



An Analysis of a Ghazal From Sakkoki Devan

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Abstract: The article focuses on the ghazals of Sakkoki, one of the bright examples of Uzbek classical literature, the analysis of ghazals and their figurative means, and the lyrics of Sakkoki.

Keywords: Ghazal, lyrics, poem, analysis of ghazal, aruz. Sufyona, Matlaa.

Introduction: Sakkoki is a mature talent who left a bright mark in Uzbek classic literature and created unique ghazals and odes. Regarding the poet, Alisher Navoi gives the following definition in his "Khutbai Davovin": "Mavlano Sakkoki and Mavlano Lutfiy are the fusaha of the Uyghur group and the mature of the Turkish literature, the sweet ijthad of one is in Turkestan and the other is latif author of ghazal poetry is alive in Iraq and Khorasan, and there are also divans."

Analyzing traditionalism in classical poetry on the basis of individual poet's works, especially his lyrics, helps in deeper understanding and discovery of the worldview, artistic skills, visual means, and talent of that creator.

Studying Sakkoki's lyrics and analyzing them are important for illuminating new aspects of 15th century Uzbek literature, defining the poet's individual style, language, and artistic-aesthetic skills. Below is an analysis of a ghazal from Sakkoki's divan.

قرا كوز بېرلە غمزه قىليب يوز مينك جفا قىلمه
كرشمه برله عالم نى منينك تيك مبتلا قىلمه

ايرومرهم منينك بوخسته جانيمغه سنيك دردينك
قيامت قه تيكن هرگز بو درديم غه دوا قىلمه

دنپادا سرکشته قىليب قامن قور آي ا ميني
ايشکينک توفراقن کوزکا تافيلماس توتيا قىلمه

سبز غورور هر دم تنیمنی ایچره بوتھسی فراقینک
یوزومنی آلتون ایتکالی غمینک نی کیمیا قیلمه

قوار بولسانک اشکینکدین کریان تیب آخربیکانه
کولار یوز کورکوزوب اول کیشی نی آشنا قیلمه

سلطانیم ای جوروجفابرله ایلادینک باغرقان
کوزوم یاشی بیله هر دم یوزومدا ماجرا قیلمه
چوزلفین غه توت غنیمت قبیین بوشه سکاکی ای
باغلاغان قوش سین اوچار غا هیچ هوا قیلمه آراقین
Qara köz birlä ğamza qılıp yüz min jafā qılma,
Käräšmä birlä 'ālamnī meniṭteg mubtalā qılma.

Meni bu hasta jānīmğa seniṭ dardīṭ erür marham,
Qiyāmatğa tikiṭ hārgiz bu dardīmğa davā qılma.

Meni, ey ay, qorqaman qılıp dunyāda sārgāštā,
Ešikiṭ tupraqīn közgā tapılmas totiya qılma.

Fıraṭiṭ botasī iṭrā qanīmni sizğurur har dam,
Yüzümni altun etkāli ğamīṭni kimiya qılma.

Axīr begāna tep giryān ešikiṭdin quvar bolsan,
Külār yüz körgüzüp avval, kišini ašna qılma.

Bağīr qan ayladīṭ javr-u jafā birlä sultānīm.
Közüm yaši bilā har dam yüzümdin mājarā qılma.

Ey Sākkākiy bu šah qobqīn ğanīmat tut ču zulfīğa,
Azaqīn bağlağan quš sen, uçarğa heč havā qılma.

4. Qara köz birlä ğamza qılıb...

Qara köz birlä ğamza qılıp yüz min jafā qılma,
Käräšmä birlä 'ālamnī meniṭteg mubtalā qılma.

Ğamza - to wink, to point with the eyes (NAL, IV, 103). Don't beckon with your black eyes and do a hundred thousand things, don't make the whole world yours like me with your subtle gaze. The lyrical hero artistically reflects the beauty of the beloved in a state of pleading. Its beauty and melodiousness can be felt from the mat of the ghazal. That is, the pictorial

tools used in it, such as black eye, ğamaza, gaze, are particularly noteworthy.

Meni bu hasta jānīmğa seniṭ dardīṭ erür malham,
Qiyāmatğa tikiṭ hārgiz bu dardīmğa davā qılma.

The following words of the lover reflect his pure feelings for his beloved: My pain is the salve for my sick soul, that is, my love for you, so do not cure this pain until the end of the day. He says that I will not regret if I burn with this pain until the end of the day. In this place, the poet is pleading with his beloved, that is, Allah, that pure divine love and patience will not leave his heart. Words with opposite meanings of pain and cure in the verse are used together, creating the art of contrast.

Meni, ey ay, qorqaman qılıp dunyāda sārgāštā,
Ešikiṭ tupraqīn közgā tapılmas totiya qılma.

Sārgāštā- wanderer, wanderer; wanderer; distraught (NAL, III, 48). The lover again turns to his beloved and says: O moon, I am afraid that you will make me wander in the world, do not make the soil of your threshold into my eyes as an undiscovered parrot. That is, I am afraid of wandering in this world without you, and I live dreaming of knocking on your doorstep as soon as possible and stroking my eyes.

Fıraṭiṭ botasī iṭrā qanīmni sizğurur har dam,
Yüzümni altun etkāli ğamīṭni kimiya qılma.

Sizğur- to burn, burn (NAL, III, 74). My lover always cuts my blood in the boda of your farewell, and begs you not to use your sadness as chemistry to turn my face into gold. That is, Fıraṭ - the wedding ceremony of parting burns my blood so much that it turns my face yellow and tells me not to use your sadness on me in order to make me sad.

Axīr begāna tep giryān ešikiṭdin quvar bolsan,
Külār yüz körgüzüp avval, kišini ašna qılma.

Giryān- crying, (NAL, I, 403), grunting, weeping, acquaintance - comrade, friend, acquaintance (NAL, II, 541). That is, if you call me a stranger and chase me outside your door crying, don't introduce yourself by showing me your smiling face. In this verse, the use of words with opposite meanings, such as alien and familiar, cry and laugh face, created the art of contrast.

Bağīr qan ayladīṭ javr-u jafā birlä sultānīm.

Közüm yaši bilā har dam yüzümdin mājarā qılma.

Bağīr- liver; heart; heart; heart (NAL, I, 236), mājarā +qıl- to quarrel (NAL, II, 313). My Sultan, you made my heart bleed with pain and suffering, don't make me cry every time with tears in my eyes. That is, according to the words of the lyrical hero-lover, he does not show affection and loyalty to his lover, but always hurts her, as a result, the lover's liver and liver turn to blood, tears

in his eyes are pouring out and on his face. reflects a conflict. The words such as oppression and conflict in this verse create the art of proportion, while the exaggerations shown with the help of basic pictorial means create the art of exaggeration.

Ey Säkkäkiy bu šah qobqin ġanimat tut ču zulfiġa,

Azaqin baġlaġan quš sen, učarġa heč havā qılma.

Azaq- leg In the eulogy, the poet with great skill, having completed a story, says to himself: O Sakkoki, seize this king's shell, because you are a bird whose foot is tied to its gills, do not prepare to fly, because you are no longer you can't fly to the sides. So, the lover loves his lover so much that his legs are tightly tied to his lover's tail, and he cannot fly anywhere. But from the praise of the ghazal, another meaning can be understood: the lover is not indifferent to the efforts of the lover. The art of tashbeh is skillfully used in the praise of the ghazal.

In the ghazal, Sufi images and meanings, starting from matla, shine through to praise. The ghazal consists of the words of a lover addressed to his lover in the form of a command and in the sense of a request.

CONCLUSION

In conclusion, it should be said that Sakkoki's ghazals have been little studied. Many of them have not even been printed in the current alphabet. In this article, we transcribe one of his ghazals from the manuscript of the poet's office under the number 7685, analyze and interpret it in detail with a dictionary, and provide the tools of artistic art in it.

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