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CONNOTATIVE MEANINGS RELATED TO SOUND CHANGES

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Abstract. In phonostylistics, the study of the stylistic use of words whose phonetic appearance has changed for various reasons has also become one of the current problems. In the use of such language units in speech, the changing of the sound in words represents different connotative meanings. This article discusses and comparatively analyzes the connotative meaning of some phonetic phenomena that have undergone a change in the phonetic image in the English and Uzbek languages.

Keywords. phonostylistics, denotation, connotation, metathesis, prosthesis, apocope, syncope, elision, rhythmic, paradigmatic, economy, emotional-expressiveness.

I. Introduction.

In textbooks and manuals published in different years, phonetically varied words are named differently. Such as "Phonetic structure of the word" [11, 45], "Some phonetic processes: combinatorial and positional changes" [13, 71], "Changes in speech sounds" [8, 74]. Regardless of the name of the event, the main idea is that the sounds in a word change during the speech process: one is adapted by the other, some sounds take on a different shape or fall off, sometimes resulting in a new sound in the word.

And such phenomena are called by a number of terms, such as: assimilation, dissimilation, reduction, prosthesis, metathesis, epithesis, elision, apocope, syncope.

Materials and methods. The notion of phonetic phenomena in different forms, the reasons for their origin are different, and can be caused mainly by the tendency to conciseness in speech, the emphasis on the articulation, fail to emphasize the syllable, hasty pronunciation, dialectal effects, difficulties in pronunciation of words coming from other languages. They have been discussed in detail in the relevant scientific literature. Yet, the second aspect of the problem, that is the use of phonetically altered language units in the Uzbek language, their additional meaning which is formed by the

change of sounds, the aspects of emotional sensitivity have not been studied yet. Especially, in the literary works in both English and Uzbek languages, the stylistic features and connotative meaning associated with the writers' intentional using of the words which contain sound change in the speech of the characters have not been fully studied yet. Therefore, in this article the phonostylistic features of some phonetic phenomena are analyzed.

Metathesis (from Greek: transposition) is the substitution of syllables or sounds in speech. In Uzbek, there is no substitution of syllables, but the substitution of sounds within a word is especially common in colloquial speech. The change of sounds in a word - the phenomenon of metathesis is closely related to the relationship between vowels + consonants, their ability to combine with each other, phonetic rules such as word structure, syllable structure, which reflects the specific phonetic features of a particular dialect or language [5, 293].

Linguistic facts show that metathesis can be replaced by vowel + vowel (*рози –ризо, нўхат –нахот*), vowel + consonant (*дарё – дайро, аҳвол –авҳол*).

In English the notion "Metathesis" describes the phenomenon whereby two independent sounds which appear in a particular order in one form of a word occur in opposite order in a related form of the word.

- *nuclear - nucular*
- *prescription - perscription*
- *introduce - interduce*
- *asterisk - asterix*
- *cavalry - calvary*
- *foliage - foilage*
- *pretty - purty* [7].

Metathesis is “a term used in linguistics to refer to the transposition of elements in a word or sentence” [4, 147]. Hume believes that when the change occurs to two adjacent sounds in a word, it frequently involves the letters *l* or *r* and a vowel. Such change is represented throughout the following examples:

revelent for *relevant*
brid for *bird*

Results and discussion. Crystal indicates that metathesis is “A term used in linguistics to be connected with the alteration which can be found in the normal sequence of elements in a sentence –usually of sounds” [1, 291].

Hartman and Stork put heavy emphasis on the change at the morphological and phonological levels and refer to Metathesis as “A change either in the arrangement of words in a sentence or in the speech sounds” [2, 141].

Norman views metathesis as the transposition of speech sounds and indicates that the change is only in speech sounds [9, 33].

The great historian and scholar Galicarnassus Dionysus, who lived in Greece in the first century BC, analyzed such texts which were classical and made several corrections to make them more eloquent. He confirmed that by changing the place of some words and even sentences, he made the texts more fluent and natural, and called this style of rewriting “Metathesis”.

In English *tax* and *task* are version developments of a single form with the [ks] represented by *x* metathesized in the second word to [sk].

Scholars such as Sh. Shoabdurahmanov and B. Juraev have expressed their views on the one of the most important phonostylistic means, a phenomenon of metathesis and its

peculiarities in Uzbek linguistics. [12, 43; 6, 31]. According to these scholars, the phenomenon of metathesis has existed in the Turkic languages since ancient times. It is known to scholars that Mahmud Kashghari used the words " Сайрам " and " Сарйам " as examples of the alternation of consonants that is metathesis "й" and "р" in his masterpiece "Devonul lugotit turk".

In the Uzbek language, in colloquial speech or sometimes in the speech of characters in literary text, there are examples of metathesis such as using **қўнши, дайро, авхол, турпоқ** instead of **кўшни, дарё, ахвол, тупроқ**. Such phonetically modified words are mainly used for stylistic purposes. For example, in literary texts, the phenomenon of substitution of consonants "р" and "й" in the word occurs mainly in two cases.

Firstly, in adult speech: as a result of not knowing the correct pronunciation of a particular word; secondly, in most cases, as a result of the inability of young children to pronounce the more “р” consonant sound correctly in speech.

Both cases are real stylistic processes related to the individualization of personal speech. This stylistic process can be clearly seen in the text of the great storytellers A. Kahhor's story "Sick", in the speech of the characters of P. Kadirov's story "Erk".

In the story of the writer A. Kahhor "Sick" in the speech of Sotiboldi's child we come across with a sentence " **Худоё аямни дайдига даво бейгин**". The author deliberately replaces the consonants "р" and "й" in the words " дарди " and " бергин " in the child's speech. Through this he, firstly, individualized the character's speech by giving a real feature peculiar to children's speech; secondly, the author provides a true picture of the plight of some poor families in the past. In other words, it is clearly described that as a result of poverty, the child is separated from his sick mother from infancy and remains an orphan. Because it is known that before the age of 3-4, a child pronounces the vibrating "р" sound, which is a little harder to

pronounce, by replacing it with a slippery "й" consonant.

Compare: **дарди –дайди, бергин – бейгин, киргин –кийгин, тергин –тейгин.**

Apparently, the writer was able to evoke a sense of hatred for a society dominated by helplessness by influencing the reader's feelings by substituting one sound in the word for another. This is the reason why the tone of a child's speech in this case is the natural origin of the work and will remain in the reader's memory for a long time.

P. Kadirov's story "Erk" is about family life, marriage, love and human destiny. In the play, it is difficult for the reader to understand the writer's personal attitude to the tragedy of a family in crisis due to love and the tragedy of a young child in this family. But if you read the work carefully and pay attention to the meaning and formal structure of each word used in it, it will be easy to understand the writer's personal attitude to the event.

Мухтор (Sattor's son N. N.) бир филдираги чиқиб кетган машиначасини Сатторнинг олдида кўтариб келди: **-Дада, дада, тузатиб бейинг.** The intentional replacement of the consonant "p" in the word "беринг" in the child's speech with the sound "й" clearly shows the heart and inner feelings of the writer, that is, "Oh, Sattorkhan, your child Mukhtorcha is still a young child, he cannot even pronounce some of the sounds in a word correctly. Do not leave him, do not marry another girl." Thus, the use of metathesis as a phonostylistic tool in both works was of great sociolinguistic importance and served as an important stylistic tool for a clear reflection of the socio-emotional state of society and, at the same time, the characteristics of children's speech.

Similarly, metathesis is common in live, colloquial speech. Therefore, writers make extensive use of this phenomenon for stylistic purposes to realistically reflect the speech of their protagonists.

The poet G. Ghulam makes the reader laugh by creating a satirical situation in the play by artificially using a series of words from the character's speech in the story "A

hunt in Elatia". The protagonist of the story, Shamsiddin Khan, was getting married for the fifth time. His youngest wife has a "й" instead of a "p"; "ш" instead of "c"; Instead of "ш" she was whistling and talking to the groom.

-Уялманг, энди сиз менинг кенжа хотинимсиз.

-Қўйшангиз-ши, айнанай пийим-ей.

-Бошқа хотинларим сизга кундош эмас, она бўладилар. Мен уларнинг тўрттасини сўфи қилиб чиқазиб қўяман.

-Шадағалайи бўлай, шаҳай туйиб қўллайига шув қўяман...

Эшон докани тортиб олиши билан, ҳайҳот –на кўз билан кўрсинки, келин саксонлардан ошган, оғзида тиш баласи қолмаган мукка кампир.

Шунда эшон фаҳмладики, алдайман деб, ўзи алданганини ва унга восийлик қилган Дадақўзини орқаваротдан "оқ" қилди.

So, metathesis is used not only in conversational speech or children's speech, but also in the speech of adult characters to create a satirical situation. Words that change phonetically in oral and written speech often also result from not being able to pronounce words from other languages correctly. For example: Москва is pronounced like Москов. The great writer A. Kadiri skillfully used such words, whose phonetic appearance was changed in order to individualize the speech of the characters. We see that in the speech of almost all the heroes of his comedy "Porridge" some Arabic or Russian words are deliberately changed in pronunciation:

Маскаф деган шаҳарда **астафка** деган от ўйини очилар эмиш ("Porridge")

The word **Москва** in the speech of Kuvandik Sufi is used in the form of **Маскаф**, the word **виставка** in the form of **астафка**, creating a satirical funny situation.

The author writes the following as a link at the end of the story so as not to leave the reader in doubt about the pronunciation of the words mentioned above:

"Аставка – I got this term from our Kuvandik Sufi. The narrations are from a lecture given by this man sitting on the porch

of the mosque, otherwise he would not have known about the word *виставка*”.

One of the most common phonetic variations in the literary text is the prosthesis. Prosthesis is the adding of sound at the front of a word for certain phonetic reasons. In a prosthesis, a vowel is added at the beginning of a word.

In Uzbek this phenomenon is especially used in the pronunciation of foreign words beginning with the phoneme “p”, as well as in front of words beginning with a double consonant from a foreign language to facilitate their pronunciation.

For example, *Рус –урус (ўрис), рўмол –ўрамол, стол –устал, стакан –истакан (истикон)*.

In the English language, unlike in Uzbek, we can make prosthesis not only by adding an extra sound to the beginning of a word, but also a syllable is possible to put it at the beginning of a word. Moreover, it helps making the words easier to pronounce. This can be clearly seen in the example taken from W. Shakespeare’s *King Lear*:

Old fond eyes, **beweep** this cause again.

While reading this poetic line we can conclude that Shakespeare makes “beweep” (be + weep) so as to emphasize the word. In this example aim of the usage of prosthesis is creating colourful poetic effect and matching the meter

Or:

Prospero: “I have **bedimm’d** the noontide sun ...” (“*Tempest*”)

By the way, W. Shakespeare’s above cited poem is a clear example for prosthesis. In this extract, a word “bedimm’d” puts a poetic touch to a piece of prose by adding “be” at the front. The poet skillfully changed a plain word into something unique, and gave perfect rhythmic effect to a context. Shakespeare widely made use of prosthesis in his masterpieces, such as in the following prose:

Tearing of papers, breaking rings **a-twain**,

Storming her world with sorrow’s wind and rain. (“*A lover’s Complaint*”)

In the following extract in order to emphasize the meaning of the word “twain” the author adds the letter “a” in the front of the word “twain”.

What though that light, thro’ storm and night,

So, trembled from **afar** –

What could there be more purely bright

In Truth’s day-star? (“*A*

Dream”)

This is another good example of prosthesis in which Poe includes a syllable “a” in the beginning of the word. The purpose of using this device is to give a perfect rhythmic effect to this piece of work and enlarge the importance of this special word in a given context.

The phenomenon of prosthesis, as stated above, is used to give the exact pronunciation of foreign language words, that is, to realistically clarify the spirit of that period in the speech of the characters.

The writer A. Kadiri also used this phonetic device effectively in his comic stories:

Нима, ўрисвойни салапўй деб ўйлайсанми? (слепой –blind). (A. Kadiri)

Furthermore, one of the main functions of this device is to create a poetic effect in a piece of writing, and to lay emphasis on a particular word. We can call it as a rhetorical strategy of highlighting a point or idea in a text or speech. Since the altered word is hired with additional sound at its front, it draws the readers’ attention and their focus by slowing the pace of the text a bit.

Frequently, it is used not only in poetry for rhythmic effect, but also in prose for poetic and humorous effects and pin everyday conversations and political speeches for emphasis as well.

One of the literary devices is Syncope that can be characterized as the shortening or contraction of a word by omitting sounds, syllables or letters from the centre of the word in the English language, such as *hast’ning* for the word “*hastening*”. Additionally, *bos’n* for the word “*boatswain*”, and *ne’er* for the word “*never*” are likewise utilized. As it tends to be

seen from these examples, syncope can also be defined as the omitting of the unstressed vowels, letters, or syllables, or dropping the consonants from the centre of a word. It can be found in synchronic investigation and diachronic investigation of languages.

According to the phenomenon of Syncope, the wide vowels between and at the end of a word are pronounced like narrow vowels, in some cases they omit: *валочка-валичка, трактор-трактир, автор-автир, генератор-генератир.*

Syncope can also be seen in the chain of sounds in speech in order to ease the pronunciation.

Auxiliary words, except *билан, учун* which can be cited as examples of Syncope, cannot be considered as stylistic phenomenon. Because these words do not take an extra meaning in the process of speech. Only in terms of ease of speech these words are contracted or only shortened. Only the specificity of such contractions in colloquial speech allows them to be viewed from a functional-stylistic point of view.

In modern literary works they are used as grammatical and stylistic variants specific to the artistic style. We can see it mostly in poetry. In prose, however, it is relatively rare and its occurrence is related to its style as well. For example, such variants were used in the novel "Ulugbek's treasure" which was written by Odil Yokubov in order to create artistic effect in readers' minds:

- *Мовароуннахр ўт ичида қолди! – бақирармиши бобоси.*

- *Сен эса бу орсиз хотининг бирлан бу мазор устида бешарми ҳаё ўйнашиб юрасен! Аммо бу зот фақирдай кимсаларнинг кўкрагидан итариб, арофига шайхулислом Бурҳониддин бирла қози Хожя Мискиндай лаганбардор уламоларни, Али Қушчидай нобакор шогирдларни йигди.*

- *Балли сизга қиблагоҳ! Ва лекин мен бу тахтни сизнинг ихтиёрингиз билан эмас, бирламчи, ҳақ таолонинг инояти, иккиламчи, ўз куч-қудратим ила қўлга ўргатдим! Шаҳзода бошини афсусл-*

тебратиб, лаблари пичирлаб, юзига фотиҳа тортди.

Stylistic cases are sometimes observed when a syncope occurs, that is, when a sound or syllables deleted from the middle of a word in speech. For example, in written discourse we can come across with *бир тийинга қиммат одам, бир тийинлик одам* but we cannot pronounce it as the same. It is pronounced as *бир тинга қиммат одам, бир тинлик одам* and it is considered as normal in colloquial speech.

Syncope is mainly used in poetry, when poets desperately want to avoid a single syllable from a word to harmonize the meter in each line. However, syncope can be found in drama and in prose as well.

Syncope is often found in English verse, from the Restoration period to the end of the 18th century. Poets and writers use syncope in order to create rhetorical effects in literature.

For example:

For talking age and **whisp'ring** lovers made!

Ill fares the land, to **hast'ning** ill a prey,

And his last **falt'ring** accents **whisper'd** praise. (Oliver Goldsmith "The Deserted Village")

In the poems of prominent poet of the 18th century Oliver Goldsmith we can see widely usage of shortenings so as to show rhetorical effects by using apostrophes.

The road extended **o'er** the heath
Weary and bleak: no cottager had there
Won from the waste a rood of ground,
no hearth

Of Traveller's half-way house with its
turf smoke

Scented the air through which the
plover wings

His solitary flight.

In this example, Wordsworth necessarily contracts the word *over* into "o'er", for the sake of rhyme, and to give the lines a colloquial feel.

This said, his **wat'ry** eyes he did
dismount,

Whose sights till then were **levell'd** on my face,

Each cheek a river running from a fount,

With brinish current downward **flowe'd** a peace...

The best examples of syncope can be seen in Shakespeare's poetry. Here, he made use of syncope in these words: **wat'ry** for "watery", **levell'd** for "levelled" and **flowe'd** for "flowered". Syncope was used to keep the metrical rhythm the same in each line.

In both Uzbek and English languages syllables or letters are mostly omitted from the centre of words in speech to speed up the conversation or to balance the rhythmical pattern of the poetic verse. The purpose is to produce a rhetorical effect for embellishment and meter. However, in poetry and stylized prose it is generally used to modify the word sound.

But in the English language unlike the Uzbek language either single letters or complete syllables are removed from a word with the insertion of an apostrophe – this makes it easy to read and perfects the metrical rhythm. Writers of both languages used syncope to create artistic effect in the readers' minds.

Another form of phonetic change is **apocope** – the sound or drop of sound at the end of a word also plays an important phonostylistic role in a literary image to make a realistic representation of Uzbek colloquial speech, such as, *кел –ке, зўит –зўи, зиит –зиш*.

For instance, in the works of the poet Mukimi there are many words of conversational speech, which differ from the literary normative form:

Куйдириб дубора **ғиш** кўприкда олдимдан чиқди

Шавқ ила топгандек ўтдинг, катта хамёнг иккаланг. (Mukimi)

In English leaving out the last sound, syllable or part of a word is called apocope. For example, **mag** instead of magazine, **fab** instead of fabulous or **cred** instead of credibility. Such energetic abbreviations are

becoming more and more common. Using apocope in speech also plays stylistic role which represents urgency, rush-hurry-urgent age.

Examples:

Newspapers have their own style and it is important that your feature matches it. For instance, it would be pointless writing a feature for a straight weekly in the style of something more suitable for a lad's **mag**.

Season your admiration for a while with an **attent** ear. ("Hamlet")

Thomas Pyles and John Algeo indicate that "Loss of sounds from the end of a word is known **apocope**, as in the pronunciation of *child* as *chile*" [10, 11].

Apocope is taken from the Greek word *apokoptein*, to cut off, made up of *apo-*, from or away, *koptein* means to cut. Spelling abbreviations like **huntin** or **singin** aren't apocopic, because the missing last letter indicates that the final sound of the word has changed, not that it has been lost.

The talented poet H. Olimjon also used this phonostylistic phenomenon, which occurs in the speech of some characters in fiction or is used for certain stylistic purposes, in order to correct the rhyme:

Бир зўр оташ, бир зўр аланга,
Икки қалбга туташгани **рос**,
Бир севгиким жон берар танга,
Ҳам Зайнабу Омонларга **хос**.
("Zaynab and Omon" H. Olimjon)

At the end of the first line of the poem, the word **рост** in the literary language is deliberately given in the form of **рос**, which the people encounter in their oral speech and by this means it is fully rhymed to the word **хос** which is at the end of the line. Through this style, the poet achieved musical accuracy and fluency in the literary measurement.

For the same purpose it can be seen that in some cases the poet dropped not only one sound, but a whole syllable:

Электрик дарёларига
Ёш боладек **чўмилтмоқчи...**

The poet by using **чўмилтмоқчи**, the abbreviated form of the verb **чўмилтирмақчи** at the end of the verse,

reduced one syllable of the poem and at the same time added a syllable to the first line (Literary-orthoepic: it is correct to say электр дарёлар, not электрик дарёлар). Through this, the writer was able to masterfully bring the tone of poetic verses closer to the living language of the people.

It is clear that in his works, H. Olimjon tried to make effective use of the pronunciation of the colloquial language of the people. He used them appropriately as a stylistic device in ensuring completeness of the rhymes. This phenomenon is, first of all, the pursuit of austerity in colloquial speech, secondly, it is also associated with the omission of double consonants at the end of a word which is a non-Uzbek phenomenon.

Сўрма менадан ким дилоро

Дўстми ё жонона деб (E. Vohidov)

In this example instead of the verb “сўрамоқ” poet uses its “сўрма” form (it has also “сўйлама” form) in order to express musicality and literacy. Because poetic speech is melodically expressed the emotional expression of the inner experiences of human spirit world. Such phonostylistic devices serve to express the idea that is being pushed forward by poet, create poetic image and show authentic scenery. Compare: the verb “сўрама” is dominant and its other forms such as “сўрма” and “сўйлама” show poetic marvel and they are characteristics of literary style.

Some English linguists state that apocope is such a phenomenon that omits the last phonetic segment, including reduced (unstressed) vowels. In Old English, many words, for instance *sweet*, *root* were pronounced with a final [e] like sweete and roote, whereas in Modern English, we cannot see the last segments. In the archaic spelling of words like *olde* we can still see the signs of final reduced vowels. [14]

A number of words, such as **фабрика**, **газета**, **машина**, which came from the Russian language in the thirties, are expressed in the literary text of that period in such forms as **фабрик**, **газет**, **мошин**. Such word variants are now out of use. But the

abbreviated form of some human names found in works of art has a different stylistic character. The use of names such as Зулайхо, Мухайё, Сурайё, Адолат, Нилуфар in the forms *Зулай*, *Мухай*, *Сурай*, *Адол*, *Нилу* expresses the different relationships of the speakers, i.e. the meanings such as caress, love, closeness:

Туриб-туриб: “Мастур холам, холажоним! Жасур, Жасурочка! Сизларни қа-андоқ соғиндим” уларни қайтадан қучоқлаб, қйтадан ўпишига тушади. (E. Azam)

At this point it is necessary to note the stylistic features associated with the formation of its various phonetic variants through the reduction or increase of the so-called sound or syllables. Such variants are divided in two groups:

- 1) Literary speech reduction;
- 2) Conversational speech reduction.

The first group of reduction arises because of the demands and needs of literary speech: **албат**, **бормам**, **гал**, **сенинг-чун**, **қай** and etc. are distinguished by their literary style.

Conversational speech reduction is widely used in works of folk, such as **Қилиб – қип**, **бўлиб – бўп**, **лекин – лек**, **қайси – қай**, **нима – на (не)**:

Нағма қип булбуллар сайраб юрибди,
Тўтикушлар бола очиб турибди
(Pulkan)

It is obvious from the poem that the additional meanings associated with the pronunciation of different words, which have changed their phonetic structure, appear in close connection with the meaning understood from the core of the word. Such connotative meaning becomes more pronounced from a phonostylistic point of view when they enter into a paradigmatic or syntagmatic relationship.

Conclusions. Thus, the phonetic image of words that change: sound reduction, sound acquisition, substitution, shortening or gain of word syllables, serves as a phonostylistic means that creates poetic rhyme, speech

economy, individualization of characters' speech, personal expressiveness and musicality.

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