

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.

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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 ijti had 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."¹

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 قيلمە

كرشمە برلە عالم نى منينك تيك مبتلا قيلمە

منينك بوخسته جانيمغه سنينك دردينك ايرومرهم

قيامت قه تيكن هرگز بو درديم غه دوا قيلمە

مىنى اى آى قور قامن قىليب دنيادا سرکشته

ايشکينک توفراقين كوزکا تافيلماس توتيا قيلمە

فراقينک بوتھسى ايچره تنيمنى سيز غورور هر دم

يوزومنى آلتون ايتکالى غمينک نى کيميا قيلمە

¹ Muhammad A. – Toshkent, 1986.

آخر بيكانه تيب كريان اشكينكدين قوار بولسانك
كولار يوز كوركوزوب اول كيشى نى آشنا قيلمه

باغرقان ايلادينك جوروجفابره اى سلطانيم
كوزوم ياشى بيله هر دم يوزومدا ماجرا قيلمه

اى سكاكى بوشه يقين غنيمت توت چوزلفين غه
آزاقين باغلاغان قوش سين اوچار غا هيچ هوا قيلمه²

*Qara köz birlä ğamza qilip yüz miñ jafā qılma,
Käräsmä birlä 'ālamni meniñteg mubtalā qılma.*

*Meniñ bu hasta jänimğa seniñ dardih erür marham,
Qiyāmatğa tikin härgiz bu dardimğa davā qılma.*

*Meni, ey ay, qorqaman qilip dunyāda särgäštä,
Ešikiñ tupraqin közgä tapilmas totiya qılma.*

*Fıraqih botası icrä qanımni sizğurur har dam,
Yüzümni altun etkäli ğamihni kimiya qılma.*

*Axir begāna tep giryän ešikiñdin quvar bolsañ,
Külär yüz körgüzüp avval, kişini ašna qılma.*

*Bağir qan ayladiñ javr-u jafā birlä sultānim.
Közüm yaşı bilä har dam yüzümdin mājarā qılma.*

*Ey Säkkäkiy bu šah qobqin ğanimat tut ču zulfiğa,
Azaqin bağlağan quş sen, uçarğa heç havā qılma.*

4. Qara köz birlä ğamza qilib...

*Qara köz birlä ğamza qilip yüz miñ jafā qılma,
Käräsmä birlä 'ālamni meniñteg mubtalā qılma.*

Gamza - 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

² سكاكى "ديوان سكاكى" كوجيروچى شاسلام شاشى 7685

be felt from the mat of the ghazal. That is, the pictorial tools used in it, such as black eye, gamaza, gaze, are particularly noteworthy.³

*Meniñ bu hasta jānīmğa seniñ dardīñ erür malham,
Qiyāmatğa tikiñ härgiz 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 qilip dunyāda särgäštä,
Ešikiñ tupraqin közge tapilmas totiya qılma.*

Särgäštä- 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.

*Firaqin botasi icra qanimni sizgurur har dam,
Yuzimni altun etkali gaminini kimiya qılma.*

Sizgur- 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, Firaq - 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..

*Axir begana tep giryän ešikiñdin quvar bolsañ,
Külär yüz körgüzüp avval, kişini ašna qılma.*

Giryän- crying, 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..

*Bağir qan ayladiñ javr-u jafā birlä sultānim.
Közüm yaşı bilä har dam yüzümdin mājarā qılma.*

Bağir- liver; heart; heart; heart (NAL, I, 236), mājarā +qil– 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 ganimat tut ču zulfiğa,
Azaqin bağlağan quş sen, uçarğa heç 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

³ Шомухамедов.Ш. Форсий шеърятнинг асосий шакллари. – Тошкент: ТошДШИ, 2004. –Б.: 8.

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..

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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