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## LINGUISTIC FEATURES OF SOME HISTORICAL SOURCES

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### Abstracts

The issues discussed in this article involve the development stages of Uzbek lexicography, its study, philological dictionaries of the past, and their signature in Uzbek linguistics. The works survived until nowadays in manuscripts; engraved manuscripts have an invaluable role in developing dictionaries. Manuscripts comprised 25977 volumes, 39107 engraved and published textbooks, more than 5000 historical documents in Arabic, Farsi, Turkish related to IX – early XX centuries are being kept in the Eastern Manuscript Fund [1, 64].

**Keywords:** history of the language, composition, written monuments. Source, old Uzbek language, author, separate facts.

### 文摘

本文讨论的问题涉及乌兹别克语词典的发展阶段、研究、过去的语言学词典以及它们在乌兹别克语语言学中的签名。这些作品以手稿形式保存至今。刻字手稿在开发词典方面具有不可估量的作用。手稿包括 25977 卷、39107 部雕刻和出版的教科书, 超过 5000 份阿拉伯语、波斯语、土耳其语与 IX 相关的历史文献 - XX 世纪早期被保存在东方手稿基金中 [1, 64]。

**关键词:** 语言的历史, 构成, 书面纪念碑。来源, 古乌兹别克语, 作者, 单独的事实。

### Research Methodology

The methods used in the research work are historical-comparative, characterization, comparison, classification, retrospective, analysis, synthesis, lexicographic, and in some places, lingual-statistic methods. The research was mainly carried on a diachronic aspect. However, the synchronic aspect has also resorted where it was necessary.

### Introduction

Initially created dictionaries had general and universal features. Other types and forms of dictionaries existed in the following stages of

development. The process of development of Uzbek lexicography can be observed within three main phases:

1. The most ancient dictionaries. They were created until the XV century; the first example is Makhmud Koshgary's well-known work «Devony lug'otit Turk» [2]. Aside from it, Makhmud Zamakhshary's «Muqaddimatu-l-adab», «Tarjimon Turki va Ajami va Muguli», and «Kitobi at-tukhfat uz-zakiya fi-l-lug'otit Turkiye» whose authors are unknown and other books of that era can be added to the list [3].

2. Dictionaries of XV and the first half of XIX. Those are mostly the dictionaries formed under Navoi's books. The interest in the verses of the great creator, the sultan of gazals Navoi, intensified when he was alive and continued for several centuries after his death. Some dictionaries destined to Navoi's writings evidence it as «Badoe ul-lug'at» (1405), «Abushka» by Tole Imoni Khiravi (XVI century), «Sanglokh» in old Uzbek-Farsi by Mukhammad Makhdikhan (1748), «Kelurnoma» by Yakub Chingizy [4].

3. Dictionaries created starting from the XIX century and so forth. Traditions of Uzbek lexicography continued and advanced in the following stages. In the XVII-XIX centuries, several dictionaries were created: «Lugati chigatoi va Turki usmoni» by Sheykh Sulaymon Bukhari, «Muntakhab ul-lug'ot» and «Zubd ul-lug'ot» by Mukhammad Rizo Khoksor, «Lugoti sita al-Sina» by Iskhokhon Ibrat can be considered as prominent examples [5].

## Discussion

Because of some reasons, demand, and the requirement to creating a two-language dictionary enhanced in Turkistan, dozens of Russian-Uzbek, Uzbek-Russian dictionaries, phrasebooks were designed and published. As a foundation for these dictionaries and the following ones, such engraved and printed books kept in the Eastern manuscript centre as "Russian-Sartovski, Sartovsko-Russian dictionary" (Russko-Sartovskiy, Sartovsko-Russniy slovar) by V.Nalivkin and M.Nalivkina which was published a few times during 1884-1912 years, a two-volume "Russian-Uzbek perfect dictionary" (Ruscha-o'zbekcha mukammal lug'at) by Ashurali Zokhiri which

was formed and published in 1927 [6]. Besides, a 42-page "Russian-Tatar dictionary" by Sheykh Utor Obazgildin "Persian-Russian dictionary" by Mirzo Abdullokh bin Abdulgaffor Tabrizi, «لغات اجنبیه» "Lugati ajnabi" [7] by Ali Sayyid published in Istanbul in 1909, (حکمت طبیعیہ) «Khikmati tabiyya» [8] by Abdullokh Shenosi had been written in Tatar and published in 1916, Tatar dictionary (ده لکله ری موسئافا که مال پاشا ئیس) «Memories of Mustafa Kamol Poshsho» by N.Rovi published in 1928, "Contracted Uzbek-Russian dictionary" [9] by K.Yudakhin published in 1927.

«Lugoti salos» (a three-language dictionary) formed at the beginning of XX century by Salokhiddin ibn Alouddin Toshkandi had a significant role in the history of lexicography. The scientist lived and worked in Tashkent at the end of the XIX century and the beginning of the XX century [10, 12]. Some facts about the author are found in the book after the table of contents author described this rubai about himself:

*Munga sohib erur  
Ziyouddin,  
Nozimin so'rsangiz  
Salohiddin.  
Shahri Toshkand,  
qariyb Ko'kaldosh,  
Turg'uvchidur bu ibn  
Alouddin.*

«Temurnoma» [11] was another noticeable work by Salokhiddin Toshkandi. It was complicated to get this manuscript, and Poyon Ravshanov, who prepared it for publishing, described it as: "Unfortunately, there is limited information about Salokhiddin Toshkandi. It is

possible to suppose about this person only based on "Temurnoma". It was clear that the scientist had no idea about "Lugoti salos". However, sufficient information about the author was gathered in it. This book "Lugoti salos" لغات ثلاث was engraved and published in the press of Gulomi al-Khasani in 1909. Nowadays, there were some copies of it kept in Eastern manuscripts Fund named after Abu Raykhon Beruni. "Lugoti salos" comprised 6 chapters and 35 seasons.

Salokhiddin Toshkandy's «Lugoti salos» distinguished itself from other dictionaries according to these 3 factors:

1. "Lugoti salos" is a three-language dictionary.

"Lugoti salos" is considered a three-language dictionary (Arabic, Farsi, and Turkish). The word "Salos" translated from Arabic as "Three" [12, 136]. "Lugoti salos" initially considered a scientific-pedagogical work. Although it was intended for students and learners, the author tried to use different quick and easy learning methods. For example, in order to show from which language a word reflected, he used special marks above them: *a* (ع) for Arabic, *φ* (ف) for Farsi, *m* (ت) for Turkish (Uzbek) and marked in red ink. A 51-page dictionary consisted of 505 double lines, 1010 lines. The total amount of words was 3572, of which 1361 were Arabic, 971 were Farsi, 1165 were Turkish words. Besides, the author matched some words twice or three times. As a result, they were Farsi-Turkish (f-t) - 63 words, Farsi-Arabic (f-a) - 7 words, Turkish-Arabic (t-a) - 3 words, and Farsi-Turkish-Arabic (f-t-a) – 2 words.

ع ف ت ع  
ف ت  
رئيس سردار باشليق  
رأس سر باش  
ع ف ت  
ديكىل حاجب بيلوب ابرو  
كيلوب قاش  
a p t a  
p t  
Rais sardor  
boshliq; ras sar bosh,  
a  
p t  
Degil hojib bilib  
abro' kelib qosh.

2. «Lugoti salos» was urjuza (quatrain) work.

The classic literature of Eastern nations distinguished because of some features. One of these works was not only literal writings in poetry but also historical and scientific ones. Because poems were preferential within the nation, everyone read and learnt poems by heart, and in this way, poems can be carried to distant countries hand by hand. According to Abu Raykhon Beruni's evidence, almost all Indian scientific works and books were written in poems. Typically, such poems were written in the "rajzbakhr of aruz" (type of verse). That was the reason for calling them "urjuzas" [13, 3]. Scientists and poets like Ibn Sino, Abu Raykhon Beruni, Sheikh Akhmad Tarozi, Zakhiriddin Mukhammad Babur, Shermukhammad Munis wrote "urjuzas".

«Lugoti salos» was also a poetically finished work. It is created in the "anaruz" system and written in "masnavi". Each line comprised 11 syllables. The author also paid great attention to the artistic aspects of the work, tried to make all

poetic elements concrete and impeccable. The rhymes of the poems comprised defining and appropriate words.

حمامه اول کبوتر هم  
 کوکارچین  
 دجاجه مرغ طاوق انکلا  
 بوجین  
*Hamoma ul kavtar  
 ham ko'karchin,  
 Dajoja murg' tovuq  
 angla, bu chin.*

3. «Lugoti salos» was an ideographic dictionary.

In the history of lexicography, it was common to come across different dictionaries that presented different aims. One of them was ideographic dictionaries [14]. The objective of these dictionaries was to illustrate the way of defining a specific notion through material expressions. It signified that ideographic dictionaries were based on the principle of "surrounding + the reflection of the surrounding in mind + name" [15, 104], and words were separated into notional categories. In the Middle Ages and later, other ideographic dictionaries were formed in Central Asia. As samples can be counted manuscripts such as "Tarjumon Turki va Ajami va Moguli", "Kelurnoma", "Lugoti sitta al Sina".

«Lugoti salos» by Salokhiddin Toshkandi was an excellent example of dictionaries created in a later period. Within 35 seasons of the work, Arabic, Farsi, and Turkish words related to different spheres were defined. The existing method of ordering the radical letters by the first syllable and last line used the modern ideographic method of his time. The benefit of

this method was that while searching for a word, one could easily find it according to the category.

The composition of the dictionary and the definition of similar words were clarified there. Leading singularities of the dictionary were matched in this part of the research. The content of the work can be separated into these parts: the table of contents, hamd, naat, main part, and colophon.

The work started with the introduction, where the author explained the reasons for creating this manuscript. After this part, the table of content was explained to the reader to simplify using the dictionary. Next, the table of contents chapters, names of the seasons, which were included in them, and page numbers to show the number of pages were illustrated. Then it was a turn of hamd and naat and the central part of the dictionary.

Comprising hamd and naat was one of the distinguishing features of the dictionary. Typically, hamd and naat are given in literal works, not in the dictionaries. Having these two parts amplified scientific and literal significance. In the last appendix of the research, the poetical potential of hamd and naat can be observed. Hamd and na'tare placed similarly and additionally in the introduction part.

According to the eastern traditions about book formation and usual Islamic literature components, each book must have its "Odobitasnif". The culture of creating a book ("Odobitasnif" or "Odobitalif" (Literary classification)) was strictly followed in the art of book formation. This requirement specified that the book must begin with Allah's name, «Bismillahir

rohmanir rohiym», regardless of the subject matter. However, some philosophers started their books with the basma in their native language [16, 49]. Salokhiddin Toshkandi expressed basmas with «Bismillahir rohmanir rohiym» in Arabic:

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ  
یَلْنَمِقْ دَایْمِ اَوْلَسُوْنِ تَنْکَرِیْمِزْکَا  
اَلِیْبِ وَحَدَانِیْتِنِیْ کُوْنْکَلِیْمِزْکَا  
دَعَا بِیْزْدَنْ مُحَمَّدِ ایلْچِیْمِزْغَه  
اَنِیْنِکْ یَارَانَلَارِیْ دِیْنِ یُوْلْچِیْمِزْغَه

*Bismillahir rohmanir rohiym.*

*Yalinmoq doim o'lsun tangrimizga,*

*Olib vahdoniyatni ko'nghimizga.*

*Duo bizdan Muhammad elchimizg'a,*

*Aning yoronlari din yo'lchimizg'a.*

In the introduction, lexicography gave information about some particularities and features found in his book: definitions of the marks expressing the language of a word, usage of words with two or three marks, poetic methods. In the table of contents, chapters were highlighted with red ink to stand out, while names of seasons were written in black ink. To indicate at which page the chapter began, page numbers were given. "Lugoti salos" consisted of 6 chapters divided into the seasons based on its notional category.

For instance, the first chapter included seven seasons and pages from 4 to 16. It is called "Human body parts" and

definitions of human's external and internal organs, which had particular functions:

a) external parts: head, leg, arm, mouth, jaw, elbow, tights, fingers, hamstrings;

b) internal parts: diaphragm, liver, lungs, kidney, heart, vessels.

The 6<sup>th</sup>, which was the last chapter, differed from the others. Previous chapters consisted of names (noun, adjective, and adverb), while the first season of the 6<sup>th</sup> chapter was about "zamirs" (*zamir* in Arabic means pronoun), the second was about "*ismi a'dod sogishlari*" (*a'dod* in Arabic means numbers), the third one was about "*masdar kalom*" (*masdar* in Arabic meant noun formed from a verb which indicated non-finite form of the verb).

Another distinguishing aspect of "Lugoti salos" was that the author pertinently used lines of the manuscript. In Eastern literature, the line was considered a part of the book, which gathered additional information apart from the main area where the primary idea was expressed. Therefore, it was possible to include missed notes, definitions for the main text, and pieces from another author's work, even sometimes the whole work of other authors in the lines. "Lugoti salos" was finished in poems; hence, the author could not put all notes and definitions into the rhyme and used lines to solve this issue. Along with it, words added later were finished similarly.

Adding notes to the line area enhanced the scientific importance of the book. The way of presenting lines was also remarkable because given information can be divided into 5 groups:

#### 1. Definition of words.

2. Additional lines to the main text.
3. Auxiliary double lines to the main text.
4. Additional words to the main text.
5. Some rules.

*Oxirat toki  
bustoniq'a  
yetgung.*

Some poem lines in the line area impelled readers to study and learn more alongside the main text. The poem below was specified in the 1<sup>st</sup> season of 4<sup>th</sup> chapter called «*زمان اسملری*» – "Zamon ismlari" (in another word, Tense titles).

شِتا قیِشده  
زِمستان تحِصیل ایتکیل  
چو صیف اول  
یای تابستانغه یتکل  
*Shito*  
*qishda zimiston*  
*tahsil etgil,*  
*Chu sayf ul*  
*yoy tobiston' a*  
*yetgil.*

Here translations of the words "*shito*", "*qish*", "*zimiston*", and "*sayf*", "*yoy*", "*tobiston*" in three languages were given, while "*etgil*" and "*yetgil*" were the external rhyme, Farsi words "*tobiston*" and "*zimiston*" were forming internal rhyme.

In addition to the poem above author gave a note in the line:

بو عالم علم  
شهرغه تحسیل اتکونک  
احیرت تاکه  
بوستانایغه یتکونک  
*Bu olam*  
*ilm shahrig' a*  
*tahsil etgung,*

Here the author impelled the reader to enhance his knowledge, learnt and developed to make his after-death life prospect because human reach harmony and success with the help of knowledge.

For indicating the language of translated words, the author used red ink and special marks. In the research process, all 3572 words were examined by using and looking at other scientific resources. As an example, such dictionaries "Devonu lug'otit turk" by Makhmud Koshgary, "Experience of the dictionary of Turkic dialects" by V.Radlov, "Comparative dictionary of Turkish-Tatar dialects" by L.Budagov, "Etymological Dictionary of Turkic Languages" and "Ancient Turkic Dictionary" by E.V.Sevortyan, "A short etymological dictionary of the Russian language" by N.M.Shanky and others, "Arabic-Russian Dictionary" by Kh.Baranov, "Persian-Russian Dictionary", "Culture of the Tajik language", "Dictionary of Navoi works" by M.Gaffarov, «Etymological dictionary of the Uzbek language», "Explanatory dictionary of the Uzbek language" by Sh. Rakhmatullaev could be counted.

While comparing "Lugati salos" and dictionaries described above, two occasions were observed:

1. The language of origin of some words in Salokhiddin Toshkandi's dictionary was wrongly indicated

*lunj* – لونج, *milk* – ملک were considered as Turkish words in "Lugoti salos". However, being introduced in Uzbek, these two lexemes were from Farsi was proved.

2. Some words' origins were incorrectly reported in the abovementioned materials but accurately indicated in «Lugoti salos».

A scientist who defined the word كىچىك – *kichik* as Turkish announced that it was a Turkish translation of lexemes *asg'ar* and *xurd*. Somehow, in "Uzbek Explanatory Dictionary" ("Ўзбек тилининг изоҳли луғати") it was indicated as Farsi word and had the meaning of "not significant in terms of structure, size and dimensions». M.Gaffarov also matched this word as Farsi. In defining the origin of the word *kichik*, it was not based on the recourses above but on the conclusions of Salokhiddin Toshkandi. In the remarkable work of XI century – “Devon”, in "Ancient Turkic dictionary" ("Древнетюркский словарь") and works of L.Budagov, V.Radlov, and Sh. Rakhmatullaev it was said that this word belong to the native layer of language.

In Uzbek linguistics, many research dedicated to investigating words from various languages were conducted in different periods. Due to some studies, a significant part of integrated words is from Farsi-Tajik, Arabic, and Russian International words. Properly, Turkish words were also integrated into those languages.

The word “*qoburg'a*” was described in V.Radlov's book as “*кабырға*” and was found in Oltoy, Khokas, Kyrgyz and Krim-Tatar languages. This word was formed from the lexeme “каб” (*qab*), which means «*covering thing*», a verb formed from the termination *-u(r)* and a suffix *-g'a*. Later the consonant “б” turned into “в”, the vowel “a” in the first syllable became “â”, the vowel “a” in the 3<sup>rd</sup> syllable changed into “ä”: (*каб+ур=кабур-*)+”за” = “*кабурза>қавурза>қâвурзä*”. Present Uzbek

Literal language also had plenty of words formed from “*qab*”: *qovuz, qovoq (ko'z), qovzoq, qobiq, qopqoq, qoplamoq, qopqa (darvoza)*”. The diction dictionary was defined as a word related to anatomy: “Semi lunar bone which grows from the spine and curves the heart bones, part of the ribcage”. These examples proved the information of the author.

In preparation for any dictionary in the linguistic field, defining words and expressing translated lexemes conducted in various ways. It mainly depended on the dictionary features and the author's objectives, and each prepared dictionary had its particular style and notion. In “Lugoti salos”, translations of the words were in two ways:

1. The versions in three languages were described in turn, with the line consisting of the words for which translations were provided. There were 128 of these lines in all.

ع ف ف ع ف  
قلم کلک خامه مقلمه قلم  
دان  
a p p  
a p  
Qalam kilk xoma  
maqlama qalamdon.

1. In addition to the translation, other extra objects (Parts of speech, interjections, copulas, conjunctions) were also used. It was challenging to create a dictionary based on 1<sup>st</sup> method because the poetical way required rhyme and other essential components. So the author used lexemes and various parts of speech while translating words

in Arabic, Farsi, and Turkish. They were as followed:

№	Lexemes except for the words with translation	The quantity of usage	Samples
1.	دخی – <i>daxi</i>	114	<i>Daxi adl ul barobar dod ham teng</i>
2.	دی – <i>de</i>	127	<i>De lavn ul rang gun ila bo'yov, bas</i>
3.	حم – <i>ham</i>	106	<i>Xalil ham hub suyukli do'st, ey zot</i>
4.	اول – <i>ul</i>	92	<i>Safedor arar ul terak ardoj</i>
5.	بیل – <i>bil</i>	70	<i>Daxi sukkarda qand, ya'ni shakar bil</i>
6.	دیگیل – <i>degil</i>	69	<i>Degil Zuhroni Cho'lfon sakiz nohid</i>
7.	یانه – <i>yana, yona</i>	68	<i>Matar ham g'ays boron yana yog'mur</i>
8.	معنیسین معنیسی معنیکیم <i>ma'nisi, ma'nikim, ma'nisin</i>	53	<i>Daxi sur ma'nisi surnay, ayo el</i>
9.	ایرو – <i>erur</i>	47	<i>De mahd erur beshik gahvora, ey hur</i>

10.	یعنی – <i>ya'ni</i>	42	<i>Samak hut, ya'ni mohi baliq o'lgay</i>
11.	چو – <i>chu</i>	32	<i>Chu na'al ul kafsh ham sarmuza bashmoq</i>
12.	ایله – <i>ila</i>	23	<i>Degil sibt ila hofidni nabira</i>
13.	و – <i>va</i>	22	<i>Hasan xo'bu go'zal ko'kchak va ko'rkam</i>

In “Lugoti salos”, besides lexemes, translations are given with verb forms such as *dur*, *-dir*. Alternatively, alternative versions were actively added- in 146 places: *Ratib tar ho'l yubis*.

To sum up, it can be understood that the dictionary comprised 6234 (with repetitions); for 3572 words, translations were given, the others were used to form rhyme and other essential elements of poetry.

### 1. Defining a word with another word.

The alternative of the word translated by using a lexeme from another language:

ع ت ف ع ت ف  
 أب اتا پدر أم آنه مادر  
*a m φ a m*  
 φ  
*Abu ota padar umm ona modar.*

In this line, all translations are given by a word. This method of giving translations was dominant in the dictionary.

2. **Defining with word patterns and collocations.** Words in a specific language translated by using patterns and collocations. For example, Arabic word بنصر – *binsir* was defined by using Turkish اورته برمقى – *o'r*
3. *ta barmoqi*; Arabic word عطار – *attor* and Turkish پيرچى – *yapirchi* were translated by using the Farsi complex word خوشبوفروش – *xushbo'furush*.

The order of translations in the lines was different:

1. Mostly, all three translations are given in one line.

a        t        p  
Shito    qishda    zimiston  
tahsil etgil.

2. Two equivalents of the words are defined:

a    a    p    t    a    t  
p  
Sana om solu yil, shahr  
oyu mahdur.

3. Translation of the word defined in one line

a            a            t  
Vajab ham shibr, ya'ni  
qorish o'lgay.  
p  
Badast    handida    ardu  
bolish o'lgay.

## Conclusion

Uzbek lexicography had a long and rich history. Even though dictionaries created in the

history of lexicography can be different in terms of their magnitude, significance, and objectives, but the presence of general traditions related to their formation (existence of ideographic dictionaries, methods of defining word translations, presenting words in a particular way, including grammatical rules in some work) is paid attention. Therefore, «Lugoti salos» is considered remarkable work in linguistic and literary perspectives and for having significant methodical materiality in the process of teaching a foreign language as a pedagogic work.

Studying the dictionary's lexicographic features would positively impact the practical implementation of research related to the connection between languages and translation issues. Despite the conviction of Salokhiddin Toshkandi regarding the selected principles of ordering Arabic, Farsi, and Turkish words in each season, following literal and poetic demand, occasions of breaking the order are observed.

«Lugoti salos» was an example of invaluable “urjuza”, which is considered scientific poetry, appeared based on classic poetic traditions, particularly “aruz” measurement at the end of the XIX century and the beginning of XX. In this work, Arabic, Farsi, and Turkish active lexical items leading in the linguistic environment are lexicographically defined in poems. «Lugoti salos» had ideographic significance because of dividing more than 3572 Arabic, Farsi, and Turkish words into 35 national categories and on this basis characterizing those words. Vocabulary comprises words that indicated objects, people, features, and lexemes related to nouns and adjectives.

## Conflict Of Interests And Contribution Of Authors

The authors declare the absence of apparent and potential conflicts of interest related to the publication of this article and report on each author's contribution.

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