

REFLECTIONS ON THE PHONETIC ASSIMILATION OF BORROWED WORDS

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Annotation

This article discusses the phenomenon of **phonetic (sound) assimilation of loanwords** in the Tajik and Uzbek languages. The study explores how borrowed lexical units adapt to the **phonetic, morphological, and grammatical systems** of the recipient language. Based on linguistic material from the novels "*Dukhtari Otash*" ("The Girl of Fire") by Jalol Ikromi and "*O'tkan Kunlar*" ("Bygone Days") by Abdulla Qodiriy, the research identifies patterns of **sound correspondence** and **phonetic modification** in Tajik and Uzbek loanwords.

Keywords: Loanwords, phonetic assimilation, Tajik language, Uzbek language, sound correspondence, voicing and devoicing, vowel adaptation, linguistic borrowing.

The concept of language encompasses several meanings. Its general and primary meaning refers to a component present in the living entities of the real world, such as humans, animals, birds, reptiles, rodents, and similar beings. However, not all of these possess a spoken language. The gift of spoken language has been bestowed upon humans. Nature has granted this spoken language so that thoughts can emerge in the human mind and be expressed through language (words). Thus, spoken language serves as a vital tool for expressing thoughts and facilitating communication. The exchange of ideas among members of society occurs through sentences, but sentences cannot be formed until words are arranged in a specific order and interconnected. Human speech consists of words, and when speaking, words are what come to mind. Consequently, language amasses a vast array of words with diverse meanings to express concepts and ideas.

All lexical units of a language constitute its lexical composition. Every national language has its own lexical composition, which reflects the overall character of the language. The abundance of words in a language signifies its lexical richness. The Tajik language, one of the ancient and rich languages, currently contains over one hundred thousand words in its modern literary form, according to lexicographers.

The lexical composition of a language includes various lexical units. Alongside native words, borrowed words also have a place in the lexical composition of languages. Therefore, it is essential to categorize the lexical composition of languages, including Tajik, into two groups: 1) native words and 2) borrowed words.

Borrowed words are lexical elements adopted directly or indirectly from other languages to express concepts and meanings. The lexical compositions of both Tajik and Uzbek languages include words borrowed from various languages. In Tajik, there are numerous words borrowed from Arabic, Turkic-Uzbek, and Russian. Similarly, in Uzbek, there is a significant number of borrowed words from Arabic, Tajik, and Russian. It is important to note that not all foreign words in a national language qualify as borrowed words. For foreign words to gain the status of borrowed words, they must undergo a process of linguistic assimilation. This means that foreign words must meet the following requirements of the borrowing language: they must conform to its phonetic system and linguistic rules, adhere to its grammatical structure, and create new words within the framework of the borrowing language.

Below, based on the material from Jalol Ikromi's novel *Dukhtari Otash* (*The Girl of Fire*) and Abdulla Qodiriy's *O'tkan Kunlar* (*Bygone Days*), we will illustrate one aspect of the assimilation of borrowed words – namely, their phonetic assimilation in Tajik and Uzbek.

Phonetic Assimilation. Every national language has its own distinct phonetic system and characteristics. The phonetics and nature of a language are not random phenomena but are governed by the language's rules.

The process by which the sounds of borrowed words change in accordance with the phonetics of the borrowing and source languages is called phonetic assimilation. Since most Uzbek borrowed lexical elements in Tajik undergo sound changes, phonetic assimilation holds significant importance. In line with the phonetics and nature of the Tajik language, Uzbek borrowed words undergo phonetic changes, particularly in terms of sound harmony. Many Uzbek borrowed words in Tajik change in form, with observable transformations in both vowels and consonants. In addition to sound harmony, Uzbek borrowed words experience phonetic phenomena such as reduction, augmentation, voicing, devoicing, stress shifts, and similar processes. Below, we will primarily focus on sound harmony, providing examples from Jalol Ikromi's *Dukhtari Otash* to substantiate these observations.

Vowel Harmony. In the interaction between Uzbek and Tajik vowels, the following patterns of vowel harmony are observed in Uzbek borrowed words in Tajik:

Correspondence of Uzbek vowel “o” to Tajik vowel “a” (Tajik forms are presented first): *qavoq* (92, 99, 191, 198, 247, 262, 366, 544, 551) – *qovoq* (eyebrows), *alo* (79) – *ola* (speckled), *bayraq* (408, 555) – *bayroq* (flag), *oqsaqol* (73, 85, 93, 44, 45, 50, 55, 562, 682, 703, 715, 723, 94, 953, 967, ...1315, 133, 134, 135, 1366, ...150, 1512, 1603, ...1734, 1863, 216, ...514, 515, 551, 5522, 5532) – *oqsoqol* (elder), *qarovul* (186, 313, 568, 574) – *qorovul* (guard), *qaburgha* (445) – *qovurgha* (rib), *qandalot* (21, 107, 108, 317) – *qandolat* (sweets)

Examples: *Chashmoni bodomii siyoh, qavoqhoi baland, mijgonhoi daroz va abruyi payvasta dosht* (92). (“She had almond-shaped black eyes, high eyebrows, long eyelashes, and connected brows.”). *Gap zaned, sharm nakuned, bachaho! – gufta mond oqsaqol* (552). (“Speak, don’t be shy, boys! – said the elder.”). *Kamtar*

mavizu qandaloti budagi ro ba peshi mehmonho guzosht... (108). ("She placed some raisins and sweets in front of the guests...")

Correspondence of Uzbek vowel "a" to Tajik vowel "o": *alo* (79) – *ola*, *qandalot* (21, 107, 108, 317) – *qandolat*, *qudo* (22, 233, 137, 148, 1493, 1562) – *quda* (in-law), *tagho* (272, 339) – *toghā* (uncle), *janjol* (88, 97, 103, 142, 205, 211, 230, 2412, 285, 288, 3202, 347, 362, 374, 403, 4572, 459, 476, 488, 531, 534, 569) – *janzhal* (quarrel), *talosh* (46) – *talash* (effort), *atola* (69, 70) – *atala* (porridge)

Examples: *Az tarafi qudoho la'liyu dasturkhon ovarda budand, shumo nabuded, gashta girifta burdand* (22). ("The in-laws brought sweets and a tablecloth; you weren't there, so they took them back.") *Lekin in jo sari dasturkhon, joyi janjol ne va hej voqea ham nashudaast* (534). ("But here at the table, it's not a place for quarrels, and no incident has occurred.")

Correspondence of Uzbek vowel "i" to Tajik vowel "u": *qoshuq* (118, 166, 396) – *qoshiq* (spoon), *kūpruk* (174) – *kūprik* (bridge), *ughur* (102) – *ūghir* (omen), *choruq* (54) – *choriq* (shoe)

Examples: *Maghfirat qoshuqro sharti karda ba daruni kosa paroftu ba rui palonjash tegh kashida nigoh kard* (166). ("Maghfirat sharply threw the spoon into the bowl and looked at her blanket.") *Ruziboy chakmanashro ba kift paroftu chorukashro ba po karda, berun baromad* (54). ("Ruziboy threw his torn jacket over his shoulder, put on his shoes, and went outside.")

Correspondence of Uzbek vowel "o" to Tajik vowel "ū" (the long vowel "vov-i majhul"): *tūy* (46, 105, 1202, 1272, 1302, 138, 1392, 140, 141, 1452, 1482, 1502, 154, 161, 163, 164, ...) – *tōy* (wedding), *tūqsabo* (160, 192, 246, 2472, 260, 324, 3313, 342) – *tōqsabo* (weaver), *ūra* (3452, 3633) – *ōra* (sickle), *ashūla* (4092, 4104, 414, 521) – *ashōla* (song), *tūsh* (105, 254, 305, 455) – *tōsh* (stone), *nūkhta* (372, 509) – *nōkhta* (point)

Examples: *Baroi kharojoti tūy hamin tobiiston ghayrat karda kor kunad, tūyona khudash merūyad* (46). ("To cover the wedding expenses, he should work

hard this summer; the wedding gifts will come by themselves.”) *Jūra, tu ashūla khonda metavoni?* (409). (“Jura, can you sing a song?”)

Phonetic assimilation is also evident in dialectal words used in *Dukhtari Otash*. For example, in Uzbek borrowed words like *yalmoghuz* (163, 364) – *yalmoghiz* (monster), *tortuq* (57, 229, 231, 242, 2484, 2492, 482, 513, 516, 539) – *tortiq* (gift), *tuturuq* (521) – *tuturiq* (credulity), and *shanghu* (29, 368, 456, 565) – *shanghi* (loudmouth), the Uzbek vowel “i” corresponds to the Tajik vowel “u”: *Khudata musichai begonoh karda nishon dodanat foida nadorad, yalmoghuz! – guft dūgh zada Zamonbek* (534). (“Pretending to be an innocent mouse won’t help you, monster! – said Zamonbek, scolding.”) *Dar on oghili havli devonahoi shanghuro basta monda budand* (23). (“In that stable yard, they had tied up the loudmouthed lunatics.”)

Consonant Harmony. The linguistic material from Jalol Ikromi’s *Dukhtari Otash* demonstrates that in some Uzbek borrowed words, there is a correspondence between Uzbek and Tajik consonants. The following phonetic phenomena are observed:

Voicing: a) Correspondence of the voiceless consonant “q” in Uzbek to the voiced consonant “gh” in Tajik: *dūq* – *dūgh* (93, 95, 357, 534, 552, 567) (scolding). *Dahanatro band, noqisulaql! – guft qozi dūgh zada* (93). (“Shut your mouth, fool! – said the judge, scolding.”) *Ilahi hamai in dūghu pūpisa boshad!* (567). (“May all this be just scolding and nonsense!”)

b) Correspondence of the voiceless consonant “ch” in Uzbek to the voiced consonant “j” in Tajik: *tinch* – *tinj* (76, 258, 300, 324, 325, 356, 485, 497, 533, 558) (peaceful), *Shumo az in gaphho khabar nadoshtagi barin... Shahr tinj va osuda megūed?! (325).* (“You act like you don’t know about these things... You say the city is peaceful and calm?!”)

From the information provided above, it is evident that every national language has its own unique phonetic system and characteristics, and it is not indifferent to borrowed words. As a result of the influence of the borrowing

language's phonetics, sound harmony emerges between the borrowing and source languages, leading to formal changes in borrowed words.

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