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STUDY OF THE LAW OF SINGORMANISM IN TURKIC LANGUAGES

Annotation. This article discusses the history of the study of the law of singarmonism (harmony) in Turkic languages and its place in the modern language system. Singarmonism is based on the combination of vowels with each other as one of the phonetic patterns characteristic of Turkic languages. According to this law, the vowels in a word are either thick or thin, obeying lip harmony and maintaining a single phonetic shade as a whole. The article analyzes in detail the phonetic, morphological and historical aspects of this phenomenon. In the course of the study, the manifestations of singarmonism from ancient Turkic written monuments to modern Turkic languages are considered on the basis of a comparative-historical method. In addition, on the basis of the works of Turkologists of different periods – V.V.Radlov, A.N.Samoilovich, E.D.Polivanov, N.K.Dmitriev, S.Amanzholov and others, the evolution of the theoretical study of singarmonism is shown.

The article compares the features of the laws of harmony in the languages belonging to the Altai language group, identifies their common and singular characteristics. Also, the influence of the modern process of globalization and linguistic changes on the law of singarmonism, the causes of its violation and the disappearing or preserved forms of the law are analyzed on the basis of language materials. The results of the study show that singarmonism is not just a historical and theoretical phenomenon, but an active linguistic factor that plays an important role in the development of modern Turkic languages.

Keywords: singarmonism, the law of harmony, Turkic languages, phonetics, historical and comparative method, morphology.

Introduction. In all languages, the nominative unit – the word – is distinguished by its unique phonetic and phonomorphological structure. These features are primarily reflected in the regularities of sound combinations. The structure of words in the Turkic languages also clearly demonstrates such specific patterns. The most important among them is syngarmonism, or the law of vowel harmony. Syngarmonism is a distinctive phonetic phenomenon that characterizes the harmony of sounds. The agglutinative structure typical of the Turkic languages provides the basis for the preservation of this regularity. Word formation and inflection processes in the language are mainly carried out through roots and the affixes attached to them. These affixes, following a certain phonetic order, influence the sound composition. The sequential attachment of affixes also alters the phonetic shape of words.

The purpose of the study is to reveal the nature of the sound system and phonetic phenomena in Turkic languages, to critically examine the previous scientific conclusions about the law of singarmonism, to identify the main features and differences of the phenomenon of consonance from other languages. To implement this goal, the following tasks were set:

- analysis of scientific works on the education of Turkic languages related to singarmonism and word accent,
- theoretical review of prosodic phenomena characteristic of Turkic languages,
- identify the articulatory characteristics of the phenomenon of consonance in words and describe them.

In the course of the study, views and conclusions related to singarmonism in modern Turkic science were systematized, and the place of this phenomenon in the framework of phonetic theories was clarified. Singarmonism as a vowel harmony has been in the focus of linguists since early times. However, research has largely prioritized its articulatory side, leaving the functional aspects neglected. As phonetic theories developed, the characteristics given to singarmonism also acquired a more specific and scientifically based character. However, due to the fact that opinions on this phenomenon are presented in a common pattern for all Turkic languages, there is no significant gap between the results of the study.

The study of the law of singarmonism in Turkic languages is currently a very relevant issue. The study of this phenomenon covers many aspects, because singarmonism is an important element of the phonetic system in Turkic languages and makes it possible to understand the structural features of the language. The relevance of studying the law of singarmonism is explained by several reasons:

Understanding the phonetic system of Turkic languages synharmonism is a unique feature of the sound system of Turkic languages. The laws of vowel harmony in Turkic languages are clear and stable. These laws allow us to determine the phonetic structure of the language and show its differences from other languages. In addition, the study of syngarmonism helps to comprehensively understand the structure of the language.

Studying the historical development of languages, the laws of syngarmonism play an important role in studying the historical development of Turkic languages. The emergence of the phenomenon of harmony in Turkic languages and the process of its change allow us to study the etymology of the language. It is possible to understand how languages changed over time and what relationship these changes have with the connections between languages.

Syngarmonism is not only specific to the Turkic languages but is also found to a certain degree in other languages. For example, the harmony phenomenon in the Finno-Ugric languages is similar to syngarmonism. The study of syngarmonism in the Turkic languages makes it possible to understand the universal nature of this phenomenon. Considering the history of the development of the Turkic languages and their connection with other languages, especially the issues of mutual influence between the Altaic and Slavic languages, is relevant.

Syngarmonism is also important in the study of the social and cultural aspects of language. This phenomenon can be considered as a connection between the structural unity of language and its conceptual system. In addition, the study of syngarmonism contributes to understanding the cultural and historical development of peoples.

In modern linguistics, the theoretical problems of syngarmonism have not yet been fully studied.

The analysis of syngarmonism in Turkic languages from morphological, phonetic, and psycholinguistic perspectives defines its scientific foundations and offers important directions for future research. In this regard, it is also relevant to consider issues of syngarmonism not only in terms of phonetics, but also in relation to generative, psycho-neurological, and additional meanings.

Through the study of the law of syngarmonism, it becomes possible to predict the development of language. By analyzing the law of syngarmonism, one can anticipate phonetic changes in language, the emergence of new sounds, or the disappearance of existing ones. This is especially useful in studying such important elements of language as word structure and the system of affixes. The study of the law of syngarmonism in Turkic languages provides an opportunity not only to explore phonetic aspects, but also to gain a deeper understanding of the historical, cultural, social, and structural features of the language. In addition, such research paves the way

for uncovering the history of the development of the Turkic languages, comparative linguistics, and interlanguage relations.

In all languages, a word is characterized by a specific phonetic and phonological-morphological structure. In Turkic languages, the primary manifestation of this systematic organization is vowel harmony (syngarmonism), i.e., the law governing the concordance of vowels. In these agglutinative languages, affixes attach to a root in accordance with a particular phonetic order, thereby preserving the harmonic integrity of the word's sound structure.

The aim of this study is to determine the nature of syngarmonism in Turkic languages, to provide a critical analysis of previous scholarly conclusions, and to identify its principal features and typological characteristics. In this regard, a review of studies on vowel harmony and word stress is undertaken, and both the articulatory and theoretical aspects of harmony are examined.

Syngarmonism constitutes the core of the phonetic system of Turkic languages and plays a significant role in understanding their historical development and structural features. A comprehensive investigation of this phenomenon enables a deeper insight into the internal regularities of the language.

Methodology and research methods. During the research, several interrelated scientific methods were systematically applied.

The descriptive method was used in analyzing the current state of the syngarmonism phenomenon in Turkic languages. Through this method, the patterns of harmony of vowels and consonants within the word structure were described, and the phonetic variants of affixes were systematized.

The historical-comparative method was applied with the aim of identifying the formation and evolutionary development of syngarmonism. Data from different periods of Turkic languages were compared, and common and distinctive features in the law of harmony were identified. This approach made it possible to demonstrate the genetic basis of the phenomenon and its historical changes.

The typological method was used to compare syngarmonism in Turkic languages with similar phonetic phenomena in other languages. As a result, the place of the law of harmony within the system of linguistic universals was determined.

In addition, the method of synharmonic analysis was used in the study, and the harmonic structure of words was considered from a componential perspective. Through the method of harmony modeling, patterns of phonetic correspondence in the relationship between root and affix were developed, and their structural mechanisms were specified.

The systematic application of these methods in specific sections determined the methodological foundation of the research and ensured the scientific validity of the obtained results.

Discussion and observation. N.I. Ilminsky's work "Materials for the Study of the Kirghiz Dialect", published in Kazan in 1860, is considered one of the first attempts to describe the sound system of Turkic languages, including the Kazakh language, from a scientific perspective. In this work, Ilminsky discusses the phonetic features of the Kazakh language (then referred to as the "Kirghiz language"), the articulation of sounds, and the laws of harmony. According to Ilminsky, there is a natural harmony between vowels and consonants in Kazakh, with vowel harmony and the law of syngarmonism being particularly evident. He pointed out the regularity of the combination of front and back vowels, emphasizing that this feature is common to all Turkic languages. In addition, Ilminsky paved the way for scientific transcription by presenting the sound structure of the Kazakh language based on the Russian alphabet. He classified Kazakh sounds into two groups, identifying eight types of vowels (a-ä, e, (ы) y, (i) i, o-ö, (y-ÿ) u-ü) and nineteen types of consonants (p, m, w; t, d, n; zh, z, sh, s; r, l, j; k', gh, k, g, η), grouping them according to their articulatory proximity. Ilminsky did not treat the front open vowel ä (ə) as an independent phoneme, but rather as a variant of the vowel a, thereby excluding it from the group of basic vowels.

In the system of consonant sounds, the affricates dj and ch as well as the spirant h are not found. Apparently, N.I. Ilminsky's work was based on the linguistic material of Western Kazakhs.

The work provides brief information on the articulation of certain sounds, their combinatory alternations (b–m, n–d–t, n–ŋ, k–g, etc.), peculiarities of usage, and stress.

After that, in M. Terentyev's "Grammar" [1], no significant innovations concerning Kazakh phonetics are observed. It contains only limited information on the pronunciation of some sounds and their combinatory alternations (ch–sh, sh–s, m–b, l–d, k–g), as well as on the reduction of the close vowel y in the second syllable of words.

The contribution of V.V.Radlov to the study of phonetic issues in Turkic languages is immense. V. Radlov was the first to create a comparative phonetics of the Turkic languages [2], in which he discussed a considerable number of issues concerning Kazakh phonetics. Various problems of Turkic phonetics are explained in accordance with the comparative-historical (comparativist) approach to linguistics of that time.

V. Radlov's work "Phonetics of the Northern Turkic Languages" has not lost its scientific significance to this day. It addresses a number of important issues of Kazakh phonetics, in particular: the composition of sounds, the peculiarities of sound usage in words, the stages of sound distribution, the various laws of sound change, the phenomenon of syngarmonism, and the category of stress — all discussed in comparison with materials from other Turkic languages. In addition, he paid special attention to certain phonetic phenomena specific to the Kazakh language. He noted that Kazakh vocalism consists of nine vowels (a, ä, e, o, ö, u, i, ü, ü), while the consonant system includes twenty consonants. He classified consonants into four acoustic-articulatory groups: voiceless (q, k, t, p, s, š), voiced (γ, g, d, b, z, ž), sonorants (n, m, ŋ, r, l, l), and intermediate or semi-vowels (w, j). However, two points proposed by V. Radlov cannot be accepted. The first is his classification of w and j as intermediate sounds rather than including them in the group of sonorants. The second is his treatment of the lateral sonorant l, pronounced in back or front variants depending on vowel harmony, as an independent phoneme (with the property of distinguishing word meaning). According to modern experimental phonetics, in Turkic languages, including Kazakh, the sounds w (y) and j (ï) belong to the group of sonorants or resonant sounds by their acoustic-articulatory nature.

In Turkic languages, consonant sounds are pronounced in different variants depending on the surrounding vowels. For example, in the words aɭ, eɭ, oɭ (al, el, ol) the sonorant ɭ (l) is pronounced as back (al), front (el), or labial (ol), depending on the vowel, yet functionally they all constitute a single phoneme. A phoneme may thus occur in several phonetic-combinatory variants within words. Therefore, V.Radlov misunderstood the phonemic nature of the ɭ (l) sonorant.

When discussing V.Radlov's Phonetics, three issues must be kept in mind: first – the problem of stress, second – the distribution of sounds, and third – the law of harmony in Turkic languages. V.Radlov noted that in polysyllabic words, in addition to the main stress falling at the end of the word, there are also secondary stresses, the phonetic nature of which he described as sonorant (musical) stress. He also paid considerable attention to the distributional rules of sounds, especially consonants, and provided valuable information about sound combinations. V.Radlov pointed out that there are two types of syngarmonism in Turkic languages (palatal – front, and labial – round), and concluded that labial harmony was gradually weakening.

P.M.Melioransky wrote a grammar of the Kazakh language consisting of two parts, the first of which was devoted to phonetics and morphology. In the phonetics section, he briefly addressed the articulation (formation) of sounds, their combinatory alternations, their usage at word boundaries, the law of harmony, and the issue of stress. He also provided limited information on the phenomena of vowel prosthesis, elision, and reduction [3].

P.M.Melioransky, addressing the composition of sounds, noted that Kazakh vocalism consists of nine vowels (a, ä, e, ы, i, o, ö, y, ŷ), while the consonant system includes twenty-one consonants (б, п, м, т, д, н, ж, з, ш, с, р, л, к, г, ч, 1, қ, ғ, Һ, й, ї-дж) / (b, p, m, t, d, n, zh, z, sh, s, r, l, k, g, ch, l, q, gh, ŋ, j, ĭ-dzh). He classified vowels into back-front and open-close categories and also defined their relation to the writing system. In the words "qu, tu, bi", the sounds "u" and "i" were regarded by him as long vowels based on their auditory perception. Supporting V.

Radlov's view, P.M. Melioransky also considered the back and front variants of the sonorant "l" as independent phonemes. He incorrectly identified the articulatory position of the mid-palatal "k, g" and the back-velar "q, gh" sounds, referring to them as uvular consonants [3, 28].

Among the works on the Kazakh language written before the October Revolution, we may mention V. Katarinsky's "Grammar of the Kirghiz Language" (Phonetics, Etymology, and Syntax. Orenburg, 1897), I.Laptev's "Materials on the Kazakh-Kirghiz Language" (Moscow, 1900), and N.Sozontov's "Notes on the Grammar of the Kirghiz Language" (Tashkent, 1912).

The phonetics sections of these works contain no significant innovations, mostly repeating earlier discussions. In his work "An Attempt at the Study of the Uryankhai Language" (Kazan, 1903), N. Katanov compared the sounds of the Kazakh language with those of other Turkic languages and pointed out some laws specific to Kazakh. In general, in the short works on the Kazakh language published before the October Revolution, phonetic issues were included as part of grammar and treated accordingly. The sound system of the Kazakh language was not systematically studied or thoroughly analyzed. Phonetic phenomena were examined only from the perspective of articulatory phonetics, and research methods were not properly defined.

The systematic and comprehensive study of the sound structure of the Kazakh language began in the Soviet period. During this time, a new science, Kazakh linguistics, emerged, with several branches such as phonetics, grammar, lexicology, dialectology, and stylistics. An independent institute for the study of the Kazakh language was established, and many professional specialists were trained. Considerable work was carried out in phonetics, which became a distinct branch of Kazakh linguistics, and the methods and techniques of studying phonetics and phonology were clarified.

The field of phonetics began to branch into phonology, experimental phonetics, comparative phonetics, and historical phonetics. The Republic is preparing to celebrate its glorious fiftieth anniversary. Over these fifty years, much has been done in the study of Kazakh phonetics, certain achievements have been reached, and urgent tasks still lie ahead – these are the issues we intend to discuss. In the early years, in connection with teaching the Kazakh language in schools and improving writing rules (alphabet, graphics, orthography), several small works and articles on Kazakh phonetics were published.

In the "Grammar" written by G.V.Arkhangel'sky, the classification of Kazakh sounds, their alternation, occasional dropping out (reduction) in words, as well as the laws of vowel harmony and stress are briefly discussed. This scholar classifies Kazakh sounds into three groups: vowels, semi-vowels, and consonants. Based on the degree of mouth opening, he further divides the vowels into four groups: open (a, ə) / (a, ä), half-open (e, o, ə) / (e, o, ö), close (ы, i) / (y, i), and half-close (ү, ү) / (u, ü). In his studies, he further developed the concise analyses of A.Baitursynov. Before A.Baitursynov, works on the Kazakh language lacked systematic study; the research of the Russian scholars mentioned above was of a low scientific level, the natural properties of the Kazakh language were often neglected, and their conclusions were based on one-sided judgments and superficial observations, mostly adjusted to the rules of fictitious, structurally distant languages. For example, in M.A.Terentiev's book "Grammar of the Turkish, Persian, and Kirghiz Languages", published in St.Petersburg in 1875, only a small amount of information is provided about the Kazakh language, its sound system, and grammatical structure, without revealing its distinctive qualities, significance, and other features [4].

Y. Altynsarin's work "Nachal'noe rukovodstvo k obucheniiu kirgiz-russkomu iazyku" ("An Elementary Guide to Learning the Kirghiz-Russian Language"), published in Orenburg in 1871, played an important role as the very first textbook designed to explain Russian grammar to Kazakhs. It seems that this work also served as a model for A.Baitursynov, the founder of Kazakh linguistics, in his enthusiastic engagement in the path of enlightenment and his comprehensive analysis of the Kazakh language in the fight against illiteracy. Serving as a professor in higher educational institutions in Tashkent, Orenburg, and Almaty provided him with opportunities for deep study of the Kazakh language and literature. While engaged in teaching and public work, he never ceased his research. According to the findings, Professor A.Reformatsky was among

the first scholars to introduce vowel harmony as one of the fundamental principles of language. He emphasized that vowel harmony is not only a phonetic phenomenon but also an important criterion in the classification of languages. This perspective made a significant contribution to the further development of vowel harmony theory. According to Reformatsky: "Vowel harmony in the Turkic languages is not merely a phonetic phenomenon, nor does it belong to any type of assimilation. On the contrary, it is a structural-typological feature that, apart from the phonetic aspect of language structure, also influences the morphological level" [5, 198].

From this view arises the necessity of considering vowel harmony as a morphonological phenomenon. Morphonology acts as a link between the phonological and morphological levels; although not an independent level in itself, it is described as a special field common to both phonology and morphology. Another definition states: "Morphonology is the branch of linguistics that examines the relationship between phonology and morphology, namely, the use of phonological means in word inflection and word formation" [6, 232].

N.Dmitriev, who regarded vowel harmony as a type of sound assimilation, noted: "A complete sound structure possessing semantic integrity must be produced with correct articulation, and it should consist of sounds that are as close to each other as possible" [7, 38]. There is a unified view that explains the emergence of vowel harmony as the expression of a word's semantic integrity through its sound structure. This idea was first proposed by A.Schleicher and later supported by V.Radlov, L.Adam, I.A.Baudouin de Courtenay, and other scholars.

According to G.Schuchardt: "Phonetic laws do not represent phenomena characteristic of a particular period of time. They become apparent only after a certain period has passed. These laws operate across the entire linguistic community and apply to the totality of speech material" [8, 36]. On the basis of this statement, vowel harmony, as a common phonetic law of the Turkic languages, is widespread across the territories inhabited by all Turkic peoples. He emphasized the close connection between vowel harmony and morphonology, highlighting three main points: first, the laws of vowel harmony determine the phonological shape of morphemes; second, in harmonic languages, the phonemic composition of affixes changes according to the phonological characteristics of the root; and third, vowel harmony affects the phonological structure of the entire word (or word form) [8, 119].

The phonetic and morphonological nature of vowel harmony is generally understood as the assimilation of vowels within a word, forming part of the broader law of assimilation of sounds. In this regard, the works of V.Bogoroditsky deserve particular attention. He examined harmony both synchronically and diachronically, describing vowels in Turkic languages within this framework. The scholar identified the common features characteristic of each vowel and investigated vowel harmony at the phonological level. Bogoroditsky explained harmony through the relationship between root and affix, suggesting that the root vowel directs the vowel in the affix toward a certain type (long-short, rounded-unrounded, palatal-non-palatal). However, this interpretation raises doubts, since alternations within root vowels themselves are frequent, and vowel harmony extends beyond the root to include subsequent syllables. Harmony has long been considered a complex phenomenon, and debates around it continue to this day. One of the key issues in the study of Turkic vowel harmony is the question: "Do consonants also participate in harmony?" N.Dmitriev addressed this by stating: "Harmony is divided into vowel harmony and consonant harmony... Consonant harmony occurs when the consonant of an affix assimilates to the consonant at the end of the root" [7]. This raises another question: does vowel harmony influence the quality of consonants? Does labial or palatal harmony affect the articulation of neighboring consonants? In this respect, F.Kyazimov, in his study of Azerbaijani, concluded that "harmony affects not only vowels but also consonants" [9]. Supporting this view, Professor Alimkhan Dzhanisbek, who investigated Kazakh experimentally, argued that consonants are colored depending on adjacent vowels. According to him, in Kazakh, vowels occur only in combination with certain shades of consonants, and consonant articulation changes in relation to neighboring vowels. Furthermore, research based on Khakas data demonstrates that consonants undergo palatalization in words containing front vowels, while such changes do not occur in

words with back vowels. According to him, the type of vowel directly influences the articulatory features of consonants.

Vowel harmony: prosodic nature and phonological function. Traditionally, vowel harmony in Turkic languages has been regarded as the assimilation of vowels and classified among phonetic assimilation phenomena. Within this framework, V.Bogoroditsky studied vowel harmony from synchronic and diachronic perspectives, describing the structural properties of vowel agreement. However, his limitation of harmony solely to vowels has given rise to different viewpoints. Vowel harmony is not merely a segmental feature but a prosodic unit, shaping the melodic quality of a word as a complex phenomenon. Professor A.Reformatsky described vowel harmony as a structural linguistic phenomenon of broader significance, extending beyond phonetics, and emphasized the need to recognize it as an independent system, not confined to vowels alone. He regarded harmony not as a simple phonetic phenomenon or sound alternation but as a typological law deeply connected with semantic structure.

Zh.Abuov also supports this opinion, considering singarmonism as not only a phonetic phenomenon of the Kazakh language, but also as the main phonological system implemented at the syllabic and articulatory levels. At the same time, it is often argued that consonants are also related to singarmonism. In this direction, the conclusions of N.Dmitriev and A.Reformatsky prove that consonants also obey the law of consonance [10].

In addition, researchers also pay special attention to the ratio of singarmonism and word stress. In Turkic languages, singarmonism is the main accent tool, and the accent is an additional function. The more systematic the singarmonism, the weaker the weight of the accent; and in the case of a violation of harmony, the accent has the function of defining grammatical particles. In this sense, singarmonism and accent cannot be considered equal, because both are linguistic phenomena at different levels, with their own functions. Professor Baudouin de Courtenay describes singarmonism as a pattern in which syllables are formed by combining words. Based on this statement, it becomes clear that singarmonism in monosyllabic words also acts from the sound level. He argues that in the study of singarmonism, it is necessary to take into account the functional approach and the articulation base of the Kazakh language. In his opinion, the consideration of singarmonism from the point of view of phonology opens the way to a deeper understanding of the laws of sound in the Kazakh speech system [11].

Syngarmonic (Syngarmonic) phonemes: At the basis of syngarmonism, vowels, consonants, and sonorants within words correspond with each other and form a certain system. This phenomenon makes the phonetic structure of the word integral in the Kazakh language.

Syngarmonic phonemes are divided into the following groups: vocalic syngarmophonemes (syngarmonic vocalism): the sounds of this group form syllables within the word. For example, the frontness or backness of vowels creates syllables in the structure of the word. Consonantal syngarmophonemes (syngarmonic consonantism): these sounds do not form syllables in the word, but they also follow the laws of syngarmonism, that is, consonants influence the general harmony of the word. Sonorant syngarmophonemes (syngarmonic sonantism): the sounds belonging to this group in some cases form syllables within the word, and in some cases do not. For example, the sounds represented by the letter <u (y)>—some of them form syllables, while others do not.

Singarmony features: Singarmonic properties: this property basically regulates the sound structure of a word and ensures that all sounds are combined among themselves. In the Kazakh language, through singarmony, words are combined, forming a single holistic semantic structure. Oppression and lip singarmonism: although the study found that oppression singarmonism prevails over lip singarmonism, research is underway with scientific attention to both phenomena. In the study of this problem, it is important to consider in more depth the singarmonic theory and its elements.

The role of position and theoretical problems: opinions on positional types of Singarmonism are not yet fully understood. This issue has been studied in recent years, and the concept of “position” is being introduced into scientific circulation, but it is still not fully formed as a

scientific principle. In the theory of the Leningrad School of phonology, the concept of position is not considered as a basic concept. Representatives of the school of singarmonology (for example, A.Zhunisbekov, Zh.Abuov) studied these issues in depth and made their contribution to the development of the theory of singarmony [11].

The sound system of the Kazakh language: the basis of the singarmonic theory in the Kazakh language is the one - dimensionality of the sound system of the word. That is, in the Kazakh language, the main criterion of phonology is only singarmonism. This phenomenon determines the special character of the Kazakh language.

Singarmorphological theory: the sound system of the Kazakh language consists of three groups based on singarmonic phonemes: vowel, consonant, Sonant singarmorphonemes. These groups are intertwined with each other and determine the singarmonic laws of the Kazakh language.

Semantic function of singarmony: singarmony also affects the semantic structure of a word. Through the harmony of the sounds it contains, the words are pronounced correctly and clearly and become clear to the listener. Singarmony not only harmonizes sounds, but also correlates them semantically. According to the theory of singarmorphology, the sound system of the Kazakh language is based on singarmony, and the word accent has only an additional function. The main function of singarmony is to control the sound structure of a word, and word emphasis plays only a phonetic role. In addition, in the Kazakh language, the thick and thinness properties of vowels are considered as a singarmorphoneme, and consonants do not have this property.

In singarmonic (syngemic) theory, especially according to A.Zhunisbekov, there are singarmonic types of consonants. However, these singarmonic sounds are found only in weak positions, and singarmonic sounds in weak positions are not specifically studied. In this context, the positional concept is not considered as one of the basic concepts of singarmonic theory.

In contemporary Turkic linguistics, theoretical phonetics has moved away from the concept of "vowel harmony" (garmoniya glasnykh), arriving instead at solutions corresponding to the principles put forward by A.Baitursynuly – an important development. Unfortunately, the theoretical phonetics of Turkic languages, and especially practical phonetics (Kazakh language textbooks and teaching materials), have still not been able to fully discard the notion of "vowel harmony." Despite the fact that the law of harmony in Turkic languages, including Kazakh, has been studied to a considerable extent, we believe that the conceptual framework regarding syngarmonism proposed by the Kazakh intellectuals of the early twentieth century must be duly recognized and resolved. V.V.Radlov regarded syngarmonism as the most important phonetic feature of the Turkic languages. He described the harmony of speech sounds as a natural articulatory law, considering the integral harmony of sounds within a word to be closely connected with the morphological system of the Turkic languages.

Q.Zhubanov described the national specificities of syngarmonism in the Kazakh language, regarding the harmony between roots and affixes as an internal law of the language and as a link between morphological and phonetic regularities. A.Zhunisbek studied syngarmonism extensively as a natural phenomenon of linguistic harmony, emphasizing not only backness/frontness harmony but also labial harmony. The scientific analysis and study of the law of syngarmonism (harmony) in the Turkic languages have been deeply explored by scholars in the course of research on phonetics, morphology, and the historical development of these languages. Foreign researchers and Turkologists have analyzed this phenomenon from different perspectives, highlighting the structural features, evolution, and cross-linguistic connections of syngarmonism. Mark Stachowski's research on syngarmonism in the Turkic languages and its influence on the Slavic languages compares its phonological features with those of Slavic, showing that external factors also played a significant role in its formation [12]. Stachowski interpreted syngarmonism as an articulatory law, characterizing vowel harmony in Turkic as a factor that influenced the phonological system of Slavic languages. He examined syngarmonism from a phonological standpoint, linking the consistent harmony of vowels to specific articulatory conditions. In his view, the emergence and development of syngarmonism may have resulted from

mutual contact with other languages. Adam McCollum, in his research, discusses the gradient (soft) nature of syngarmonism in the Turkic languages. According to him, syngarmonism is not a rigid rule but manifests at varying degrees across languages; for example, the harmony of back vowels is observed to a certain extent in Kazakh and Uyghur. McCollum further demonstrated that syngarmonism affects the phonetic dynamics of a language, positively influencing both word recognition and speech fluency. He proposed two levels of syngarmonism: strong and weak, linking this process to the acoustic properties of language and showing that the degree of harmony can vary across different languages [13]. Eyüp Bajanlı and his colleagues examined syngarmonism in Turkish from a morphological perspective, showing that it is not only a phonological phenomenon but also closely related to morphological processes. They argued that syngarmonism, through its influence on morphology, also reshapes the grammatical structure of a language [14]. The impact of syngarmonism on morphological structure is realized through the compatibility between roots and affixes. Bajanlı and his collaborators explained the internal mechanisms of syngarmonism and analyzed its connections with grammatical and morphological processes. Esse Kılıç studied the role of syngarmonism in word recognition, analyzing its psycholinguistic aspects and demonstrating that vowel harmony facilitates lexical access during speech. From a psycholinguistic perspective, Kılıç proved that syngarmonism influences both speaking and listening processes [15]. Syngarmonism simplifies word recognition because the harmony of vowels increases the efficiency of lexical processing.

Results. Syngarmonism is one of the main phonetic phenomena in Turkic languages, described as vowel harmony or sound harmony. According to this phonetic law, the vowels within a word harmonize with one another — that is, they correspond in terms of backness or frontness and roundness or unroundness. Syngarmonism is a crucial factor for understanding the internal phonetic coherence and historical development patterns of the Turkic languages. In Turkic linguistics, the phenomenon of syngarmonism has been the subject of extensive scholarly research. Among the prominent scholars who have studied it are: A. Baitursynuly, who, while analyzing the phonetic laws of the Kazakh language, was the first to describe the law of harmony in a systematic way. Q.Zhubanov, who explored the phonological foundations of syngarmonism in depth and focused on its historical formation in the language. N.A.Baskakov, A.N.Kononov, and E.V.Sevortyan, who conducted comparative studies of the common and distinctive features of syngarmonism across Turkic languages. S.Amanzholov, I.Kenesbayev, and T.Kordabayev, who identified the specific characteristics of syngarmonism in the Kazakh language. The findings of these studies show that syngarmonism is a shared feature demonstrating the genetic kinship of the Turkic languages, originating from Old Turkic. The weakening of this phenomenon has been influenced by loanwords (from Arabic, Persian, and Russian), social factors, and the standardization of the written language. Although syngarmonism is still preserved to varying degrees in most modern Turkic languages, it has developed differently in each of them.

With the help of computer linguistics and corpus linguistics, it has become possible to analyze the phenomenon of syngarmonism quantitatively. This opens a new direction for future research. Current trends and new developments include:

Cognitive-psycholinguistic experiments: The article “The distinctive role of vowel harmony in visual word recognition: The case of Turkish” shows that among speakers, words with harmony and those with disrupted harmony produce differences in visual recognition (reading/word recognition), harmonized words are recognized faster.

The TUREad database: Even without knowledge of the Kazakh language, eye-tracking data in Turkish reading studies are used to explore the role of harmony in word structure. Literature and corpus-based studies: The article “Comparative phonetics of Uzbek and other Turkic languages” analyzes, in a comparative way, the weakening of harmony in Uzbek and the phonetic differences among Turkic languages. “Vowel Harmony in Turkish vs. Uzbek: A Comparative Analysis” examines the harmony rules in Turkish and Uzbek, their differences in terms of backness, rounding, and height. “Definitions, patterns and history of the study of vowel harmony in the Kazakh language” investigates the developmental stages, usage patterns,

phonetic features, and changes occurring between morphemes and at the root-suffix boundary in the Kazakh language.

Studies on the variation of syngarmonism in dialects and language contact: In the Trabzon Turkish dialect (northeastern Turkey), vowel harmony has been found to be weaker compared to standard Turkish. Some suffixes do not change according to the harmony rule, and in some words, disharmony is observed. A study on the emergence of harmony systems in Armenian dialects explores the influence of Turkic languages and the interaction of internal linguistic changes. According to theoretical and historical-phonological studies, the article "Sound harmony and its evolution in foreign Turkic studies" discusses how harmony laws have been treated in external Turkological and foreign research, their place in Old Turkic languages, and new perspectives on types of consonant harmony. "Syllable Theory and Diachronic Phonology: Vocalism and Consonantism in Turkic Languages" examines how harmony and other sound laws have changed from the standpoint of syllable theory and diachronic phonology, with reconstructions made based on historical linguistic data. "Syngarmonism as the basis of Turkic syngarmonic orthoepy, orthography, word formation and inflection" studies the relationship of harmony laws to orthographic norms and morphology (word formation, suffixation, intonation).

In conclusion, whereas harmony was previously examined mainly from a morpho-phonological perspective (rules of harmony between roots and suffixes), recent research increasingly focuses on cognitive and reading/recognition processes through experimental methods. Dialectological studies and changes under conditions of language contact are also receiving greater attention. The degree of preservation and the patterns of syngarmonism across Turkic languages are now being extensively investigated through comparative methods, including corpus, acoustic, and morphological analyses. The influence of harmony laws on orthographic norms, spelling conventions, and language reforms is being re-evaluated. Syngarmonism is a fundamental law that plays a significant role in the historical and phonetic development of the Turkic languages. Its study contributes to identifying linguistic kinship, forming the basis for orthographic reforms, and gaining a deeper understanding of the internal structure of the language. In the future, research on syngarmonism using digital tools is expected to yield new scientific insights. In addition, B.K.Kopbosynov and S.R.Boranbayev scientifically substantiate the special significance of syngarmonism in shaping the sound system of the Kazakh language. They view syngarmonism not merely as a phonetic phenomenon but as a natural law underlying the entire linguistic system [16, 20]. Syngarmonism is a multifaceted phenomenon that influences the phonetic, morphological, and psycholinguistic systems of the language. Research has shown that it increases speech fluency, facilitates word recognition, and affects grammatical structure. This phenomenon plays an important role as a natural principle that ensures the internal harmony of the language.

The scientific study of syngarmonism in Turkic languages began in the nineteenth century and was initially described as a phonetic phenomenon. In subsequent works, it was considered a morphophonological regularity based on the correspondence between root and affix. Twentieth-century scholars defined the place of syngarmonism within the typological and structural system of the language. Experimental studies demonstrated the influence of vowels on consonants and revealed its complex nature. In contemporary scholarship, syngarmonism is evaluated as a multi-level linguistic regularity from prosodic, cognitive, and structural perspectives.

In current research, syngarmonism is regarded not only as a segmental but also as a prosodic phenomenon. It shapes the overall phonological profile of the word and regulates the phonemic composition of morphemes. Some scholars identify it as a type of assimilation, whereas others evaluate it as an independent structural regularity.

In foreign studies (within generative, autosegmental, and psycholinguistic frameworks), the dynamic and gradient character of syngarmonism, as well as its connection with morphology and the process of word recognition, is examined. These works demonstrate that investigating vowel harmony in relation to the cognitive and structural organization of language constitutes a promising direction of research.

In general, the study of syngarmonism in Turkic languages has undergone several stages:

- the articulatory-descriptive stage;
- the comparative-historical stage;
- the stage of phonological and morphophonological analysis;
- contemporary research within structural, typological, and psycholinguistic frameworks.

Nevertheless, debates continue regarding the phonological status of syngarmonism, the degree of consonant participation in harmony, and its prosodic nature. In future research, syngarmonism should be considered not merely as a phonetic law, but as a complex system constituting the structural-typological, morphophonological, and cognitive foundation of language. Only interdisciplinary research (phonology + morphology + psycholinguistics + experimental phonetics) can fully elucidate its nature.

Conclusion. The overall analysis demonstrates that the issue of synharmonism in Turkic languages has undergone an evolutionary development, from the descriptive-articulatory studies of the nineteenth century to comparative-historical, phonological, morphophonological, and contemporary cognitive approaches. The scientific tradition initiated in the works of N.I.Ilminsky was continued in the studies of V.V.Radlov, P.M.Melioransky, and Q.Zhubanov, and was further deepened by the theoretical conclusions of scholars such as A.Reformatsky and A.Zhunisebek.

In our view, it is insufficient to consider synharmonism solely as “vowel harmony.” It constitutes a complex system that ensures the overall phonological organization of the word, regulates the structure of morphemes, and operates at the prosodic level. Therefore, synharmonism should be examined not only within the framework of phonetics, but also within morphophonology, typology, and cognitive linguistics.

In the future, research should develop along the following directions:

- 1) expansion of experimental-phonetic studies – to specify the interaction between vowels and consonants through acoustic data;
- 2) corpus-based and digital analysis – to determine the degree of preservation or weakening of syngarmonism using quantitative methods;
- 3) psycholinguistic approaches – to investigate the effect of harmony on word recognition, perception, and speech rate;
- 4) dialectological and language contact studies – to identify the influence of borrowed elements on the harmony system;
- 5) development of prosodic and positional theory – to clarify the phonological status of syngarmonism.

In conclusion, syngarmonism is not a passive historical law, but an active system that determines the structural foundation of modern Turkic languages. Only a multi-level, interdisciplinary approach can fully reveal the nature of this phenomenon.

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ТҮРКІ ТІЛДЕРІНДЕГІ СИНГОРМАНИЗМ ЗАҢЫНЫҢ ЗЕРТТЕЛУІ

Аңдатпа. Бұл мақалада түркі тілдеріндегі сингармонизм (үндестік) заңдылығының зерттелу тарихы мен қазіргі тілдік жүйедегі орны қарастырылады. Сингармонизм – түркі тілдеріне тән фонетикалық заңдылықтардың бірі ретінде дауысты дыбыстардың бір-бірімен үйлесімділігіне негізделген. Бұл заң бойынша сөз құрамындағы дауыстылар жуан-жіңішке, не ерін үндестігіне бағынып, тұтастай бір фонетикалық реңкті сақтайды. Мақалада осы құбылыстың фонетикалық, морфологиялық және тарихи аспектілері жан-жақты талданады. Зерттеу барысында сингармонизмнің көне түркі жазба ескерткіштерінен бастап қазіргі түркі тілдеріндегі көріністері салыстырмалы-тарихи әдіс негізінде қарастырылады. Сонымен қатар, әр кезеңдегі түрколог ғалымдардың – В.В.Радлов, А.Н.Самойлович, Е.Д.Поливанов, Н.К.Дмитриев, С.Аманжолов және тағы басқалардың еңбектері негізінде сингармонизмнің теориялық тұрғыда зерттелу эволюциясы көрсетіледі.

Мақалада алтай тілдері тобына жататын тілдеріндегі үндестік заңдарының ерекшеліктері салыстырылып, олардың ортақ және дара сипаттары айқындалады. Сондай-ақ қазіргі жаһандану үдерісі мен тілдік өзгерістердің сингармонизм заңына әсері, оның бұзылу себептері мен заңдылықтың жойылып бара жатқан немесе сақталған формалары тілдік материалдар негізінде талданады. Зерттеу нәтижелері сингармонизмнің тек тарихи-теориялық құбылыс емес, қазіргі түркі тілдерінің дамуында маңызды рөл атқаратын белсенді тілдік фактор екенін көрсетеді.

Түйін сөздер: сингармонизм, үндестік заңы, түркі тілдері, фонетика, тарихи-салыстырмалы әдіс, морфология.

ИЗУЧЕНИЕ ЗАКОНА СИНГОРМНИЗМА В ТЮРКСКИХ ЯЗЫКАХ

Аннотация. В данной статье рассматривается история изучения сингармонизма (гармонии) в тюркских языках и его место в современной языковой системе. Сингармонизм как одна из фонетических закономерностей, присущих тюркским языкам, основан на согласовании гласных звуков между собой. Согласно этому закону, гласные в составе слова подчиняются гармонии по признаку твердости/мягкости или лабиализации и сохраняют единое фонетическое звучание. В статье всесторонне анализируются фонетические, морфологические и исторические аспекты данного явления. В процессе исследования сингармонизм рассматривается на основе сравнительно-исторического метода – от древнетюркских письменных памятников до современных тюркских языков. Кроме того, на основе трудов тюркологов разных периодов – В.В.Радлова, А.Н.Самойловича, Е.Д.Поливанова, Н.К.Дмитриева, С.Аманжолова и других – показывается эволюция теоретического изучения сингармонизма.

В статье сопоставляются особенности законов гармонии в языках, относящихся к алтайской языковой группе, выявляются их общие и индивидуальные черты. Также анализируется влияние современного процесса глобализации и языковых изменений на закон сингармонизма, причины его нарушения, а также формы, находящиеся на грани исчезновения или сохранившиеся, на основе языкового материала. Результаты исследования показывают, что сингармонизм является не только историко-теоретическим феноменом, но и активным языковым фактором, играющим важную роль в развитии современных тюркских языков.

Ключевые слова: сингармонизм, закон гармонии, тюркские языки, фонетика, историко-сравнительный метод, морфология.

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