

**ABOUT THE MAQTA' IN GHAZALS
(ON THE EXAMPLE OF ALISHER NAVOI'S GHAZALS)**

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ABSTRACT

From the 15th century, the ghazal genre became the main and the most widespread and the most famous genre of the lyrical type in the literature of Uzbek classical poetry. The great poet and "The king of Ghazal estate" Alisher Navoi left an invaluable creative and scientific heritage for Uzbek poetry. He is one of the most beloved poets and regarded as the greatest representative of Uzbek language literature. The article shows the internal possibilities of the ghazal genre through the poet's ghazals.

KEYWORDS: *Matla', Mabda', Maqta', Couplet, Divan, The Dervish, Tanosub, Exclamation, Lyrics, Rhym, Byname, Stanza.*

INTRODUCTION

Ghazal, the most widespread lyrical genre in Eastern literature, first appeared in Arabic poetry in the VI-VII centuries. Then it moved to the literature of Central Asian and Eastern poets, entered Persian literature in the 10th century, and Turkish literature at the beginning of the 14th century. Alisher Navoi's great and priceless literary works have been attracting the peoples of the world for centuries. Alisher Navoi's collection of lyric works "Khazoin ul Maoni" contains more than two and a half thousand ghazals. No poet in Eastern literature was lucky enough to write so many ghazals. But it's not just about numbers. Each of the ghazals poured out of Navoi's heart is an artistic masterpiece, a miracle, testifying to the unique art and deep thinking of the genius creator. The ghazal has its own rhym, use of bynames, volume, composition, and ideological and thematic features.

THE MAIN FINDINGS AND RESULTS

Usually, the first two couplets of a ghazal are rhymed with each other, and the rhymed line is called **matla'** or **mabda'**. The last couplet is called **maqta'** and in most cases the poet's by name appears in the maqta (rarely in the preceding couplet).

Sometimes ghazals can be written without a byname. For example, in 27 ghazals of Navoi's divan, there is no byname in maqta':

Murshide kim, qilsairshodifano, billahanga
Bu vujudiorazidino'zgayo'qshukronamiz.

Ko'yidako'nglimko'ngillarichrako'rdum, turfako'r,
Turfaroqkim, oshnolig' bermadibegonamiz.

Once the mentor escorts us to the path of oblivion,

By God, only beholding his face—and no more is the aim

Seeking beloved, have seen I my soul amongst some souls, but still

So strange, the distant soul never to solidarity came.

("G'aroyib us-sig'ar", 221-g'azal)

("Gharoyib us-sighar", 221st ghazal)

The ghazal describes the hardships and sufferings of a slave who has embarked on the path of love. At the end of the ghazal (maqta'), the author had to mention his name according to the rule. But it is not used in the ghazal. The main character of Navoi's ghazals is undoubtedly the poet himself. Also, other characters in poetry: the mistress, the king, the dervish, the sheikh, the scholar, the rind, the soki, the rival are the main characters in the poem helps convey the idea more clearly to the reader.

Accordingly, the poet refers to three objects in maqta':

I. Poet addresses himself:

...

Ey Navoiy, vaslarobo'lg'ayki, boqibkulgamen

Dog'larnikimko'ngulgayodgorettifiroq.

Demangiznettifiroqoxirkibo'ldungdushmani,

Man'ivaslixusravi Jam iqtidorettifiroq.

...

Hey Navoiy, time will come and I will unite with my love,

As keep sakes, I laugh at hearts ores that are not well-healed, parting.

Do not ask me, as my foe, what did it with me in the end,

Between power fulking Jams hid and me became a shield, parting.

("G'aroyib us-sig'ar", 315-g'azal)

("Gharoyib us-sighar", 315th ghazal)

Turning to himself, the poet hopes that the days will soon come when the separation will recede and the rendezvous will be the priority, and then he will remember with a smile the scars left by the pain of separation. This feeling of hope is combined with reality when it comes to the last stanza of the ghazal. That is, this ghazal was written when his lyrical hero was separated from a person dear to him (his wife, friend, or the king), and the poet believes that he will be met with him soon. Because, according to the verse, Firaq was hostile to the poet and prevented him from enjoying the power of a powerful king like Jamshid for a certain period of time.

II. Refers to someone else/character/:

...

Ne qatqvodiyekin, **yoRab**, sangaeyishqkim,
Aqlsarkashtavsaninqo'yg'achqadamlangaylading.
QilNavoiynivujudinangidin, **yoRab**, xalos,
Chun vujudinbarchaolamahlig'anangaylading.

...

*Oh Allah, how difficult is the road leading to your fame,
As soon as the mind's steed makes a step to you, it'll lame.*

*Oh Allah, get Navoiy rid of shame to live worthless,
For his existence is shame for the whole world, Bless.*

("Gharoyib us-sighar", 346-ghazal)

("Gharoyib us-sighar", 346th ghazal)

This ghazal is written in the content of an address, and it can be observed that the poetic arts of **exclamation** (the author's feelings and experiences are described in the form of an address to a specific person or object) and **tanosub** (quoting words that are close to each other in terms of meaning) are leading. In Maqta, Navoi turns to Allah and begs him to free his body from the pain of living in this world, because this pain made him ashamed among strangers from the pain of love.

III .Refers to the thing:

...

Eyko'ngul, g'amginesangko'p, quysasoqiyog'zingga
Zarfni, sipqarmag'unchaqilmag'ilzinhor bas.

Yuzbalokelsaboshingg'asabrqi'lg'il, **eyko'ngul**,
YoxaloyiqixtilotinqilNavoiyvor bas.

...

*Do not stop to drink up the wine till the last drop,
Oh my heart, be patient even if you have a lot of misfortune.*

*Or disconnect your relations with people like Navoi,
Therefore I can't say to my beloved to be faithful.*

("Navodirush-shabob", 240-g'azal)

("Navodirush-shabab", 240th ghazal)

In a general sense, this ghazal belongs to the series of Navoi's love ghazals, but in it, the romantic theme and oriphonism are combined in a certain sense. In classical poetry love is used in two different senses: - Love for woman is called "Khosishq" and love of Allah. In other words, in Navoi's work, love can be directed to the both Allah and woman at the same time. The poet appeals to the heart and points out that it is necessary to be patient and overcome the trials that come to the soul with good education and morals.

CONCLUSION

The uniqueness of the maqta' is that logically it sounds like the conclusion of the work. Every time we read them, each of which expresses a worldly meaning and a universal feeling, we are filled with excitement every time and discover new facets of these diamond lines, we are surprised to analyse new meanings. With his work, Navoi not only determined the latest development of Uzbek literature, but also greatly influenced the development of the entire spiritual culture of Movarounnahr and Khorasan. His works and poetry were repeatedly copied, spread widely among the people, served as a school for poets, and were widely studied in madrasahs. Alisher Navoi's work is an ocean of immortal ideas, thoughts and views that can be a lesson for every era.

He was able to unite the Turkic nation and peoples through his creativity. Alisher Navoi's efforts in the artistic perfection of not only the Uzbek language, but also dozens of Turkic languages are incomparable. It should be noted that our grandfather Alisher Navoi started the struggle for language hegemony. The Persian language dominated Central Asia for a thousand years. "Young poets used to write in Persian so that their poems could be seen by senior teachers," says Navoi. In such a situation, Alisher Navoi takes a big step to protect the Turkish language. He even succeeds in issuing a decree to Huseyn Boygaro, saying that artists should create in Turkish. In the work "Muhokamat ul-lughatayn" he compares the Turkish language with the Persian language and reveals the advantages of this language. Also, in order to strengthen the foundation of the Turkish language, he left a unique example of creation consisting of 100,000 verses to our generations.

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