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PHONETIC DIALECTISMS CHARACTERISTIC OF KHOREZM DIALECTS IN THE WORKS OF OMON MATJON

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The words of the President of the Republic of Uzbekistan Sh. M. Mirziyoyev: "...we always acknowledge with gratitude the great services of cultural figures in the spiritual development of our people," in our view, fully apply to writers and poets as well. Therefore, the emergence of new interpretations of the works of Omon Matjon, one of the representatives of twentieth-century Uzbek poetry, their confirmation or rejection, and the intensification of scholarly debates around them should be regarded as a natural phenomenon in the academic world.

"Paradise Uzbekistan, where is your paradise? You worked so hard, where is the fruit of your labor?"

The poems and epics of Omon Matjon, a poet who was able to affirm his own path, style, worldview, and voice in twentieth-century Uzbek poetry, a laureate of the Hamza Republican State Prize and the People's Poet of Uzbekistan, have taken a worthy place in the treasury of our literature. This fact is well known to literary scholars today. During the years of independence, Omon Matjon's creative legacy also began to be studied more widely from a linguistic point of view.

Omon Matjon is a son of Khorezm. For this reason, his creative work is directly connected with this cultural and linguistic environment. In his poetry, words characteristic of Khorezm dialects appear occasionally, in a balanced amount acceptable within the norms of the literary language. There are certain situations in poetry where a Khorezm dialect word used deliberately by Omon Matjon, or required by the technical demands of the poem, shines like a crystal stone set in a ring.

One of the characteristic features of the language of Omon Matjon's works is that, at times, it deviates from the norms of the literary language of his period. This is most often observed when the poet uses elements of Khorezm dialects, including phonetic dialectisms.

Phonetic dialectisms are the reflection of phonetic features belonging to a particular dialect in a literary work. For example: *Rozi bo'ldi*, *palakat* ("Qo'nalg'a"), *galdi* ("Xorazm"). *Bormasangiz bo'lmiydi* ("Qo'nalg'a"). *...zeykash* instead of *zaxkash*, meaning "toward the damp or drainage side," ("Qo'nalg'a"). *Ishni bildirmasdan xufya bitirsa bo'lardi, man bo'laman, man bo'laman, deb kerildi* ("Oltin vodiydan shabadalar").

In this group, we included units that do not differ semantically from literary words; they differ from their equivalents in the literary language only in pronunciation. In Omon Matjon's works, phonetic dialectisms characteristic of both the Oghuz and Kipchak dialects of Khorezm are encountered. This can be explained by the coexistence of representatives of both dialect groups in the Khorezm oasis and by the reflection of this linguistic reality in the poet's poetry.

In many cases, such units in Omon Matjon's works are subordinated to the phonetic features of Khorezm dialects belonging to the Oghuz and Kipchak branches. For example, in the poetic line *Quyonlarga juda o'ch-da, Ichida eng irisi*, the word *yirik* is used in the form *iri*, as it is pronounced in the dialect, with the initial consonant *y* omitted.

In the following example, the word *eran* is used in the phonetic variant typical of speakers of the Khorezm dialect: *U – shoir xalq. Aranlardan Duo ketgan deydilar.*

Phonetic dialectisms are linguistic phenomena that differ from words in the literary language through their specific phonetic features, such as vowel length and softness, the use of one sound in place of another, sound insertion, and sound elision. Such phonetic phenomena are also observed in the works of Omon Matjon. In his creative writings, one can encounter cases in which the initial consonants *t* and *k* become voiced, as well as instances where the vowel *a* is used instead of the initial vowels *o* and *e*. For example:

Ishq bog‘ini sayr etdim – qish yoz bo‘lib ko‘rindi, Dunyo – kelin, durmushi pardoz bo‘lib ko‘rindi.

In the word *durmushi*, the voiceless initial consonant *t* is replaced by the voiced consonant *d*. This word represents the dialectal use of the literary form *turmushi*.

The use of the vowel *a* instead of the vowel *e*, which is considered one of the phonetic features of dialectal speech, existed as early as the period of M. Kashgari. While explaining the second-person personal pronoun *sen*, M. Kashgari notes that the Kanjak tribe pronounced this word as *san*. Thus, this ancient phonetic phenomenon has continued to exist in Khorezm Oghuz dialects and has also found reflection in the works of Omon Matjon.

As noted above, the use of the vowels *e* and *a* in personal pronouns is one of the characteristic features of Khorezm Oghuz dialects. In Kipchak dialects, however, this form is used in the same way as in the Uzbek literary language. In Omon Matjon’s poetry, it is possible to observe that features of both dialect groups are preserved:

O‘ynashib barmoqlaring Bir-bir ko‘zimni yopsalar, Sevgidan roz aylayin Tong qushlari uchgan mahal. Kuylayin osmon to‘lib, Kuylayin olamga man, Sen agar mashshoq bo‘lib, Nay agar bo‘lganda man! (Omon Matjon. *Maqsudam*. Tashkent, 2021, p. 13)

Ular ko‘p yil bir partada o‘tirardilar, bir-birlarini bilardilar, shunga qaramay sal narsaga sanlashgani sanlashgan edi.

In these examples, the use of the personal pronoun *sen* in the form *san* is also characteristic of Khorezm dialects and may serve as an example of phonetic dialectism. In many cases, however, the poet uses personal pronouns in accordance with the Kipchak dialects of the region to which he belongs, as well as in conformity with the literary language:

Sen ketursan, izingdan – Men boqurman jim, jim. Menga qoldi ko‘zingning, Qaroligi tim, tim.
(Omon Matjon. *Maqsudam*. Tashkent, 2021, p. 21)

Another feature characteristic of Khorezm dialects that occurs in Omon Matjon’s poetry is the phenomenon of gemination. Gemination of consonants, in essence, refers to a quantitative change in a consonant, whereby it becomes a prolonged sound. In addition, the reduction of a short vowel in the second syllable may also play a certain role in this process. This can be seen in the use of the words *ulug‘* and *katta* in the forms *ulli* and *kichchi*. Although the occurrence of a single *l* or *ch* consonant in these words may sometimes be connected with the requirements of poetic meter, the poet’s poetry more often demonstrates their doubled form, as used in Khorezm dialects:

O‘g‘irlik yo‘q edi qushlar ichida, Oqibat bor edi ulli-kichchida.
[Omon Matjon, 1993: 51]

Olon: Ulli uy avvalgi ulli uy emas...
[Omon Matjon, 2000: 17]

The words *katta* and *kichik* in the Uzbek literary language are used in Khorezm dialects in the forms *ulli* and *kichchi*. It can be observed that Omon Matjon also makes effective use of these dialectal variants in his works.

In the following example, the gemination of the consonant *q* is observed when the possessive suffix is added to the word *haq*:

O‘z haqqini bilmagan quldir, Shukr etgan ham qul, vaqting bo‘ldi.
(*Maqsudam*, p. 44)

Senga ne berdimki, bu soat yanib, Qalbimga bir ovunch qilurman ta’ma? Ketma deb aytishga haqqim yo‘q axir, Xayr deyishga ham qo‘ymas bir nima...
(*Maqsudam*, p. 33)

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