

**THE ABSTRACT MEANING LEXEMES IN THE
POEM “MALIKA AYYAR”**



Linguistics

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Abstract

In this article the abstract words in epic poems, in particular the epic hero (personality), character-peculiarities, condition, dreams and outlook, as well as the nominative-descriptive of the lexical units associated with the world and its creator, and the philosophical task and the lexical-semantic grouping.

The concepts that are perceived only through human mentality are abstract lexical units, most of which are Turkic layer (2, 3, 4, 8, 9) and Persian-tajik (1, 5, 12, 13, 14) and Arabic (9, 11, 16). The use of such words in the etymological and lexical-semantic aspect of folk epics has been studied in some way (6). The poem we learned has also been used very actively in the expression of abstract lexeme. We classify these lexemes into the following groups according to their meaning:

1. The lexical units related to spirituality of epic hero (person) (*ko'ngil, dil, ixtiyor* and other lexeme). The Persian-Tajik lexema *dil* (soul) was defined as a synonym for *ko'ngil* (*yurak, qalb, ko'ngil*) in the linguistics (O'TIL, 1, 613). In the epic we learned, this term was used in conjunction with the lexeme of *jon*, which was defined as the "favorite, most loved person" (O'TIL, 2, 105) or "child": *Bahorda ochilgan bog'ning guliman, // Yunus ham Misqolning jonu diliman* (53); *Gulqiz Avazxondan bu so'zni eshitib, aytdi: — Chambil elidan bo'lsangiz, Yunus, Misqolning joni-dili bo'lsangiz, Go'ro'g'lining o'g'li bo'lsangiz, mening tug'ishgangina ammanning o'g'li bo'lasiz ekan* (53); *Bahorda ochilgan gulim, // Sensan mening jonu dilim* (68) and etc.

The lexeme *dilbar* is derived from Persian mean "lovely, pleasant" (O'TIL, 1, 614). In Dastan's lexics, this term was used in three different ways:

a) in the meaning "fascinating, pleasant, glamorous": *Men bilaman Torkistonda yoring bor, // Tillaqizning o'zi dilbar, gajakdor* (79);

b) in the meaning "sweetheart, lovely": *Bahorda ochilgan bog'ning gulsan, Sen ham bir dilbarning joni-dilisan* (O'TIL, 1, 614);

c) in the meaning "beauty, elegance": *So'zimizga Malikani ko'ndirsak, // Qo'lga kelsa, Malikaday dilbarni* (85); *Ko'nglingni buzmagin, endi, Avazjon, // Bu ishlar bilgaysan dilbarning nozi* (90) and etc.

Identified the following meanings of the Arabic lexeme *ixtiyor*, which we learned in the dastan lexics:

a) *ixtiyor qilmoq* – "to want" mean: *Gulzamon o'yladi: «Bunga bir so'z aytib ko'rayin, agar ixtiyor qilsa, buvishim ham bilmay qolsin, muning bilan bir ag'nashib olayin, o'ynab-kulib bir shekilli bo'layin». Avazga qarab, so'z qotib dedi* (48); *Malikani izlab kelgandir beklar, // Bormoqni ixtiyor qildi qalandar* (78);

b) in the meaning "wish, volition": *Unda merganlar qo'rqib, qo'rqsa ham boshqa ketmakning ilojini topolmay: — Endigi ixtiyor sizda, yo'l boshlang, siz bilan birga boramiz, — dedi* (57); *Harna bo'lsa o'zingdadir ixtiyor, // Samarqandning chorbog'i derlar* (72);

c) in the meaning “freedom of usage, deprivation of the right to manage”: *Qolmayin sabru qarorim, // Qo‘ldan ketdi ixtiyorim (159)*;

d) in the meaning “some conclusion freedom, depending on wish and volition”: *Ketmoqni qilayik ixtiyor, // Uch Qalandar ikkov bo‘ldi, parvardigor (96)*; *Injilmayin qila qo‘ygin ixtiyor, // Ko‘ngiliga og‘ir solsa bu beklar (189)* and etc.

2. The abstract lexeme related to characters of epic hero (person) (bahodirlik, mardlik, mard maydon, donolik). In our language the phraseology of "courage, brave" (O‘TIL, 1, 194) has been expressed through the following meanings in the text of the epic, which is we learned:

a) in the meaning “nothing irreversible, brave, courageous”: *Ilgariga o‘tdi ikki merganlar, // Avazning bahodirlik nomi bor (20)*; *Chambil elda bahodirlik qilasan, // Go‘ro‘g‘lidan otu anjom olasan (32)*; *Avaz o‘g‘lon Chambildan bahodirlik nomini qilib, bu Turkiston shahriga bormoqqa bel bog‘lab, bahodirman degan Avaz, bugungi kunda qalandarlarning qo‘lida olma bo‘lib, bedov otlari to‘rg‘ay bo‘lib julbirab qola berdi... (69)*;

b) in the meaning “powerful, brawny, strong”: *Bahodirlik da‘vo qilib yuribsan, // Bek otangning tulporini minibsan (78)*; *Bahodirlik ta‘ma qilib yuraman, // Nazar topib bu yerlarga kelaman (176)*; *Bahodirlik da‘vo qilib, // Har qaysingiz sherday bo‘lib (181)* and etc.

The “knowledgeable, wise” wisdom of the wisdom, which is expressed in our language as "knowledgeable, knowledgeable, wise", and the *dono* lexeme of the Persian language derived with the affix -*lik*, it has been demonstrated in the text of the essay we learned in terms of "intelligent, wise": *Xon Go‘ro‘g‘li Chambil elning to‘rasi, // Ko‘rinadi botirlarning donasi (33)* and etc.

Identified the meanings “human, man, brave” of the lexeme *mard*, which is borrowed from Persian language (O‘TIL, 3, 542). This term is used “strong, powerful, brave” in the poem “Malika ayyar”: *Bu so‘zni Soqi aytdi, ko‘ring Go‘ro‘g‘li marddi, g‘ayrati g‘ayratga yetdi, achchig‘i chillali qishday murtiga chappa qaytdi (6)*; *Ko‘ring Go‘ro‘g‘li marddi, mindi bedov otdi, qistab yo‘l tortdi (7)*; It was also noted that this lexeme was identified in the mean "in the sense of a person, positive, courageous, brave": *Shu savashda yurib edi Avazxon, // Ot yolini ushlab bu mard yiqildi (31)* and other. Sometimes, the *mard maydon* (arena) is used as mean “hero fight or hero of kurash”: *Ikki dunyoda hamrohim, // Mardi maydonim, yo Ali (27)*; *Ikki dunyoda rahbarim, // Mardi maydonim, yo Ali (172)*; *Tog‘larni otib yuborgan, // Mardi maydonim, yo Ali (173)* and etc.

3. Lexical units representing the character of the epic hero (person). (*go‘zal, jamol, husn*). The lexeme *jamol*, which is derived from Arabic and its mean "beauty, beauty" (O‘TIL, 5, 69) was revealed in the linguistic term. In the text of the epic we learned, it was also observed that the lexeme was used in the following meanings.

a) in the meaning “beauty, pleasantness, beautiful”: *Jamollari oyu kundan ziyoda, // Husnin ko‘rsa shohlar yurar piyoda, // Jon olguvchi jonon ko‘rdim, buvishim. // Men bilmayman qay shahardan kelibdi, // Jamollari, volloh, sizdan g‘olibdi (49)*;

b) in the meaning “beautiful face”: *Bu parining jamoliga Go‘ro‘g‘libek qaradi: irqi olmaday pishgan, qora zulfı och beliga tushgan, ko‘rganning aqli shoshgan, jamoliga oyu kunlar talashgan ajab bir parizod (8)*; *Hozirlikda jamolingizni ko‘rib, // So‘zlamakka quvvati yo‘qturibdi (188)*; In the texts from dastan, we can see the beautiful faces of the epic heroes and their facial expressions. In some cases, Malika finds cunning, and we find the description of Prince Mahmud (189).

The *husn* of Arabic language is expressed in our language "beauty; good character" is defined in linguistics. The text of the poem we have been studying has shown that this occupation was used in the following meanings:

a) "pleasant; beautiful" (O'TIL, 5, 565) or face form of the hero in the epos: *Husnin ko'rsang, shohlardan qizda, // Jamollari oyu kundan ziyoda (24); Malikaning husnin ko'rgan // Necha qushlar mast bo'p qolib (103).*

b) identified the meaning "good looking; beauty" (O'TIL, 5, 565): *Bir tilsimot o'qib, Avaz bilan merganlarni, ham otlarni aslidagi husniga keltirdi. Shoqalandar aytdi: — Ey, Avazjon, endi yo'l yaqin qoldi, hangamalashib borayik, — deb seni avvaldagi husningga keltirdik. Endi birga-birga yo'l yurayik (69).*

The linguistic meaning of the *go'zal* Turkic is varied (O'TIL, 1, 530). The text of the poem we learned has shown that this lexeme is used only in negative and portable meanings: the epic hero is in a negative sense, which fills his heart with grief: *Necha shahar erdi hukmi farmonim, // Shu g'urbatga soldi bir go'zal zolim(156); Malika deb o'lgan necha go'zallar, // Sen ham bo'bsan Malikaga xaridor (75) kabi. Ba'zi xollarda bu leksema ko'chma ma'noda ham qo'llangan: Ne go'zallar otni solib, // Har zamon uloqni olib (205).*

4. The lexical units associated with the world and its creator (*dunyo, fano, falak, qiyomat, taqdir, tangri, haq, xudoy, parvardigor, xoliq*). Although the Arabic language world has the meaning of "world, the universe", it has been found in linguistic terms that its lexical-semantic meanings are varied (O'TIL, 1, 662-664). In the epic we learned, this lexema was used in the meaning of "whole universe": *Bir tilsimot duo o'qib dunyoning hammasini olov bo'lib yonib olaman (77)*. In some cases, the fanatic invasion used by this lexema is in our language "old; temporarily, and securely" (O'TIL, 4, 356). The lexeme *foniy dunyo* is used as mean "fast passing; immediately abolished; temporary" in the poem "Malika ayyar": *Qiyg'ir degan qush o'tirar qiyada, // Ne ko'rib, kechirib foniy dunyoda (85).*

The Arabic *falak* lexeme, which expresses the meaning of "the sky, the dome of the sky" (O'TIL, 4, 321) in our language, has been found in the following epics:

a) in the meaning "dome, space dome seen as dome, sky dome; sky, blue": *Bu so'zni Malika Go'ro'g'liga aytib, bir ag'anab turib, kaptar libosini kiyib falakka parvoz qilib, uchib jo'nay berdi. Ko'shk-ayvonlari ham falakka ravoq-qo'rg'onlari bilan ko'chib jo'nay berdi (9); Sen bulardan xabardor bo'l, Shozargar, // Falakda uchadi, jodugar devlar (162); Qalandar bu suyaklarni oralab dar hayron bo'lib yurib edi, falakdan bir dev uchib quyulib kelayotir, yetmish ming ko'qashqa devdan jilovdori bor, tizzalarida bir binoyi - yaxshi besoqol bachchasi ham bor (72);*

b) in the figurative meaning, that is "fate, destiny": *Hazon bo'lib bog'da gullar so'ladi, // Shum falak boshiga savdo soladi (20); Falak urib qoldi bizdi, // Ko'rolmaymiz ulu qizdi (45); v) Xafa falak: "taqdir va qismatdan zorlanish, afsuslanish" ma'nosida: Ilohim rahm aylasin qonli yoshimga, // Xafa falak og'u qo'shdi oshima (68); Xafa falak soldi zulm, // Obod bo'lgay o'sgan elim (9); Falak titrar Avazning nolishiga, // Ko'zlar g'ubor bo'lar oqqan yoshiga (31).*

Our language is "misery, affliction; disaster", that is, the depravation of the lexeme *shum*, with *falak*, which is the word "disaster, or disaster" is used in the sense of the Arabic lexeme of the heavenly throe: *Shum falak boshiga savdo solibdi, // Otning izi qizil qonga to'libdi, // Yo yarador yoki Avaz o'libdi (34); Xazon bo'lib bog'da gullar so'ladi, // Shum falak boshiga savdo soladi (20).*

The *qiyomat* lexeme of the Arabic language is the day of the resurrection of people according to religious beliefs; stand upright; (O‘TIL, 5, 274), which is the result of the rebellion. In the epic poem "Malika ayyar" this lexeme is used in the meaning of "the Last Day, the Greatest Hour": *O‘zi o‘lsa ham so‘zi qoldi jahonga, // Qiyomatga davr buni yod etar (206); Bandadan umiddir, Xudodan rahmat, // Balki ro‘zi mahshar bo‘ldi qiyomat (90)*; In this lexeme, the poem is portrayed in a poetic manner - "scandalous, violent, hacking; scandal": *Shoqalandar qilar g‘ayratdi, // Bu devlarga qiyomatdi(r) (145); Ko‘p devlarning boshin olgan, // Devlarga qiyomat qilgan (146); Qiyomatcha bo‘lar mardning savashi, // Bu maydondan qochgan nomardning ishi (32)*;

The Arabic lexeme *taqdir* (fate) is "calculating, determining the size, recognition; hypothesis; value" (O‘TIL, 4, 35). It was observed that the lexeme was used in the texts we learned in the following meanings:

1) in the meaning "predetermined, predisposed to the forehead, fatality, fate": *Qalandarlar unga hamroh bo‘ladi, // Harna bo‘lsa taqdiridan ko‘radi (69); Taqdiri ilohi shul ekan. Men sizlarni norozi qilolmadim, tegmayman desam, sizlar xafa bo‘ladigan bo‘ldinglar (195)*;

2) *taqdir bo‘lib*: in the meaning "it is destined to be on the forehead": *Kir, nima taqdir bo‘lsa ko‘rayik, — deb Avazjonni sherning ichiga kirgizib, murvatlarni ham mahkamlab, berkitib, sozlab, sherni tezlab, muxtasar qilib qo‘ydi (95)*;

3) in the meaning "to be honored": *«Xudo taqdir qilsa bir kun, // Biz qilamiz buning to‘yin» (117)*;

4) in the meaning "to be content with their own fate, their wishes, the will of God": *Xudoning taqdiriga tan berdim, — deb shul oqshomi bilan so‘zlashib, o‘ynashib, kulishib, so‘rashib, boshdan o‘tganlarni gaplashibgina yotdi. Erta-mertan tong otdi, qirqin qizlar yig‘ilib yetdi (117)*;

5) in the meaning "fully accustomed; endure": *Taqdirim tortibdi Hurum eliga, // Duchor bo‘ldim Zargarbekning qo‘liga (122); Taqdiri davronlar o‘tdi, // Menday oyim Chambil ketdi (170)*.

The lexeme *tangri* is identified its using in the mean "God" (O‘TIL, 3, 662). This term used in the text of the poem as a above-stated mean: *Semurg‘ qushlar salom berar qoshiga, // Banda ko‘nar tangri qilgan ishiga (66); Ko‘zlar g‘ubor bo‘lib oqqan yoshiga, // Yaxshi odam ko‘nar tangri ishiga (178)*;

The lexeme *Haq* of the Arabic language is mean "true; justice; (O‘TIL, 5, 518) of the word "figurative deity". The text of the epic we learned has also been found that the meaning of this lexeme is "God, Lord" (meaning one of the gods): *Haq taolo bordi omon, // Ketdi bizdan qayg‘u, tuman (180); Shunday bo‘ldi menga Haqdan farmonlar, // Yuragimda bordir g‘amu armonlar (191)*; The god of our language, God, is a God-like with the words of the ruler, the conquest of God is the supreme divine power, which has created and directs the whole universe, the world according to the religious concept, in particular the Islamic religion: *Mening o‘zim Xudoyimdan, // Keng karamli podshoyimdan (112); Otni surib har tarafga, // Yetkarsin Xudoy talabga (173)*; We can see the phrase *xudoy urdimi* as a mean "nothing, is it right?": *Sen o‘zingni Avazjonga mengzama, // Chambilning Avazin Xudoy urdimi Toy ustinda chivinday bo‘p jalpayib, // Go‘ro‘g‘lining otini Xudoy urdimi (24)*; The lexeme *xudoy* is used as a mean "sorry" in the text of the poem: *Belimga boylagan zarrin po‘tamdi(r), // Xudoyim kechirgay qilgan xatomdi (89)*; The phrase *xudo berdi* used as a mean "become a rich": *Shu beklar bitta-bitta oldi, bizlar endi ikkovimiz bu sizlarni otga siqqanichamingashtirsak hambo‘ladi, bizga bu qizlarni Xudo berdi, — deb shahzodaga sho‘xlik qilib aytdi (182)*. The lexeme *parvardigor* borrowed from Persian is used as a mean "creator; God" (O‘TIL, 3, 219), its meanings are identified in the linguistics. This lexeme used as a mean "creator of universe" in the poem: *Yo parimi, yo devmikan, jodugar, // Bu joyga boshqardi Haq-parvardigor (48); Ketmoqni qilayik ixtiyor, // Uch Qalandar ikkov bo‘ldi, parvardigor (96)*; The Arabic lexeme *xoliq*, which is mean "creator of

world” is used in the poem: *Xoliqsan, karimsan, qahringdan qutqar, // Gunohkor bandaman, maqsudga yetkar* (72).

5. Lexical units representing the dreams of the epic hero (person) (*havas, xayol, gumon, shukur*). Arabic language lexeme *havas* "is to lose consciousness; passion enthusiasm a great desire to be enveloped in one thing, a strong desire" (O‘TIL, 5, 467). In the episode, which examined, it was observed that the invasion was meant to be "fighting, desires": *Urushmoqqa ko‘p havasda, // Ot qo‘ydi devning ustiga* (173).

The lexeme *xayol* depending on Arabic layer, which is mean “to think dream, a strange wish; arrogance” (O‘TIL, 4, 379). This term is used as following mean in dastan lexica:

a) *xayol bo‘lmasin* word-combination: in mean “think, process of think”: *Nodon ko‘ngling har xayolga bo‘lmasin, // Bizlarni, Avazxon, dushman bilmagin* (19); *Nodon ko‘ngling har xayolga bo‘lmasin, // Qirq tog‘amning barin nobud qilmagin* (41);

b) *xayoli qochib* word-combination: in the mean “to forget”: *Qarasa, Yusuf tal‘atli, Iskandar savlatli, Rustam jasadli, ajab suratli yigit qozonning boshida, xayoli qochib, hech qayoqqa qaramay, yonboshlab yotibdi* (48); *Qo‘rqib otining jilovini tortib, nash‘asi uchib, xayoli qochib turdi* (36); *Beklarning merganlar uchun juda xayollari qochgan edi* (131);

c) *xayolga bormoq*: – it is used as a mean “worry about certain things, worry about it”: *Bir xayolga borib bo‘ldi gunohkor, // Gunohidan o‘ting davlatli shunqor* (202); g) *xayolingga necha gaplar kelmoq, - “shubhalanmoq, yomon fikrga bormoq” yoki ularning mutloq aksi ma‘nosida: Nega ham bir shungg‘ut bo‘lding, juvonmarg, // Xayolingga necha gaplar kelarmi* (111); *Xazon bo‘lib bog‘da gullar so‘lmasin, // Xayolingga boshqa gaplar kelmasin* (38);

d) in the mean “not to think or to think over a certain period of time” or “removal from deep depression, encouragement”: *Nodon ko‘ngling har xayolga bo‘lmasin, // Sen kanizlar, menga ozor bermagin* (112); *Ko‘p yashagin, ko‘p yilgacha o‘lmasin, // Xayolingni har tarafga bo‘lmasin* (163).

The lexeme *gumon* borrowed from Persian language is mean the “thought, hypothesis; doubt” (O‘TIL, 1, 524). This term use as a following mean “do not believe in the truthfulness of something; doubt” in dastan lexics: *Armon bilan o‘lar bo‘ldim bu zamon, // Qutilmag‘im bo‘ldi menga gumon* (90); *Tengu tushim qaytib ko‘rmagin gumon, // Meni bunda olib ketar Zargarxon* (122); As well as, this lexeme used as a following mean “to doubt”: *Men, sen hayallab ketganda, seni ular yeb yotgan ekan, deb gumon qilib turgan edim* (40); *Senga duchor bo‘lgan odam o‘ladi, // Xaloyiqlar sendan gumon qiladi* (92); *Siru holing xabar bergin, qalandar, // Sendan gumon qilar barcha odamlar* (92); Besides it, the lexeme *gumon* used as a mean “to doubt, to guess”: *Go‘ro‘g‘li o‘g‘liman, otim Avazxon, // Changalimdan qutulmog‘ing ko‘p gumon* (25); *Ketmadi boshimdan bir zarra tuman, // Qaytib elni ko‘rmak bizlarga gumon* (44); In the dastan lexics the some linguistic conditions related to term *gumon* is expressed as a follow: a) anxious imaginations about the subject, the signs, and the suspicion that they are guessing to them: *Xafadir Chambilning shohi, // Nimadir buning gunohi* (51); b) by means of the verbs that convey the existence of a work-act: *Sog‘-salomat yana elga borarman, // Har zamon yodga olib duo qilarman* (195); *Kelmas bo‘lsang men borarman, // Baringni boshdan olarman* (165).

The borrowed lexemes from Arabic *shukr, shukur* are used in following mean in the dastan “to be satisfied”: *Buni uzoqdan ko‘rib, Xudoga shukur qildi* (128); *Bu bekvachchani ham quruq yubormayman, — deb kattalik qilgan edi, Xudoy meni o‘tirikchi qilmadi, deb shukurlar qilib, shahzoda Mahmud bilan Gulqizoyimga qulluq bo‘lsin, deb o‘tirishdi* (190).

Thus, in the text of the poem, the abstract semantic units, which are perceived through the human mind, are also actively used.

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