



"MAJOLIS UN-NAFOIS" BY A. NAVOYI IS ONE OF THE IMPORTANT SOURCES OF UZBEKIN NICKNAMES

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Article history:	Abstract:
Received: February 20 th 2023 Accepted: March 20 th 2023 Published: April 26 th 2023	The article elaborates on Tezkires from the sources of Uzbek nicknames, in particular, the fact that A. Navoi's work «Majlis un-nafois» is an important source.
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Textbooks, monographs, literary collections (chrestomathy), and commentaries are key sources for collecting and studying historical literary nicknames in Uzbek. In the new "Explanatory Dictionary of the Uzbek Language", Tezkire is explained in greater depth: "Tezkire (Arabic - to inform, inform; biography; memory, recollection; memoir) is a book about writers and poets, examples of their works, in general, a memoir about history, mysticism, events and personalities in the field of art, anthology - medieval one of the genres of literature in Persian and Turkish languages says the author. [1,640]. It is a noteworthy work about history, mysticism, art events, and characters in general. Fariddin Attar's "Tezkiret ul-Awliyya", Muhammad Yusuf's "Tezkirei Muqimkhani", Rudaki's "Tezkirei Khattaton", Rushdie's "Tezkirei Awliyo Turki", and others are examples. Tezkire means "knowledge on the life and work of poets, a collection of instances from their works" in the restricted meaning. The Tezkireh contains a wealth of information about the lives and works of poets from various centuries or periods. Tezkire is a unique literary criticism genre that is used to create a history of national and closely linked literature, to investigate the literary environment of a specific period, and to study individual literary figures and their works. Tezkires are split into historical-modern and modern tezkires in terms of periodic coverage. Poets who lived and worked for millennia are documented in historical treatises. "Lubob ulalbob" by Awfi and "Tezkiret ush-shuaro" by Davlatshah Samarkandi, for example.

The author's contemporaries are discussed in modern remarks. "Majolis un-nafois" by Alisher Navoi, "Tezkiret ush-shuaro" by Mutribi, and others. The poets are put in different ways in the play: in the "abjad (alphabetical)" system, based on the dynasty and the Arabic alphabet, in the geographical style, based on the author of the Tezkire's personal experience, and on the basis of creative communication.

A second little article - the phrase - has information about the poets in the Tezkire. In poetry or prose form, it describes the poet's identity, alias, places, creativity, examples from his poems, his natural traits, the degree of his popularity, and so on. Information is sometimes offered in both English and Spanish. Tezkire "Majmuai shoiron" for example. The literary-aesthetic style of the author of Tezkires differs in terms of belonging to the literary direction [2,227]. The first Tezkire written in Uzbek - Alisher Navoi's "Majlis un-nafois" as an important document of the literary life of the XV century is a unique source in the study of a number of nicknames belonging to the literary environment of that time [3,609]. The play mentions the names and nicknames of 459 Persian and Turkish poets living in Khorasan and neighboring countries. In the introduction to the memoir, Alisher Navoi writes about the structure and title of the book: "Чунбу мақсудға етилди, it was divided into eight parts and every part was an elegant meeting season ва мажмуъиға "Мажолис-ун-нафоис" от қўйилди", This title of the work is original, a fine example of my bibliography [4,284]. In the sources, the title of the work is interpreted as "Beautiful assemblies" or "Elegant assemblies" [5,484]. Alisher Navoi's attitude to nicknames is typical. He does not regard the literary nickname as a mere literary phenomenon, but feels its great aesthetic essence. The play mentions the names and nicknames of Persian and Turkish poets who lived in Khorasan and neighboring countries in the XV century, and gives brief information about their work. It also contains unique nicknames in terms of lexical, terminological, historical and etymological sources: Mirmumtoz, Mawlana Jojarmi, Mawlana Doi, Suhoi (Abdulvahhob), Musavi (Mir Imad Mashhadi), Lutfiyi Soni, Mawlana Ali Shihab, Mawlana Bahlul, Mawlana Bahlul, Mawlana Mir Sarbarahna.

In the play, the poets are divided into eight sessions depending on chronology (I, II, III), area of residence (IV), occupation and position (V, VI, VII, VIII). This, of course, makes it easy to identify and study the nominative-motivational, lexical basis of the aforementioned nicknames.

The data are arranged based on years, geographical locations and dynastic order, with characteristics such as the level of knowledge, ethics, worldview, attitude to work of the poets. For example, Bobo Savdoi Bovarddin. He

used to be called "Khovariy". I was tormented by the unseen world, my mind was wandering, and I was wandering in the mountains and steppes like barefoot madman. After becoming popular, he became known as "Savdoi" [4,284].

Mawlana Qallosi is a man worthy of his nickname. It is as if this attitude has chosen this nickname (105-6.).

Mevlana Sharori – астрободлиғдир. It is as if he chose this nickname because of its humrat in color (p. 105).

Юқорида келтирилган икки тахаллусларга шоирларнинг рухий ҳолати, ташқи кўриниши мотив ва "тентак, телба, ақлдан озган, жинни" маъноларини англлатувчи савдой [4,18], "ҳеч нарсаи йўқ, бирерда қарор топмаган, дайди" маъноларини англлатувчи кўпмаънолиқаллош сўзлари луғавий асос бўлган.

The two nicknames mentioned above were the lexical basis of the poets' mental state, appearance, motives, and polysemous words meaning "nothing, undecided, uncle". Hence, the nickname Kaloshiy is derived from the lexical unit of kalosh with the suffix -iy [4,27].

Or : Mawlana Bu-Ali is a madman. If it weren't for mad, would I call him "Bu-Ali"? (p. 101).

Some of the nicknames mentioned in the Tezkireh are figurative. For example, this is clearly seen in the nickname Zuloli: "From the source of the mind, the pure essence of poetry appears. In this regard, the nickname "Zuloliy" was found (p. 87).

The nickname was based on the clear semantic meaning of the word zilal, which means "clear, clean, fresh water". The analysis of nicknames clearly shows that artisans, craftsmen, masters, painters, musicians, hafiz, scholars, kings and rulers were also engaged in artistic creation at that time [4,651]. For example, *Mawlana Kavkabiy* is a young astrologer and has chosen a nickname worthy of his science (p. 108).

Among the nicknames given by Alisher Navoi, the nicknames that are formed on the basis of attribution to the name of the country, city, country of birth, ie the place of lexical basis, have a significant place: *Khorezmi, Hussein Khorezmi, Mehri Herati, Mawlana Sahib Balkhi, Uloyi Shoshi, Mawlana Qabuli, Mawlana Abdusamad Badakhshi, Mawlana Muhammad Nematabadi, Said Abdullah Astrobodi, Isfaraini (Alouddawla ibn Bakhtishah al-Ghazi)*.

Alisher Navoi also mentions the owners of nicknames, which are the basis of a lexical toponym. In particular, the author mentions the poets nicknamed "Bukhari" *Khoja Ismat Bukhari, Khayali Bukhari, Kavvari Navoi, Sayfi Bukhari*.

The nominative-motivational bases of nicknames are different. For example, nicknames such as *Shavqi, Vafoi, Yaqiniy, Mir Ishqi, Gharibi, Mavlono Haqiri* were the motivational basis of the poets' dreams and lyrical mood. A number of nicknames were based on words denoting religious space, planets and stars: *Mavlono Bihishtiy, Mavlono Jannatiy, Mavlono Kawsari*.

One writer signs with more than one nickname. Many of these nicknames can be called poets or politicians. For example, Alisher Navoi writes about 4 nicknames of Mavlono Yahyo Saybak: "Before, he used to use the nickname "Tuffohiy". Then he also gave the nickname "Fattahiy". But he also nicknamed "Khumari" and "Asrori" (pp. 17-18).

Alisher Navoi also quoted information about poetes and poetesses: And it's known, this is Mehrining, the wife of a doctor Mawlana Khakim (p.26).

Mevlana Zeboi - the poor I'm didn't see him, but I have heard his poem (p.104).

Continuing Alisher Navoi's "Majlis un-nafois" in terms of language, volume and richness of materials, the work is a Tezkire "Tezkirei Qayumiy" by Polatjon domulla Qayumov, a great scholar of the history and literature of the enlightened Kokand. Although the work originated in the mid-20th century, it was not known to the general public because it was not published. Tezkire was prepared for publication by the scientist's children Aziz and Laziz Qayumov, and became famous.

Created in 1960, "Tezkirei Qayumi" consists of 3 volumes and is divided into 6 books, which contain information about the life and work of 324 representatives of Uzbek literature from the Middle Ages to the XX century. In particular, the materials on the literary life of the XVIII-XIX centuries are in many respects distinguished by their novelty. Tezkire serves as a unique genre of literary criticism in the creation of the history of national and closely related literature, in the study of the literary environment of a particular period, in the study of individual literary figures and works. In addition, a collection of examples of Uzbek literature, created in 1982 by V. Zohidov, A. Kayumov, A. Khayitmetov, entitled "Cry of the Centuries" can be a source for the study of nicknames. Although the book does not specifically mention the nicknames of the creators, it provides information about poets such as *Shavqi Namangani, Khayrat Turakurgani, Abdurazzoq Bimi, Andijani, Bayramkhan, Nozimahonim, Shavkat, Shams I, Makhmur Koriziy, Rojij Khoqandi, Pisandi, Umid, Alamkash* who were unknown to most readers, and provides examples of their work.

For the first time in the history of Uzbek literature, "Majmuai shoiron" (Collection of Poets, 1821), commissioned by Amir Umorkhan under the direction of Fazli, contains valuable information and examples of works of 101 poets who created in the literary environment of Kokand in the early XIX century [7]. Tezkire is an important source in the study of the life and work of poets such as Akmal, Gulkhani, Makhmur, Ghazi, Amir, Junaydullo Isломshaykh oғli Khaziq, Uvaysi, Turobi, Mir Asad Mayus and Makhzuna, in particular, their nicknames and aspects related to the creative concept, artistic and ideological views of the creators. For example, Fazli called Gulkhani, who was attracted to the palace by Amir Umorkhan, "the latif poet", "the wolf of the field of poetry" (tiger) because he wrote a work in the interests of the palace:

Qistondin Ermish Latoyif Shoir,
Muqiyimi dar Kazrati Shahrier,
Takallum Gilur Turki va forsiy,
Erur shear maydonining borsi. [7,266]

As V.A. Abdullayev noted, "Gulkhani, who was disrespected and humiliated during the reign of Alimkhan, at first thought Umarchan was a just and enterprising king and dedicated a number of ghazals and poems to him. However, the immorality of the Umarchan palace, the hypocrisy, the khans and the archangels brought to the people by the state pillars changed the attitude of a sensitive poet like Gulkhani to the people of the palace "[8,245]. After that, the poet described poverty, violence, freedom, inequality, injustice. As O. Nosirov noted, "In order to write such works, the poet of that time had to have great courage. Probably, at the same time, the poet began to use the nickname "Jurat" [9,92].

It seems that the information about the life and work of poets given in the notes is important in studying the meaning of their nicknames, nominative-motivational features and the degree of relevance of the nickname to the creative heritage of the creator.

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