

## LINGUOAESTHETIC CHARACTERISTICS OF THE LEXICS OF MONUMENT “OLTUN YORUG”



### Linguistics

**Keywords:** dialect, lexical layer, ancient Turkic language, semantic-stylistic character, lexeme, synonymy, neutral words, linguo-aesthetic character.

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### Abstract

In this article is analyzed the fact that the written monument “Oltun yorug” which was translated from Chinese language into ancient Turkic language in the beginning of the X century, should be one of the bases of separating epochs of Turkic languages and the views regarding the theoretical aspects of separating epochs of Turkic language. Also, the structure of the text of the “Oltun yorug” is one of the main proofs which show the relationship between ancient Hindus and poetry, the views of Abu Rayhon Beruniy about that are given in this article. Currently, the type of synonyms which has been widely used in “Oltin yorug”, the creation legality of absolute synonyms, the fact that the lexemes which have been still interpreted as the couple words in turkology, are absolute synonyms, the tasks of dialectal lexica in creating synonyms have been analyzed. The special attention is given to the legality and peculiarities in creating and using ideographic synonyms in the work, the meaning affections of these synonyms and using features in the context.

“Oltun yorug” is the work which is the richest of synonyms. It is identified in the process of studying the linguistic features of the “Oltun yorug” that the lexical layer which belongs to different dialects in the work, reminds the dialectal words in the work “Devonu lug’atit-turk”, namely, the diversity of dialectal words in the work “Devonu lug’atit-turk” exists in the work “Oltun yorug”. Indeed, “Oltin yorug” is the work which was created in the early periods of the Karakhanids dynasty such as “Devonu lug’atit-turk” and “Qutadg’u bilig”. We have two arguments for this. The first is that, the dialectal words are more used in the “Oltin yorug”, the stylistic uniqueness of this work is preserved, and on the second hand, the religious and cultural environment in the early period of the rule of the Karakhanids’ dynasty become different: different religions, in particular Buddhism, and Moniyah were active in many areas which were in the rule of the Karakhanids’ dynasty. There are separate views about the fact that “Oltun Yorug” was created in separate religious and cultural environment, and the role of this religion in the creation of translation of the work “Oltun yorug” [4, p. 5-6]. It is also said that the work “Oltun yorug” belongs to the ancient Turkic period (V-VIII centuries) according to the separating epochs of theory of Turkic languages [4, p. 17]. In fact, the written monuments of the Karakhanids’ period belong to the ancient Turkic language, so it is clear that certain changes should be made in the principles of separating epochs in Turkology, and that the new sources of knowledge should be served separating epochs of Turkic languages. Indeed, the lack of clear principles in separating epochs of Turkic languages creates such diversity in the delimiting and separating epochs of the ancient Turkic language. The ancient Turkic literary language in the Karakhanids’ period was reflected in the lexical layer. The generality of the lexical layer in the old Turkic-Run written monuments, written monuments in the Moniy sect and written monuments in the Buddhist sect indicate the above mentioned facts.

There are differences in the semantic-stylistic features of the lexemes in these monuments. When we say about the semantic-stylistic features of the lexical layer in the “Oltun Yorug”, the stylistic features of this work remind us of the relationship of ancient Indians to prose and poetry, and the opportunities of the Sanskrit language was a means to satisfy the aesthetic needs of the masses. Indeed, the origin of the “Oltun Yorug” belongs to the monuments which were written in the Sanskrit language. Abu Rayhon Beruniy writes in his work “India”: “...Their books (ancient Indians - N.Q.) are compiled with verse.

They aimed that they compiled their books with verse in order to be easier to memorize, if there was not necessity, the books were not used in various sciences. Because the heart of the person is interested in everything which is beautiful and systematic, hates disorderly thing. Therefore, even though most Indians do not know what they mean, they read the poetic works with interest and enthusiasm, and rattle their fingers with enjoy. Although it is easy to learn, they will not encourage shogun works” [1, p. 115]. The above-mentioned thoughts which Beruniy said about these legality of the works of the ancient Indian works, can be applied to “Oltun yorug”. The “Oltun yorug” is also poetically written so that people can read and enjoy and easily master the doctrines in this work.

The rhythmic extracts in the translation of the work which was translated from ancient Chinese to ancient Turkic testify from that. The rhythmic extracts were created by linguistic means: *Yänä k(ä)ntü k(ä)ntü tonların suçulup Aloqaçintamani bodis(a)twqa aghir ayaq qiltılar.* (V. 25a14-15) - They also took off their chapans and honored Aloqachintamani bo'disatv. *Birük qayu qayu yir orunta bu nom ärdinig yänä bu nomugh nomladaçi nomçi bar ärsär, ol ança quwraghımız birlä bu nom ärdinig nomladaçi nomçigh iyin idärü orun orun sayu öngi öngi yadilip köyü küzätü töginkäybiz. Birük yänä bu nom ärdini içintäki qayu qayu padakları, qayu qayu yürügläri* (VI 29 6\15-23) – If any country there is preacher, the treasure of no'm, also, we with public search this preacher, we spread it out and save it. If any poems, any meanings in the treasure of no'm ..... *nomugh nomladaçi nomçi* base repetition of the lexemes *qayu qayu*, the repetition of the lexemes *orun orun, öngi öngi* in extract create rhythm, the extract becomes closer to the poem. The task of repetition lexemes is not only one, but also emphasizes the notion under repetition lexemes. Or the lexemes are equal by quantity in the repetition of phrases, and this causes to create poetic extract in terms of the number of grammatical forms of lexemes, they also created poetic extract: *nom tözin bar y(ä)mä ärmäs, yoq y(ä)mä ärmäz tip bilsärlär* (V 23b\7-8) - if they know that there is not the essence of no'm ....

Also, the synonymic rows also make close the text of the “Oltin yorug” to the poem, a great opportunity for the creation of rhythmic pieces appears: *quwraghingizlarning çoghün yalinün küçin küsünün ashilghali üstälgäli kösäsärlär* (VI. 6a) – the spiritual public dream to increase and develop their embers, fire, power....

The four main type may be divided and studied according to the peculiarities in using them and the meaning of text of the “Oltin yorug”.

**1. Absolute synonyms.** These types of synonyms are the simplest types, and their meanings are very close each other. There is not stylistic paints have not in such synonyms. Therefore, these types of synonyms are called as doublet synonyms. For example, *ol iliklär qanlar ürük özäti bu nom ärdinig äshit sünlär tınglarsunlar* (VI. 6a/ 6-7) - the kings, the khans always listen to this treasure of the no'm. In the illustrated examples, *iliklär qanlar* and *äshitsünlär tınglarsunlar* move in the text of the work as the stable phrases. The absolute synonyms like this in “Древнетюркский словарь”(ДС) (“The dictionary of Old Turkic language”) are given as couple words. these types of lexemes also belong to absolute synonyms according to the task and meaning in the text: *tolu tükäl* (VI. 6a)- complete, perfect; *tapiğh udugh* (VI. 6b) – to worship, to honor; *Ülgülänçsiz tänglänçsiz* (VI. 7a/ 10) – unlimited, boundless; More than two lexemes can produce an absolute synonymic row. According to our mind it should be emphasized that the parts of the couple words express one notion, that’s why these type of lexemes are given as the couple words in “The dictionary of Old Turkic language”. Thus, they are given as the couple word form: *ulugh buyan ädgü qilinçigh* (VI. 7a/10) – a good deed, good works...; *asıghtusı qılur ärsär* (IV. 3b/9) – if it gives benefits and profit; *qilinçlarin çinınça bilmäk uqmaq y(ä)mä qayu ärür tip tisär* (IV. 49b/22-23) – they really know what they do, if they are asked what it is.

Prof. Rakhmanov said about these couple words, and should be considered as absolute synonyms. He said about synonyms in the lexical layer of the ancient Turkic language in the textbook “History of Uzbek Language” and analyzed the ways and views of creation of this phenomenon in the ancient Turkic heritage [5, p. 83]. Absoluteity is the main sign of this type of synonyms, because the stylistic differences and meanings shades are noticed even when one of these synonyms is used instead of another. It is possible to add dialectal synonyms to these type of synonyms. The dialectal lexicon, in fact, was the basis of the ancient Turkic literary language and it continued in the work “Oltun yorug”.

**2. Ideographic (or semantic) synonyms** – are synonyms which are closely each other according to the meaning (not similar). These types of synonyms are often called as conceptual synonyms [3, p. 9]. The lexeme *azun* from the Sogdian language and the lexeme *yirtinçü* from the Tibetan language which are added to the work “Oltun yorug”, are examples for these types of synonyms. It has also important significance to use in which case the word *azun* is used and in which case the word *yirtinçü* is used.

Observations show that the word *azun* is used for the world of mankind and to the world of the God, namely, to the world of personalities. For example, *Kishi azuninta toghduqta yoq çighay irinç y(a)rligh bushiçi qoltuçi bolmishlarin, t(ä)ngri azuıninta toghduqta çoghsuz yalin siz tirinsiz quwraqsiz bolmishlarin* (IV. 50a\7-9) – when someone is born in the world of the humanity, he/she becomes the poor, beggarly, unhappy, meager, when someone is born in the world of the God, he/she becomes without embers, without flare, lonely... *t(ä)nri azunta tapiqçi(sı*

*bolghay)m(ä)n (I.6b\5) – I will become the servant of God in his (God’s) world; yilqı azuntaqı ança ança tınl(i)ghlar (I.7b\ 21-22) - every living thing in the world of animals; Kuu tau atlıgh kishi ölürgüçi yilqıazuntaqı ança ança tınl(i)ghlar yilqı azunıntın özüp kishi azunınta (I.7b\21-23)- every living thing in the world of animals which was killed by a man named Ku Tau, escaped from the world of animals and was in the world of human beings.*

But the word *yirtinçü* is used for the world of abstract subjects and objects: *Bu yirtinçü yir suwqa qoturu atqanmaq yapshınmaq alp ämgäk titir. (II. 38a\ 13-15) – Completely connecting to this world, the water and land is oppression and suffering, torture. (uzun) ödün yirtinçütü tur(ghuru tägingäli) sayu ughay sizlär tip (yarlıqadı) (X. 32b\ 21-22) – “you will be able to survive for a long time in the universe” he said.*

The meaning of the word *yirtinçü* in the translation of the work “Oltun yorug” in Uzbek language is also existed the parts which the meaning does not saved stable. In the following example, this word is translated into Uzbek language as “earth”: *(ü)rük ozati yükünäyin yirtinçününg yigingä (X. 29a\13) – I always bow to the best of the earth. In fact, the word *yirtinçü* expresses “the universe” in this couplet; ölüm adalarıntın (ozdaçi) tarqartaçi ulugh umugh(i) (inagh) i bolayın (II.42a\10-12)- I will be the great hope (faith) which rescues from the death misfortunate.*

In these couplets publishers reconstruct the word *ozdaçi* as the synonym for *tarqartaçi*, the word *inagh* as the synonym for *umugh* and this case is relevant.

Let’s give attention to the ideographic synonyms on this page. There is the synonym almost in every row: *barçaning ämgäklärin kitärtäçi, öngättürtäçi bolayın (II.42a \1-2) – I will become rescuer and from the sorrows of all people and improver; Y(à)ruq yashuq ärkliklärkä qaçıghlarqa öngkä künçkä tolu tükäl qılayın. ( II.42a\2-4) – I make them perfect, lightening, full of power, light, sensitive organs; Qayu näçä ulugh iliglärkä qanlarqa yazmış ölümçilär (II.42a\5-6) – committing sins to the great rulers, to the khans; yazmış ölümçilär ärsär, qop (äm)gäklär üzä saqılıp busush (qadghu) tururlar ärsär (II.42a\6-8) - If they suffer from sorrows and feel worse themselves because of pain; ölüm adalarıntın (ozdaçi) tarqartaçi ulugh umugh(i) (inagh)i bolayın (II.42a\10-12) – I will be the great hope (faith) which rescues from the death misfortunate; Qayu bärkä qaghol üzä bärkäkip b(ä)ktä çıghta bälälmish ärsärlär (II.42a\11-13) – If they were lashed with any whip, imprisoned in the prison; tüü türlüg ämgäklär qıyıtlar tükäl tägip ätözläri langurmishlar ärsär (II.42a\14-16) – if their body will be weaknesses from all types of pain, difficulties; ülgüsüz qolusuz busush qadghularqa ägirtip ärtingü ämgänürlär ärsär köngülläri uyalıp sıqılıp batmış (II.42a\17-19) – if they are unlimited,unnumbered sorrows, their souls will be broken. It is possible to continue all the pages which the synonyms are used. This type of synonymic phenomenon is more used in the extracts which is commonly said by the first person.*

In addition, the speaker stylistically gives attention to the neutral words and unites the synonymic row around these neutral words. Therefore, it can also be considered that the characteristics of stylistic synonyms exist in ideographic synonyms of the “Oltun yorug”.

The ideographic synonyms differ from their meaning affection in the context of the context and using features in the context unlike the absolute synonyms: *burxan nom bursang quwraq* (IV. 50b/5) – burxon, no'm, the public of the Buddhist monastery; *üç ming ulugh ming yirtinçününg qanghı* (III. 19a\20-21) – the khan of three thousand, unnumbered world; *üç ming ulugh ming yirtinçülärtä* (III. 18b\1-2) – in the three thousand, innumerable worlds...

The words *yirtinçü* and *azun* in the meaning of “world, universe” in the above examples are considered ideographic synonyms, in the following example, the words *burxan, nom, bursang* are ideographic synonyms. Although all three lexema have not stylistic differences in the last example, they depend on each other in terms of the concept. In particular, *burxan* is Buddha Khan, namely, “the Buddhist monk or preacher”, *nom* (no'm: here is the Buddhist religious book), *bursang* – “the public of Buddhist monarchs”. The context and essence of Buddhism combine all three lexemes, the notions which they express, can not be understood without one another. These types of synonyms are rare. Or the words *oghur* and *öd* which express “period”, “time” notions, are examples for ideographic synonyms: *ol oghurta* (I. 9a\4) – at that time; *ol öddü yalanguqlarnıng* (I.4b\19) – At that time, peoples'; *Inçip bizing yilqı azunıntaqı ozghuluq qutrulghuluq ödümüz, künimüz taqı tükämäzkän* (I.3b\22) – so that we do not end our time, our day which we separate, get free from the world of animals; *(kalp) ödlärtin bärü* (X. 33a\9) – for (kalp) periods; *Ol ödüin sawlukadatu yirtinçü yir suw iyäsi Maxabraxmı*(X. 35b\6-7) – Maxabrahmi is the owner of the Savlukadati world; *Q(a)ltı öngrä ärtmiş ödki alqutin yigätmiş iduq burxanlar* (II. 41a\12-14) – Thus, the sacred burxans who were raised above in all places over the past years.

3. **Stylistic synonyms.** This type of synonyms express emotional meaning. This type of synonyms not only express similar meanings, but also do expressive and stylistic task. For example, *bu tınl(i)h ortun täng köngüllüg ol...bu t[ınl(i)gh sıgh] tükä köngüllüg* (300a/11-12) – this creature is average the same heart ... this creature is a bit of incomprehensible, the heart...; *[äshgäk qa]tir tonguz bolmişlarin, qaçan kisi azunınta toghduqta tömkä biligsiz mürki bolmişlarin*(IV. 50b\ 1-3)- (donkeys, mules), when they were pigs, when they were born in the world of mankind, were foolish, incomprehensible, ignorant ... The words *tang* and *tükä* in the first sample, the words *tömkä, biligsiz, mürki* in the second example are stylistic synonyms.

Several stylistic synonyms can be used simultaneously in the “Oltin yorug”. The main purpose is that the admonitions in the texts of the work are completely transmitted to the listener, as Beruniy states, the reader can read the work with pleasure, that's why it has led to the use of stylistic synonyms. Because the synonymic row in given sample *tömkä biligsiz mürki* (foolish, stupid, ignorant) do the stylistic task, in other words, create a rhythm; also serve to emphasize the separate meaning; *ängilkibodis(a)twlaryighinmaqinta ärtinçü aghırayıghqılınçıghqılmısh*

*ärsär*,(III.11b\10-11)- the first one, when someone (who) is doing something extraordinarily severe (bad) at the group of the bo'disatvs; *ikinti*, *tayshing nomlarta tilsalmish çulwusözlämish ärsär*(III.11b\12-13) – secondly, if someone suspects from the no'ms of maxayana, gossips and slanders; *Bu tört türlüg alp tariqghuluq ayigh qilinçlarning yüründägi yänä tört türlüg yig üsdünki ögrätiglärtitir* (III.11b\ 20-22) - It is said that the ill treatment of these four different types of bad works which cause to be weakness, is another four different great, superior doctrine.

There are some types of stylistic synonyms that, like epic clichés, will move unchanged. The following stylistic synonyms are the sample for our idea:*y(a)ruq*, *yaltrighligh*), *qopta kötürülmish nom iliki atligh nom ärdinig tözü tükäl* bititgükä (I.7b\ 16-18) – to be completely moved the treasury of no'm which is called no'm king who is dominant and bright, shining; In this example, *y(a)ruq* represents a neutral meaning, and the word *yaltrighligh* is used in the expressive meaning. There are some synonyms, they are used as an homogeneous part, and create elevated feeling in the extracts of the "Oltun yorug". *Alqu nüzwanïlarigh utup yigätip, qop ämgäkig tarqarayin kitärayin* (II. 41a/ 18-20) – I will defeat all emotional, and eliminate many pains; *ängri burxanigh turqaru unutmäsizän öyäyin saqinayin* (II. 41b\3-4) – I keep in mind that I will never forget the God-burxon; *äringtä täring iduq tayshing nom yarliqin äshütäyin tinglayin*. (II. 41b)- I listen to the most important sacraments of the holy tayshin no'm; *Qayu näçä öngätinçsiz uzun igin basitmish tinliqlar ärsär küçsirämish yawrumish torumish umuqsuz inaghsiz irinçlärig* (II. 41b\20-23) – if there are living things which are sick and eliminate the weaknesses, hopelessness, uncertainty, misery, and suffering.

All these synonyms which are formed from the verb groups, consist of verbal verbs. We should also mention that these synonyms are being actively used in the current Uzbek language (except the verb *saqinayin*). In fact, the lexical layer of the verbs which belong to the verbal speech, is often rich through dialectal lexicon. But it is difficult to say which of the verbs that create this synonymic row, is added from a dialect. In the textbook "History of the Uzbek language" which is written by N.Rahmanov and Q. Sodiqov, there are not such synonyms of the verbs among the dialectal words which is given as the application from the work "Devon" of Mahmud Koshgari. Therefore, we also have not idea to conclude which of the verbs in this synonymic row belongs to which dialect. But in the future, dialectal lexicon in the "Oltun yorug" must be studied specially.

N. Rakhmanov, in his above-mentioned textbook, mentioned about the synonyms in the ancient Turkic language and concluded: "One of the main features of the synonyms in the ancient Turkic languages is that it is used as the synonymic row. In particular, this feature which belongs to the synonyms in the "Oltun yorug" is clearly seen. If we give attention that the parts of the speech is used in the synonymic row, we will see that the synonymic row of verbs and verb forms is most commonly used" [5, p. 83]. However, it is clear from the observations that creation of synonymic row of other parts of the speech, in particular, the adjectives are also occurred in "Oltun yorug".

*Bu muntagh yangliĝh tanglançigh mungadinçigh öngi öngi adruq adruq ulugh asigh tusularigh körüp (VI. 9b\9-11) – Seeing amazing, diverse, different and great benefits of this type (person).*

Doctor of Philology Z. Kholmonova gives a great deal of attention to synonyms in studying the lexicon of "Boburnoma" and opens the purpose of use of them in the work. She writes: "A lexic paradigm that differentiates from the meaning affectionation, is used in order to express in detail and deeper. Babur ... tried to illuminate the essence of the phenomenon while describing the reality" [6, p. 131]. After that, Z. Kholmonova emphasizes on the components of the synonyms and says about their expression levels [6, p. 132]. The synonyms in "Oltin yorug" are also served to reveal the purpose of phenomena, imaginations and notions with their base essence. The synonymic raws of the verb of the parts of speech also serve to create the rhythm: *bu nom ärdinig äshitsünlär tınglarsunlar.* (VI. 6a/6-7) –listen and hear this the treasure of no'm. The combination of the following verb synonyms serves to create the elevated feeling in the work: *qayu iliklär qanlar bu nom ärdinig süzüg köngülin ashitsarlar, tınglasarlar, ayasar aghirlasar, tapınsar udunsar, yänä bu nom ärdinig boshghuntaçi tutdaçi tört türlüg tirin quwraghıgh y(ä)mä* (VI. 5b\ 19- 24) – The kings, khans listen the treasures of no'm with pure heart, respect them, believe and worship them, and pray four different public who accept and keep the treasures of no'm. There are two groups of synonyms in this part: the first group includes verbs that express the meaning of action, such as *ashitsarlar, tınglasarlar*, the second group includes verbs that express the meaning of situation such as *ayasar aghirlasar, tapınsar udunsar*. The aim of the verbs which produced this synonymic raw in text was firstly, to make the rhythm on the extractes, on the second hand, was to convey the ideas, thoughts, demand, wishes and intentions of the creators of this work.

Repetitions in the "Oltin yorug" also do a stylistic and semantic task: they serve to strengthen the goal, to give the meaning completely. *Bu muntagh yangliĝh tanglançigh mungadinçigh öngi öngi adruq adruq ulugh asigh tusularigh körüp (VI. 9b\ 9-11) – seeing amazing, diverse, different and great benefits of this type (person).*

**Antonyms.** There are also sophisticated, antonymic couples in Turkic languages in the text "Oltun yorug". These antonymic couples help to create shade of the rhythmic and verbal speech, to understand the Buddhist doctrines: *ägi toghmaq ölmäklig tod tolvı aqmaq tägrilmäklig ämgäklärtin ozmısh qutrulmısh bolur* (VI. 9a\ 4-6) – it is rescued from the pains which belong to rebirth, to be born and to die till (kalp) periods, to sail on the vast sea; *alqu nomlarning ädgüsin ayıghın adırtlamaqqa* (IV. 53b/ 22) – to distinguish names between the best and the worst of all; and (or) sailingis liberated from of rebirth; *bu bish türlüg nomlarigh aqıghlıgh aqıghsız üzä adırtlap aqıghsız tözlüg nomlarning yintäm arıghın ädgüsin, aqıghlıgh* (IV. 54a/21-24) – these five different types names are distinguished from exciting (and) unexciting from each other, the names which have the unexciting essence are only pure, good...

In general, the linguistic features of the “Oltun yorug” and the ancient Turkic monuments, in particular giving special attention to the linguo-aesthetic features of this work is required in order to identify peculiarity of the lexical layer. Especially peculiarity of the synonymic line in this work is one of the important factors that determine individual skill. It is possible considered that unknown authors demonstrate their individual skills because there are specific objective from creating the synonymic line. Only the synonyms which are oriented to particular purpose, and selected for this purpose, are seen as the factor which can provide the peculiarity of the lexical layer of the work and the emotionality of text. In the Uzbek linguistics, and in Turkology, there is almost not the research which has been analyzed to organize the synonymic line as the synonyms in the “Oltun yorug”. There are only observations which have been said by the way. In particular, famous Turkologist Amir Najip compared and studied the Cairo and Namangan copies of “Qutadgu bilig”, said about differences which were made by authors and scribes, lexical parallelism in different versions [2, p. 18-19]. It is understood from these editorial changes that changes may have occurred in the synonymic lines in the result of replacing one of the lexemes instead of the other.

The functional and stylistic peculiarity of the synonyms in the work is that, this work is closer to the lively language of communication with different synonyms. At the same time, the lexical layer gives the work eastern fineness and enriches its style and many-colored.

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