
ALPHABET REFORMS IN UZBEKISTAN IN 20-30 YEARS

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ABSTRACT

The article examines the process of alphabet reform in Uzbekistan in the 1920s and 1930s and analyzes the work of the linguist Elbek, who is known for his services. The scientist came up with the following proposals in support of changing the Latin alphabet, not exactly, but in a form that meets the requirements of the Uzbek sounds, in a form that is technically and educationally convenient:

KEYWORDS: *History Of Linguistics, Alphabet, Reform, Sound Method, Vowels, Consonants, Foreign Letters, Synormonism, Spelling.*

INTRODUCTION

In the 1920s, one of the most important issues facing the Uzbek intelligentsia was to reform the Arabic alphabet and create the most convenient spelling rules for students to read easily.

During this period, there were the following trends in spelling:

1. Ancientists who advocated writing on the basis of ancient spelling without following any method or rule;
2. Proponents of writing Turkish words with their own spelling, while the method of sounding is based on savtiya (sound method);
3. Proponents of spelling all Turkish and Arabic words;
4. Advocates of writing Arabic words with our own sounds, completely removing the letters that are foreign to our Turkish language;
5. Proponents of abandoning the Arabic alphabet altogether and adopting the Latin script instead.

M. Some, like Shermuhammad, have abandoned all of this, advocating the adoption of an alphabet that he has created that "represents 24 letters through 12 forms, superior to eastern and western letters, allowing literacy in ten days," and asks the academic board for help. The chairman of the scientific board, Elbek, in his article "The Problem of the Alphabet" [1] refuted the views of M. Shermuhammad and said that the most convenient way to educate the Uzbek people is to create and use a national alphabet that fully meets the phonetic features of our language.

As linguist Elbek supports proponents of the new spelling, he points out that they have some shortcomings. For example, members of the Chigatay Guru, led by Fitrat, adopted 6 vowels, spelled words in bold and thin, adopted separate letters for consonants and vowels, and began to use hamza instead of **ظ ط ع ص ض** also came out with a proposal to keep the letters in the spelling. Along with Elbek, some intellectuals suggest removing foreign letters from our alphabet altogether, which serve to show such other language phonemes, in order to get rid of the

redundancy and make it easier for students. At the 1921 spelling congress, this proposal was supported by Eshonbek and A. Avloni, who said that "the number of letters should be 23, the lengths should be 6, and foreign words that have entered our language should be written in our own letters." [2] the decision was made. However, A.Zahiri, M.Qori, Azizi, Sayidali opposed this decision with their teeth. Even after the convention, they wrote in their own known spellings and continued the discussion. In 1923, at the Tashkent meeting of Uzbek educators and cultural workers, a board was formed consisting of M. Qori, Sh. Rahimi, Sh. Ehson, Elbek. .. foreign words are written with distortions, except for all Arabic sentences and sacred words. ”

No matter how many times it was reformed, the intellectuals, realizing that it was very difficult to form a perfect Uzbek script on the basis of the Arabic alphabet, which entered the 12th century ago, solved these problems in 1926 with the transition to the Latin alphabet. Elbek, who was appointed secretary of the Central Committee of the New Alphabet, also contributed to the development of spelling rules for the new Uzbek script.

The scientist came up with the following proposals in support of changing the Latin alphabet, not exactly, but in a form that meets the requirements of the Uzbek sounds, in a form that is technically and educationally convenient:

“1. Dotted letters like j, i are technically useless. Therefore, instead of j, it is necessary to take u (this sign was removed from the alphabet as a thin vowel) and take i in the form I without a dot.

2. Replace Ç with Z from the hinged letters. Because sliding Z is a sound that we rarely use, it is not possible to get a separate letter. The function of Ç and Z can be loaded with the letter Z.

3. The letters h and x are not used to varying degrees in our language, on the other hand, the letter x is read as ks in many nations. Therefore, it is necessary to drop this letter and assign its function to h ”[4].

In this 3rd proposition, Elbek also took into account the interlinguistic proximity in attaching the sound to the letter.

The problem of marking vowels. At a time when efforts to reform the letters were in full swing in Tatarstan in 1895-1915, there were different views among Tatar linguists on the definition of vowels, all of which were related to synharmonism. Linguists, who interpreted the thickness and thinness of a language as related to the vowels in the word structure, identified eight vowels (a w y h w y) consisting of thick and thin pairs . O. Ibragimov and his supporters , who explained the phenomenon of synharmonism by linking it to some vowels (a h) and mainly to consonants , first adopted five (a h ww y), then six vowels, including short y . The Tatar script based on these six vowels became popular in 1918 under the name of middle orthography , and Uzbek linguists Elbek and Fitrat based on this orthography in 1919 determined six vowels for the Uzbek script (a h ww y y).

When the question of vowel designation was raised at the 1921 Congress of Languages and Spelling, S. Majidi and A. Zahiri opposed the six vowels and argued that the present vowels i and e should be marked with a single letter (y) because the meaning is not distorted by the absence of e. on the basis of five votes in favor, but the congress passed six votes in favor with 14 votes against 7.

At the same time as the transition to the Latin script began in 1926, the nine flourishes based on synharmonism were adopted by Uzbek linguists, along with all Turkic republics.

Although Elbek, who conducts research on vowels, prefers to take nine vowels, he writes that when the features of our language are well examined, they are also few. Scholar a, a, o, o, u, u, i, i, e see except for the vowels, ata, ana, for the first syllable “a” (this corresponds to “o” in Cyrillic); dana, alim, for the long “a” in Tahir’s words; knowledge, for the short “i” in the first syllable of

the language words; sijla says that it is necessary to set separate vowels for the diphthongs -ij, -uv in water words (supporters of the "tenth" of Tatar linguists considered the diphthongs -uv and -iy as vowels and set separate letters for them. Elbek followed them and listed these sounds as vowels). Elbek prefers to initially mark 14 vowels for Uzbek writing, while in another place he indicates their number as 16. This is because Elbek does not differentiate between phoneme and sound options. He thinks that in order for our writing to be perfect, we need to assign a separate letter to each sound we hear. In the 1930s, such a view was present in most of our linguists. For example, Ghazi Alim in his article "Sounds of the Uzbek language" [5, p.

E.D.Polivanov. Botu and Yo.Omonlar emphasize the need to define 6 vowels for the Uzbek language, which consists of synharmonic and nosynamonic dialects. Even Fitrat, in his article "On the Occasion of the Spelling Conference" [6], at one time pointed out that the 9 lengths were detrimental to public literacy, and that it was necessary to give up this weight. However, in order not to deviate from the "Common Alphabet" and to preserve the unity of the alphabet with other Turkic languages, 9 vowels were adopted. Within a year or two, it became clear that this spelling, based on synharmonism, posed many difficulties in literacy. Realizing their mistakes, our linguists realized in 1933 the need to reduce the vowels and reform the alphabet. Elbek also realized that the phenomenon of synharmonism in our language is in a pregressive (disappearance) state, and that vowels consisting of thick and thin pairs in the common alphabet do not play such a role in our language. He said that "as the number of syllables increases, we retain some of our vocal features, but we find it difficult, and we even have to take some syllables for each syllable of a word. In order to facilitate education, Sh.

We know that in the Uzbek script based on the Arabic alphabet, which was reformed in the 20th century, the letter *а* was used to denote the bold "a" sound, the "o" sound in the modern Cyrillic alphabet, and the long "o" sound in Arabic and Persian words. It is marked as a letter representing only the soft "a" sound. Elbek, on the other hand, summarizes all these sounds and states that they should be expressed by the Latin letter *a*. There were the following reasons for this:

1. In the Uzbek and Arabic scripts of the Arabic and Latin alphabets, the distinction between hard and soft (a-ə) "a" sounds is preserved, and this contradiction is H. As Nematov points out [7, p. 37], it is not specific to Uzbek, it was introduced under the influence of other Turkic languages (more precisely, Tatar), so Elbek thinks that it is necessary to refrain from distinguishing hard and soft "a" in writing.

2. There was a big difference in the distribution and use of "a" and "o" in Uzbek dialects, as H. Nematov said. In order not to increase the pressure of one dialect on another, the Elbeks did not adopt a special character for the half-lip "o" sound. Ammo E.D. Polivanov, B.Koriev Yo.Omonovs supported not 6, but 6 vowels based on the Tashkent dialect, one of the main basic dialects of the Uzbek literary language [8, p. 38]. In January 1934, at the Congress of Spelling and Terminology, it was decided to keep the letters "ə" and "a" as separate vowels in some places, that is, in words that become syllables, because the sounds "ə" and "a" played a role in meaning. In 1940, when the Uzbek people switched from the Latin script to the Russian script, the phoneme "o" was introduced into the Uzbek script as an independent sound, and the six-vowel rule was adopted.

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