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Ghazal Commentary by Sakkoki

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ABSTRACT

Sakkokiy is a ghazal-writer poet. His ghazals skillfully depict love, passion, the pain of exile, the delight of farewell, and the feelings of a loving heart.

Keywords: Rukhsara, mubtalā, balā, gharib, türk, türkänä.

INTRODUCTION

Sakkokiy thoroughly studied Uzbek and Persian-Tajik sources and used them creatively in his works. In the process of reading the works of the writer, one can feel that he was creatively nourished by such famous writers as Firdawsi, Nizami Ganjavi, Sheikh Muslihiddin Sa'di, Khoja Hafiz Shirozi. However, works written in the Turkic language had a stronger influence on Sakkokiy's work. In particular, folk oral art was an important factor in the flourishing of his work. That is why his ghazals quickly reach a person's heart. Below we will review, comment on, and analyze them.

1. Kim ermäs ul ay mubtalāsī...

Kim ermäs ul ay mubtalāsī,

Yalğuz meñä yoq aniñ balāsī.

Mubtalā - 1. Entrapped, afflicted; 2. Lover, jinn (NAL, II, 329), balā- 1. disaster, misfortune, misfortune; 2. Wonderful, sign, master; 3. lover, beloved, beloved. (NAL, I, 202). The lyrical hero begins to speak about his beloved, who has captivated everyone, and his feelings for her: Who is not captivated by that "moon"?! I am also in love with that "moon," but she is not my lover. That is, no matter how much I am captivated by her, she does not even look at me.

In this verse, the poet skillfully uses the art of husni ta'li'l to describe the beloved, and in the following verses, he writes about the pain that befell the lover:

Tüšti bu zaif jänimğa dardī,

Ölmäktin azin yoq ul davāsī.

The lyrical hero has suffered such pain. This is an incurable love pain, and now there is no cure for that pain except death. In this couplet, words with opposite meanings, pain and claim, are used to create the art of contrast, and combinations such as "zaif jân", "Ölmäktin azin yak" create the art of exaggeration, and this skillfully used poetic art further enhances the impact of the couplet. Verse by verse, the events develop:

Bergüsi ğarib bašimni yelgä,

Ruxsārai zulfiniñ havāsī.

Ğarib- poor, helpless (NAL, IV, 107), wind - wind, breeze (NAL, I, 523), rukhsāra - face, face, page (NAL, II, 636). The air, the breath of the lover's face and curls are so strong that the salty air gives the lover's strange head to the wind, and his eyes are not spared in this regard:

Kim körsä anıñ közini aytur:

Ne turfa erür bu türk balāsı?

Türkänä er erlağunča āniñ,

Küydürdi menı yalay-bulāsı.

Türk - 1. Turk, Turkic people; 2. cheerful, beautiful, playful, beloved (NAL, III, 257), Türkänä - Turkish, typical of the Turks, Turkish, simple (NAL, III, 258). In these verses dedicated to the description of the mistress, the poet reaches the climax, describing the mistress's eyes as so beautiful that whoever sees them is amazed and says: how many different troubles this Turkish scourge has, we do not know. Indeed, he manages to burn the lyrical hero to death before he even utters a single simple word. So, the mistress is an incomparable beauty of the Turkic people. He uses the word "Turkish scourge" to refer to her beautiful eyes. In both couplets, the image of the mistress is continued in harmony with each other, and the words "balosi" and "bulosi" in the couplet create the art of tajnis.

Ayına seniñ yüzüñ körübän,

Lāf ura, yüzündä yoq safāsı.

Safā – 1. purity, cleanliness, clarity; 2. beauty (NAL, III, 60): Even if the mirror praises you while showing you her face, there is no clarity or beauty in the face that it shows, it is all your beauty, the lover emphasizes. In reality, the lover is so beautiful, perfect that even the mirror is ashamed of itself when it sees her face, and even when it praises her, she is still unequal to the lover. In this case, the poet uses the art of diagnosis by describing the mirror, that is, an inanimate object, in a state of praise. After that, he concludes his speech:

Dard-u, ğam-u, ranj-u, men-u olmaq,

Säkkäkiygä boldı jan ğizāsı.

Ranj - trouble, difficulty; labor, toil (NAL, II, 604), ğizā - food, food, meal (NAL, IV, 112) Finally, in the maqta, the poet concludes his thought by saying: The beloved takes the lover's pain, sorrow, hardship, "I", that is, his identity. This, in turn, emphasizes that it is not a burden for the lover, but a benefit, that is, a source of nourishment for the soul. In the maqta, Sakkoki puts forward the following idea: even if you take everything I have, I am satisfied, this work of yours is a source of nourishment for me. It is

understood from the couplet that his love is not ordinary love, but divine love. The words pain, sorrow, and suffering in the couplet create the art of tanosub.

This ghazal of Sakkoki is one of the famous and beautiful works. A ghazal is a single ghazal written in the style of wasf on the theme of love, without rhyme. The reason for the popularity of the ghazal is that it is written in a unique and simple language. In this ghazal, we can clearly witness the poet's high skill. Because at first glance, the ghazal seems like the lament of an ordinary lover addressed to his beloved. From the increasing complexity of the image of the beloved in the following verses, and the lover becoming increasingly obsessed with the pain of love, it is clear that this love is not an ordinary love for people, but a divine love that combines mystical ideas. This further increases the scope of the ghazal's impact. .

The lyrical hero's lover again encourages him to reveal the secrets of his heart, to write verses full of love:

2. Ey gül, yüzüñgä...

Ey gül, yüzüñgä hur-u päri bandayı jāni,

Tältek boyuñ āzādi erür sarvı ravāni.

sarvı **ravān** - the beloved; the beauty of the heart (NAL, III, 46). This time, the lyrical hero addresses his beautiful companion and says: O flower, the souls of fairies are subordinate to your face, that is, the souls of all fairies are worth sacrificing for your beauty, for your face. Because you are so beautiful that all angels obey you, he means that you are the fairy of fairies. Your willow-like height is proof of your beautiful love. That is, in the lover's opinion, the willow-like height of his lover also proves how beautiful she is. In the couplet, the poet uses the art of allegory, comparing the neck of his beloved to a willow, and the art of husni talil to describe her face, and continues his words:

Xoblar sani yoq Ćin-u, Xita-yu Xotan iĉrā,

Yetmäs saña lekin tılagan dunyada sāniy.

Xob - beautiful, beautiful (NAL, III, 445), tıla- to want, to desire, to dream (NAL, III, 229) In China, China, Khotan, there are no beauties like you, but in the world those who dream of you will not reach you. The lyrical hero claims that there is no beauty like her around, and none of those who dream of someone like you will be able to achieve

their goal. Because you are the only one. Even if a lover travels the whole world, he will not find someone like you. Because he is unique and alone, no one else can equal him.

Ul tişiq-u erniñni körüb bir küläriñdä,

Bu ikki közüm la'l-u guhar bahri-yu kani.

Ern - ab (NAL, III, 567), irin - lip, lip. La'l is a red-colored precious stone (NAL, II, 169), Bahr is a large, mighty river; sea (NAL, I, 241) When you smile, seeing your teeth and lips, my two eyes turn into a sea of rubies and gems, a mine. Because when I look at your smile, the reflection of your teeth like a diamond falls on my eyes and turns into a mine of gems. If in the first line of this couplet, words like tooth, earth, laughter create the art of proportion, then in the second line, exaggeration is used.

Yüziñni qilur taza közüm yaşı-yu ahim,

Gül taza bolur tapsa väle äb-u havani.

Vale - but, but, maybe (NAL, I, 355) If a flower finds the water and air it needs, it becomes clean and its dust is washed away, so my Eyes, Age and Aahim will also clean your face. When a flower finds the right weather, it becomes clean, spotless, and washed. He wants to say that my tears and my tears will clean and wash your face just like that weather, and here he uses the art of diagnosis, that is, the flower is personified. The following verses continue these thoughts:

Uşşaq qanin tökkali elgä qiliç alsan,

Kim ilgäri tutmas boyun – öz boynına qanı.

Aydur seniñ alında bu kün bir habaşıy qul,

Tansa yüzidä zahir olur dağ nişani.

Uşşaq - lovers, lovers (NAL, III, 305), Abyssinian - Abyssinian, black, negro (NAL, IV, 123), hand - hand, front, face to face (NAL, I, 75) in front of you, in front of you If you take a sword in your hand to shed the blood of lovers, who will not hold his neck first. This day, an Abyssinian slave is saying this in front of you, if he does not say this, a stain will appear on his face. In these couplets, the lover emphasizes that he is a slave to his mistress, and that if she wants to kill him, he will sincerely surrender. In both couplets, we witness the skillful use of the art of hyperbole.

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