the communication process. The communication channel is selected in accordance with the content, purpose and nature of the information to be transmitted [6.40]. In the above example, the formation of alliteration using the sounds q, s, b creates a unique poetic melody.

Another phonetic phenomenon that is actively used in the text of the epic is assonance. Assonance (French assonance - melody). A melody that results from the repetition of exact or close vowels. For example, in the following example, the assonance is based on the vowels “o’, u”: ko’m-kö’k, ko’m-kö’k, ko’m-kö’k, Ko’klam quyoshidan ko’kargan qirlar... [7.124]

In the language of the epic, the assonance is seldom seen, mainly in the o sound: Ol-(ol bo’lsin, jonim bolam, ol bo’lsin, Bu dunyoda sening kuning mo’l bo’lsin (296). Oyna olib, sunbul sochim tarayman (275). Oxiridan cho’pon keldi qoshimga (330).

In some cases it is possible to observe the integrity of alliteration and assonance events: Oq yuzim yuvildi ko’zdan oqqan yoshimga (330). Ernazar
J. Eltazarov wrote that “Colloquial speech is a style of speech (speech system) formed under the influence of many linguistic and extralinguistic factors, in which there are conditions and needs for deviation from the norms of literary language, including the abbreviated use of some language units” [8.51]. Earlier, B. Urinbaev noted that the process of speech is the most convenient way to save language and reduce the use of language units: “Conversational speech usually seeks to shorten the sound composition of words and phrases, making the work of the speech organs as easy as possible” [9.133].

Indeed, one of the main features of the saying -je dialect is the harmony of sounds in pronunciation, and this harmony in some cases causes certain sounds or sound combinations to be completely dropped or reduced. These features are also reflected in the language of folk epics, which is fully consistent with the principle of economy in the Uzbek language. But such linguistic cases are not common in Orzigul. For example, the -lik monthly suffix denoting the conjugation occurs in the syllables, and this phenomenon is observed in 47 places in the epic: Ko’p yig’ilgan yer bo’ladi xaloyiq, Sidqidil beklarim, shikor qilayik, Piroqlar (yaxshi otlar) beliga bu kun minayik, G’ayrat qinglar, biz shikorga borayik (267). In contrast, -lik is used 4 times: Shunda Qoraxon: - Qani hiylangni ayt-chi, eshitay, ma’qul bo’lsa qilaylik,- dedi (336). The use of qiling (11 times) as qing (3 times) and bo’ling (7 times) as bo’ng (3 times) is also within the framework of these laws: Xursand qinglar, oyimchalar, to’rani (293). Qizil yuzli, ulug’ yoshli jon bobo, Rozi bo’ng, bobojon, bergan tuzingga (374).

In colloquial speech in Uzbek, especially in the language of folk epics, the sound h is reduced when it comes to the end of the word: gunoh-guno: Bu yerdir Qushqanot joyim. Hech yo’qdir zarra gunoyim (324).
case, when you add a possessive suffix to it, you even have to add a s sound: 
*Nima bo’ldi qo’zichog’im gunosi, Dilimning quvvati, jonni naylading?* (350).

Sometimes there are cases when suffixes are dropped: *Olis chiqqanlar ko’rar darani* (293). The word olis in the sentence has dropped to -ga. Its non-participation in the wording did not detract from the meaning. After that, it is not right to look at it as a violation of the norm. This elliptical position is also observed in our literary language. However, the decrease of the -*di* in the words *olami, qilami, turami* in the text of the epic cannot be equated with the above situation. Although it does not harm the expression of content here either, it is seen as a violation of the norm of literary language. For the saying -je dialect, the ellipsis of the -*di* affix is the norm: *Birovning bolasin birov olami? Sizlarday beklar tuhmat qilami, Kishining bolasi bunda turami?* (365).

Another phonetic phenomenon in the epic Orzigul is dieresis. DIEREZA. (Greek diacritical mark - division). Fall of one of the consonants as a result of assimilation or dissimilation. For example, *arslon > aslon* [7.124].

The occurrence of dieresis in the pronunciation of some words, for example, the drop of the -*l* sound in a word, is a characteristic feature of saying -je dialects. As this case has also been translated into Orzigul, the word olib has been used 12 times in the form *ob* and the word solib 3 times in the form *sob*: *G’azab bilan minib otning beliga, Ilon tilli qilichin ob qo’liga* (332). *Dushman turib qocha berdi, Oldiga sob barin quvdi* (332).

These elliptical cases can serve for poetics in a poetic statement. In that sense *Ernazar der, olov kirdi tanama, Bosh farzandim, pulga bersam bo’lama? Bukun kelding, erta boqqa yo’lama* (269) there seems to be a certain degree of naturalness in the use of the words *bo’ladimi/bo’ladima* in the passage in the form of *bo’lama*. Therefore, we are in favor of looking at it as one of the features of the linguopoetics of epics.
So’raganni beklar yo’qdir ayibi, Qoraxondir Xosxonaning soyibi

(272) But that would be a superficial conclusion. In fact, according to the rules of pronunciation of the Uzbek language, when two consonants come side by side, it is extremely difficult to pronounce them in their original state, so usually one vowel is added between such sounds. In this sense, it is legitimate to increase the sound \( i \) between two consonants in the guilt, that is, between \( y \) and \( b \). It should be noted that the fact that the \textit{soyib} is the original \textit{sohib} and that the sound \( h \) is replaced by the sound \( y \) also corresponds to the rules of pronunciation of our language.

Because the Uzbek language did not have the sound \( h \) in ancient times. If it occurs in the composition of foreign words, the pronunciation of the word is preserved as much as possible in an attempt to ensure the harmony of adjacent sounds. Pronouncing the \( h \) phoneme in Uzbek requires a certain amount of effort. Therefore, the use of \( y \) in its place does not contradict the pronunciation norms of the Uzbek language. In this sense, the word saib in the language of the epic can be considered as a norm.

**Epenthesis event.** EPENTHESIS (Greek epenthesis - input). Acquisition of sound in speech. For example, sinif (instead of siinf) [7.124]. In the language of the epic, the acquisition of a single \( n \) sound in the word from the etagindan at the foot of this event cannot be regarded as a positive event. Such usage does not exist in the dialects, nor does it conform to the norms of literary language: Oldingga kelgan, haqiqat, yoringiz, Etagindan tushgan - o’g’il farzandi (290).

Phonetic analysis of the epic “Orzigul” shows the reduction or increase of some vowels or consonants, for example, the fall of some sounds or affixes (qilaylik, boraylik, bo’ng, berami, kirami, turami), sound exchange (z-r, n-l , h-y), phonetic processes such as volume gain (\( i, n \)). The author of the epic used them as a representative of this dialect, and it should not be considered as a feature of a single epic language.

**Conclusion**

In conclusion, the same cannot be said of the phenomena of alliteration and assonance in the text of the epic. They are seen as the
product of the Islamic poet’s individual approach to the process of epic recitation and as an integral part of his poetic skill.

The absence of many phonetic processes in the pronunciation of Kipchak dialects in the epic language is explained by the writer’s desire to bring the language of the work closer to the norms of literary language.

References


