

Lexikalische Dialektik, die in den Geschichten von Erkin A'zam verwendet wird

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Zusammenfassung: In diesem Artikel ist es unser Hauptziel, die Bedeutung der rein lexikalischen und lexikalisch-semantischen Dialektik zu beschreiben, die in den Geschichten von Erkin A'zam verwendet wird, um die ästhetische Wirkung des Kunstwerks zu steigern und den Leser in die Umgebung einzuführen in denen die Veranstaltungen stattfinden und um das lokale Kolorit, die regionale Zugehörigkeit widerzuspiegeln, außerdem sprechen wir über die Bedeutung des Inhalts des literarischen Sprachwörterbuchs bei der Anreicherung neuer Wörter, neuer terminologischer Bedeutungen.

Darüber hinaus wird die Liste der reinen lexikalischen Dialektik und der lexikalisch-semantischen Dialektik, die in den Geschichten des Autors verwendet werden, die nicht im erklärenden Wörterbuch enthalten sind, in alphabetischer Reihenfolge aufgeführt und die Bedeutungen, die sie ausdrücken, anhand von Beispielen aus dem literarischen Text erläutert.

Schlüsselwörter: Literatursprache, Fiktionssprache, Dialektwörter, Umgangssprache, Lokalkolorit, reine lexikalische Dialektik, lexikalisch-semantische Dialektik.

LEXICAL DIALECTICS USED IN THE STORIES BY ERKIN A'ZAM

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Abstract: In the article, our main goal is to describe the importance of pure lexical and lexical-semantic dialectics used in the stories of Erkin A'zam in increasing the aesthetic impact of the work of art, in introducing the reader to the environment in which the events take place and to reflect the local color, regional affiliation, besides this, we are talking about the importance of the content of the literary language dictionary in the enrichment of new words, new terminological meanings.

Further to this, the list of pure lexical dialectics and lexical-semantic dialectics used in the author's stories, which are not included in the explanatory dictionary, is also listed in alphabetical order, and the meanings they express are explained using examples from the literary text.

Keywords: literary language, language of fiction, dialectal words, vernacular words, local color, pure lexical dialectics, lexical-semantic dialectics.

When we look at the literary legacy of the writer Erkin A'zam, we notice that the language of the works is unique, simple, fluent and popular. In addition to the use of vernacular words in his works, the author also includes words that are included in the "Explanatory Dictionary of the Uzbek language" (hereinafter referred to as the explanatory dictionary in the text), but rarely used in the literary language and words that are not found in the dictionary, but are in use only among people living in a certain area - dialectics, skillfully using their expressive and pictorial possibilities. Dialectics are linguistic units that are specific to a particular dialect [6, p. 35], and they are used more in dialogues between the protagonists of a work of art than in the speech of the author (narrator). Dialectal words clearly reflect local color, regional affiliation. "Writers use eloquent words out of the need to portray their characters as convincingly and vividly as they do in real life, without separating them from the region and environment in which they live" [14, p. 39].

Another important aspect of the use of dialectics in works of art is that "the process of development of a literary language is in many respects also connected with the assimilation of dialectics into its vocabulary. This process usually takes place through the gradual assimilation of dialectics used in the language of fiction into the literary language. The role of famous writers is especially important in this regard" [7, p. 196].

In this paper, we have decided to divide lexical dialectics into two types, pure lexical dialectics and lexical-semantic dialectics, based on the literature studied.

Pure lexical dialectics are words that have a meaning in literary language [15, p. 81]. In the following, we will try to explain the pure lexical dialectics used in Erkin A'zam's works, which are not included in the explanatory dictionary, in alphabetical order, using examples from the author's stories:

ATROF-JAVONIB – surroundings. *Birato'la bog'bonlikka o'tib ketmaganing tag'in bir sababi – bu atrof-javonibda, ayniqsa, chala qurilgan mana shu go'rg'onda uni hamma "domla" deb atardi.* ("Yozuvchi").

Another reason why he didn't go to gardening at all was that everyone around him, especially in this half-built castle, called him a "teacher". ("Writer").

AYTIMCHI – a representative specially sent to deliver condolence, the wedding message *"To'yga aytimchilar kepti, kalla!", dedim uni battar ajablantirib.* ("Ostona").

"You know, even messengers came to the wedding" I told and surprised him. ("Ostona").

BEHROQ – better, more appropriate. *Bundan ko'ra, etingni ermakka bir-bir tilgani, yarangga bitta-bitta tuz tashlagani behroq!* ("Kimlarga eshik ochasan?").

It should be better if he added the salt to the wound. ("To whom will you open the door?").

BILIKSIZ – indefinite, not known. *Yomon-da, otang bu ahvolda yo'lingga ilhaq yotsa-yu, sen bandasiga biliksiz bir go'rlarda uloqib yursang.* ("Ostona").

It's bad that your father is stuck in your path in this situation, but you are throwing yourself into indefinite, unknown caves. ("Ostona").

BUYTIB – thus, in such a state. *Bu qiz nimaga buytib yuribdi?* (“Bog‘bololik Ko‘kaldosh”).

What is this girl up to? (“Bog‘bololik Ko‘kaldosh”).

BO‘YINSA – peer, friend. *Shomat bo‘yinsalariga qo‘shilmay, berida – xuddi o‘tov ostonasida, mehmondan ko‘z uzmay turardi.* (“Shahardan odam keldi”).

Shomat did not join his subordinates, but stood on the threshold, as if on the threshold of the grass, without taking his eyes off the guest. (“Someone came from town”).

DAMLI – in a state of being healthy and well. *Keling. Bolalar yuribdimi? Momangiz damlimi?* (“Piyoda”).

Come on. How are children doing? Is your grandmom in well being? (“Pedestrian”).

DAPQIR – several times. *Yerto‘lalarida zanglab yotgan ekan, o‘shani topib obdon tozalabdi, moylabdi, chumchuq otish bahonasida bir-ikki dapqir ishlatib ham ko‘ribdi.* (“Aralashqo‘rg‘on”).

He found it rusty in the basement, cleaned it up, lubricated it, and even used a spatula or two as an excuse to shoot a sparrow. (“Aralashqo‘rg‘on”).

GUMGURS – silently, without noise. *Keyin, churq etmay, gumgurs o‘tirib birpas televizor tomosha qiladi-da, ishi ko‘pligini aytib, jo‘nab qoladi.* (“Turmush”).

Then, without a word, he sat down to watch TV for a while, said he had a lot of work to do, and left. (“Life”).

HOVLI-TUZ – house with free garden. *Fursatdan foydalanib men hovli-tuzga ko‘z yugurtirdim. Do‘ppidekkina, tor.* (“Taziya”).

I took the opportunity to look around the yard. It's too tight. (“Condolences”).

IJIKILAMOQ – breaking into pieces, explaining in detail, or asking questions. *Keling, buyog‘ini ijikilab o‘tirmaylik. O‘sha kuni Amir polvonning kenjasi – Budir polvonning nomi to‘rt dahaga doston bo‘ldi.* (“Vatanparvar”).

Let's not explain in details. On that day, the name of the wrestler's younger brother, Budir, became a legend for four generations. (“Patriot”).

JARJOQFE‘L – someone who talks a lot about the impossible. *E-ha, Jabborboy, bo‘lmadimi? A, o‘tiring munday, to‘rtta guring qilaylik, – dedi sezib qolgan jarjoqfe‘l geografiya muallimi.* (“Bahor”).

Ehh, Jabborboy, isn't it? “Oh, sit down, let's do some gossips,” said **chatter-box** geography teacher. (“Spring”).

JONHALPIDA – on his best. *Ko‘kalboy yo‘q demabdi – ertasiyoq jonhalpida Bog‘bologa enib borib, bir to‘da mashvaratchi xotin-xalajni ergashtirib qaytibdi...* (“Bog‘bololik Ko‘kaldosh”).

Kokalboy didn't say no - the next day he went on his best to Bogbolo in the morning and came back with a group of consultants. (“Bog‘bololik Ko‘kaldosh”).

JUFTGARCHI – dealer. *Yetishtirgan meva-chevangizni bozorga olib chiqishga iymansangiz, o‘zi so‘rab kelib, arzon-garov bo‘lsa-da, ko‘tarasiga ortib ketadigan biror chaqqon juftgarchi har doim topiladi.* (“Yozuvchi”).

If you don't believe in bringing your produce to market, you can always find a dealer who will come and ask for it, even if it's cheap. (“Writer”).

KAMPISAND – not so noticeable. *“Katta” adabiyot vakillari orasida kiroyi salmog‘i yo‘q, bizga o‘xshaganlar-ku odam hisobiga qo‘shmaydigan kampsand qalamkash edi.* (“Yozuvchi”).

The "big" literature had no share in the rent, and like us, it was a camping pen that didn't add up. (“Writer”).

KARI-FARI – name, fame. *Toshkentda emas ekanmi? Kari-fari olamga sig‘mas edi-ku uning, nima bo‘pti?* (“Fayzining amakisi”).

Wasn't he in Tashkent? His fame was enormous, what happened? (“Fayzining amakisi”).

KARTMON – wallet. *Yoshsan-da, jiyan, yoshsan. Hamma gap manovi kartmonda! Bu bilan dunyoni ag‘dar-to‘ntar qilsa bo‘ladi!* (“Kimlarga eshik ochasan?”).

You are young, nephew, you are young. It's all in the cartoon! It can turn the world upside down! (“To whom will you open the door?”).

MARSINIB – stretched and boasted. *Mana, ko‘rdik qadringizning necha pulligini! “Jiyanim qizingizni do‘xtirlikka joylab qo‘yadi!” Marsinib yurganini qarang ahmoq bo‘lib!* (“Jiyan”).

Here's how much you value! "My niece will put your daughter in the doctor's office!" Look at him walking around like a fool! (“Jiyan”).

NIMXEZ – half-standing position. *Shunda basavlat Doniyorov joyidan nimxez bo‘lib, devor osha bosiq to‘ng‘illab qo‘yadi: – Bas endi, o‘v Mayram!* (“Bog‘bololik Ko‘kaldosh”).

Then the noble Doniyorov stood up and muttered against the wall: - Stop it, uv Mayram! (“Bog‘bololik Ko‘kaldosh”).

NUQOT – mind. *Enag‘ardi ovozi zo‘r lekin! Nuqoti joyida bo‘lganida zo‘r artist chiqardi bundan.* (“Vatanparvar”).

It sounds great, but! When he was in the right place, he was a great artist. (“Patriot”).

OLABAHOR – the last days of winter, the breath of spring. *Ko‘p yil bo‘ldi-da, esda yo‘q. Lekin olabahor kunlari edi. Aniq. Yer namxush, egri-bugri paxsa devorlar etagi namxush.* (“Manzuma otin”).

It's been years, but I don't remember. But it was a rainy day. Exactly. The ground is damp, the base of the crooked cotton walls damp. (“Manzuma otin”).

ORKASH – who thinks he is very rich and strong. *Uni ko‘rib orkash tog‘aning nomusi kelibdi.* (“Bizning tog‘a”).

By seeing him, an uncle who thinks he is very rich and strong was ashamed. (“Bizning tog‘a”).

QILOBI – stubborn, disobedient, ignorant. *Yo‘liga xoda solay desam, bu qilobining fe‘lini bilasan, keyin uyda qolib suyagimni oqartiradi.* (“Piyoda”).

If I put a stick in the road, you know what he's doing, and then he'll stay home and whiten my bones. (“Pedestrian”).

SOBIQA – connection, attitude. *Gap o‘zimizniki-yu, qaynona-kelinning ham sobiqasi kelishmayroq qolgan.* (“Taziya”).

It is between us, but their attitude toward each other is bad now. (“Condolences”).

SURDOVLASHMOQ – gather, come into one place. ...*Bog‘bologa enib borib, bir to‘da mashvaratchi xotin-xalajni ergashtirib qaytibdi, ularni surdovlashtirib mergannikiga kuzatib qo‘ygach, o‘zi gangib o‘sha dara og‘zidagi yong‘oqzorga burilibdi.* (“Bog‘bololik Ko‘kaldosh”).

Going down to the orchard, a group of counselors followed the aunt, followed them to the sniper in a daze, and, confused, turned to the... (“Bog‘bololik Ko‘kaldosh”).

SUYUNCHILAMOQ – take suyunchi (money for delivering happy news). *U xonaga kirib stoliga yaqinlashar-yaqinlashmas, kuni bo‘yi churq etib og‘iz ochmaydigan, his-hayajondan yiroq, to‘nkamijoz hamkasb-hamxonasi kutilmaganda til chiqarib suyunchiladi...* (“Olam yam-yashil”).

As soon as he enters the room and approaches the table, he does not open his mouth all day, he is far from emotional, and his colleague is suddenly happy. (“Olam yam-yashil”).

TARIQMOQ – mentally depressed. *U avvaliga tariqibroq turdi: “Ebi, sizga bir balo bo‘lama, begonaning o‘ligiga men nega sadr tepar ekanman...”.* (“Bog‘bololik Ko‘kaldosh”).

First, he was standing mentally depressed: “Ebi, don’t worry about me, why am I staring at a stranger’s death...”. (“Bog‘bololik Ko‘kaldosh”).

TAYTUV – idiot. *Ramazon – go‘l, taytuv Ramazon laqqa ishonadi, hech baloni o‘ylamasdan rozi bo‘ladi.* (“Anoyining jaydari olmasi”).

Ramazon is fool. Idiot Ramazon believes in everything, agrees without thinking. (“Anoyining jaydari olmasi”).

TONGLAY – in early morning. *Rais buva har erta tonglay idorasiga kelib, bir qo‘lida dastro‘mol, peshona-yu bag‘baqalarini arta-arti, ikki betdan qog‘oz qoralamasa, ko‘ngli joyiga tushmas ekan.* (“Yozuvchi”).

Rais in early every morning comes to his department... (“Writer”).

VANG – make noisier. *So‘ng radioni vang qilib qo‘yib, changitgancha xona supirarkan...* (“Anoyining jaydari olmasi”).

Afterwards, making the radio noisier and dusted the room. (“Anoyining jaydari olmasi”).

YOTADI – is considered, known. *Tabarruk zotlarning nomlarini toq aytib bo‘lmaydi. Shakkoklikka yotadi bu.* (“Navoiyni o‘qigan bolalar”).

The names of saint can not be told separately, it is considered as blasphemy. (“Navoiyni o‘qigan bolalar”).

YOSHOVSIRAB – crying. *Uning ortidan kirayotib, navbatdagilar orasida sallasining pechini jag‘iga bosgan ko‘yi ko‘zlari yoshovsirab o‘tirgan mo‘ysafidga nigohim tushdi.* (“Tish og‘rig‘i”).

As I followed him, I caught sight of an old man with tears in his eyes as he pressed the stove of his turban to his chin. (“Tish og‘rig‘i”).

ZOVITA – anger. *Ko‘kal fig‘on aralash zovita qildi: “Nimaga begona deysan, enag‘ar, qaynatang bo‘ladi; qaynatang!”.* (“Bog‘bololik Ko‘kaldosh”).

Ko 'kal talked with anger... ("Bog'bololik Ko'kaldosh").

O'SHAKCHI – gossip. *Shu ukang xotinday maydagap, xotinday o'shakchiya!* ("Bizning tog'a").

Your brother is so gossip as women. ("Bizning tog'a").

G'ALOG'UL – noisiness. *Sarhovuz tarafda g'alog'ul eshilib, to'p o'yin birdan sovidi, hammamiz o'sha yoqqa qarab chopdik.* ("Manzuma otin").

There was a noiseness in the pool, and the ball suddenly stopped, and we all ran there. ("Manzuma otin").

SHAHARMIJOZ – a person with the city behavior. *Bizdi gurning yoqmadi Imomovga. Bu yerda o'zi siqilib yuribdi bola. Shaharga o'rgangan-da, shaharmijozroq sal.* ("Bahor").

He is a kind of person with the city behavior... ("Spring").

SHO'LTILLAB – without anything, with free hands. *Mening hamma ishim – mirquruq bir sohani tanlaganim-u "igna bilan quduq qaziyverib" tagi zaminni ilmatshik qilib yuborganimga qaramay, hamon birim ikkiga do'nmay sho'tillab yurganim...* ("Bizning tog'a").

All I had to do was pick a field and dig a hole in the ground with a needle, but I was still crawling. I am still living without anything on my hands. ("Bizning tog'a").

SHO'X-SHALAYIM – humorous. *Gurning shu joyida sho'x-shalayim ukamiz luqma tashlaydi: "Rostdan shunday dedimi, tog'a?" ...* ("Bizning tog'a").

Now it is turn to our humorous cousin: "Did he really say that, uncle" ... ("Bizning tog'a").

CHAVKI – fight. *Har chavkidan to'rt-besh zot mol ayirmasa hisob emasdi. Eh-he, qayoqlardan talabgor bo'lib, bel bog'lab ne-ne nomdor polvonlar kelmadi!* ("Sen uchun eng zo'r odam").

From each fight, it was compulsory to take several prizes... ("Sen uchun eng zo'r odam").

While the meaning of most of the dialectics mentioned above is known from the context, the meaning of some of them is explained by the author himself. We have tried to distinguish one common meaning by comparing the meanings of some dialectal words in several places.

Lexical-semantic dialectisms. Dialectisms that have their own form in literary language, but differ in meaning [8, p. 54]. That is, although some words have the same pronunciation and spelling, they have different meanings in literary language and different meanings in dialect.

An explanatory dictionary was used effectively to compare the meanings of the lexical-semantic dialectics used in the writer's stories with the meanings of their contemporaries in the literary language. In order to ensure brevity and to clearly distinguish the meaning of dialectal words, it is necessary to use examples, not the meanings of words in the glossary, but only the meanings of lexical-semantic dialectics expressed in the literary text. We will show these samples below:

AYNIGAN [9, p. 56-57] – blended. *Silva degan iti ham bor. "Bo'ridan aynigan, o'zim qo'lga o'rgatganman", deydi, qaydam.* ("Yettinchi tulki").

He also has a dog named Silva. He says that the dog is “blended with a wolf, he himself brought it up”. (“Yettinchi tulki”).

BEBOSH [9, p. 202] – without a boss, employer. *Ikki kundan keyin otpuska so‘rab o‘g‘li orqali ariza yubordi. **Bebosh** qolganimni ko‘rib, muharrir meni intiq bo‘lib yurganim – madaniyat bo‘limiga o‘tkazdi. (“Taziya”).*

As he knew that ia now without a boss, he sent me to another department, department of culture. (“Condolences”).

ERRAYIM [13, p. 51] – fearless, valiant. *Arslon akamiz o‘zi ham bir arslondek devqomat odam edi. Ko‘kragi baland, **errayim**, chapani. (“Stupka”).*

My brother Arslan was a giant like a lion. Chest high, fearless, nonchalant. (“Stupka”).

JAMOAT [10, p. 68-69] – relatives. *Tog‘ ichkarisidagi O‘riklida, ona **jamoat** bobosidan qolgan mulkni obod qilib, o‘rmonda ishlay boshladi. (“Bog‘bolalik ko‘kaldosh”).*

In the grove of the mountains, the mother began to work in the forest, renovating the property left by her relative grandfather. (“Bog‘bolalik ko‘kaldosh”).

KO‘HNA [10, 6. 479] – old. *Salkam yuz yil umr ko‘rgan **ko‘hna** odamning choponi etagida voyaga yetgan zumrasha ana shu yuz yillik hayot tajribasini sabiylik zehniga bamisoli ohanrabo mahkam joylab olgan... (“Bizning tog‘a”).*

An old man who lived almost hundred years... (“Bizning tog‘a”).

MAVRID [10, p. 518] – wedding. *U yoqda enasi og‘ir yotibdi, “Ulimning **mavridginasini** ko‘rmas ketadigan bo‘ldim-da”, deb chirqillagani-chirqillagan. (“Anoyining jaydari olmasi”).*

His mother says: “How pity that I will die without seeing my son’s wedding”. (“Anoyining jaydari olmasi”).

MAYDON [10, p. 527-528] – time, possibility. *O‘shasiz tomoqlaridan ovqat o‘tmaydi. Bir **maydon** ko‘rmasalar... Eskidan jo‘ra-da. (“Ostona”).*

They can not even eat a meal without him if they do not see him for a while. (“Ostona”).

QO‘SH [13, p. 418] – set fire, start. *Sattor! Ho‘ Sattor! Moshinangni **qo‘sh**, ukam! (“Hulo‘l”).*

Hey Sattor, Start your car. (“Hulo‘l”).

TIR [12, p. 107] – the wrestler's opponent he defeated in the fight. *Lekin halol olishardi: yerni tavof qilib, davraning to‘rt tomoniga ta‘zim bilan, yiqitgan odami – **tirini** joyidan turg‘azib, “xafa bo‘lma”, deganday yelkasiga qoqib... (“Sen uchun eng zo‘r odam”).*

He fought with honor, he helped even for those whom he defeated in the fight. (“Sen uchun eng zo‘r odam”).

TOVOQ [12, p. 130] – a prize to be announced for wrestlers. *Bakovul qur aylanib jar solgan deng: “Ho‘kiz **tovoqni** ko‘targan Amir polvon davraga chiqadi, talabgor bormi-i? (“Sen uchun eng zo‘r odam”).*

Bakovul said: “A prize winner Amir polvon will be on the ring...” (“Sen uchun eng zo‘r odam”).

TUS [4, 6. 204] – the same, similar. *Eshitgandirsiz, jiyan, bo‘langiz tus qirning boshiga qasr qurdi!* (“Bizning tog‘a”).

You may have heard, nephew, that your cousin built a tower on the top of a hill. (“Bizning tog‘a”).

As we mentioned at the beginning of our article, the dialects used in the language of works of art are gradually absorbed into the literary language, and the vocabulary of the literary language is enriched with new words and new terminological meanings. The above examples are proof of our point.

From our observations, it is clear that Erkin A‘zam has made an invaluable contribution to the enrichment of the Uzbek literary language with vernacular words through his works.

Although most of the dialectal words used in the author's works have not yet been translated into literary language and widely used, they can be used to satisfy a particular artistic need, to increase the aesthetic impact of the work, to make the reader aware of the events of the work to the environment in which it takes place and, most importantly, to the enrichment of literary language at the expense of dialectal words.

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