

## EUROPEAN INTERNATIONAL JOURNAL OF PHILOLOGICAL SCIENCES

VOLUME03 ISSUE05

DOI: <https://doi.org/10.55640/eijps-03-05-19>

Pages: 69-74



## ARTISTIC INTERPRETATION OF SAKKOKIY GHAZALS

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## ABOUT ARTICLE

**Key words:** Ghazal, ashikona, yalay-bulo, Kashmir, mirror, talmih, Badakhshan, Adan, Sinner.

**Received:** 21.05.2023**Accepted:** 26.05.2023**Published:** 31.05.2023

**Abstract:** The article is devoted to the content, ideological and artistic nature of mavlono Sakkoki's ghazals "kim ermas ul oy mubtalosi", "yuzung khayuldurdi kushuldurdi parvona" and "gul Burun Burun qaysa qaysa çaman in işa", covering the poetic arts used in them and their interpretations of occupation. The article focused on the artistic skill of the poet, his style in praising the beauty of the garden. Feedback on the means of artistic image is given. As a result, it was found that in the gazelles of Saccocius, the suffering of sad and bereavement in love, devotion to wife and him, the enjoyment of the pleasures of life, dream is expressed in an impressive way, in a simple and melodic state. It has also been proven that in the poet's ghazals, the aesthetic pleasure inherent in love, the high human qualities inherent in true love and Mistress are artistically expressed.

## INTRODUCTION

As for the saccocian ghazals, it is permissible to dwell on one important feature of the ghazal genre at first. It is known that "...the commandment to bring the poetic Devon to the eye without the ghazal, as if clear water could not be imagined without Crystal Waters, is time. The ghazal genre finds its refinement in the Persian and Turkic languages, beginning to form after the 10th century in literature [1,365]. The ghazal is formed from Bytes, i.e. its bands (strophas) are two-stanzas, AA, ba, and,... it rhymes in order and is written head-to-head with the same weight. The first verse of the ghazal, in which both verses are rhymed, is called matla, and the last verse containing the poet's pseudonym is called maqta.

## THE MAIN RESULTS AND FINDINGS

There are also cases when the poet's pseudonym is in the last byte, sometimes comes in one of the bytes before it, or the poet does not use the pseudonym. And when we observed the ghazals of saccocius,

we found that mainly the poet's pseudonym was in the last verse. Also, in our classical literature, the "volume of ghazal is set from 3 bytes to 19 bytes [10], all ghazals of Sakkoki are 7 bytes ghazals.

According to this Ghazali form, consisting of the seven-byte rhyming words "mubtalo, balo, davo, air, balo, safo, ghizo", written on the adorable theme of sakkoki, yakpora is the ghazal and is written in solim Bahri, the musaddah of mutaqrabi of aruz:

Who is don't ol Moon mubtal,  
Lonesome Me Not the scourge of Ane .

The ghazals state that" the theme of love is acknowledged to be related to " [2,238-249], and this ghazal of the poet provides full evidence of this view. In ghazal, the image of the anguish of a man in love, of thirst, of the torment of hijra was given to the dream, and in the first verse, the lover, likening his mistress to the moon, has a man who is not exaggerated to him, begins a declaration of heart with a rhetorical question. The lover finds himself strangled in front of wife's other patrons, so he tells himself that he has no "scourge" other than him alone. The word" Balo " comes in this place in the meaning of the wonderful, the sign, the skillful, which from the uniqueness, the brilliance of wife gives only a hint that the poet himself is impeccable.

Come dashed on this weak soul,  
Olmactin azin no ul cure.  
Give Gharib head elga,  
Ruxsora-the air of U Zulfi

In this verse, quoted in the Treasury, the lyrical hero is depicted in an figurative way, adhering to logical consistency, the image of a state of mind. It is clear from the text that the lyrical hero, knowing his soul weakly and feeling that there is no "other cure" for wife, is giving up his dream to see the hair and face of his beloved, and prefers to leave for the windward side, humming his drowned head. Such artistic representations as "weak", "pain","dying", "strange", "zulf" in bytes are oriented towards the fulfillment of a certain aesthetic exercise. In particular, the transformation of the "weak"lik into a "pain" ensured that the suffering of the hero of the poem was further ignited and the opportunity to endure, as a result of which there was no other way left than "dying", the issuance of artistic dyed bytes ensured the perfection and latency of ghazal. Special simplicity, sincerity are clearly visible in the Gazelle. Whoever sees will tell Ane's eye:

What kind of torfa error this Turkish trouble?

Notable in the citation is the occurrence of the istiorali compound "Turk balosi" ("Turkish beauty"), which has become a traditional artistic image medium. It is known that in Turkic poetry, love, fidelity, longing, the anguish of pilgrimage are captured, and the poet skillfully describes in ghazal that one cannot be commanded, as if there was no remedy for grief. From the byte above, it is seen that the wife being described in this ghazal is of Turkish nationality. The eyes of his beloved wife were so enchanted that the one who gave his eyes to the disaster of love, not knowing what he fell into, is surprised-he is lol and it is recognized that he asked himself the question of this "what kind of peat will melt".

Turkona irlaguncha oning,  
It made me cry.  
Mirror see your face,  
If the anecdote hits, there is no rash on the face.

The analysis of the text of the ghazal shows that in these Ghazal verses in a loving spirit, the poet was able to skillfully use exaggerated fine art, such as the eyes, hair, the beauty of zulfu's lip, the oshufta of a lover of these beauties. The lover, who said that the lyrical hero burns the beautiful, bud – lip

characteristic of the Turks like a "yalay bulo", points out that Yori's Cheek is so beautiful and charming that the mirror, boasting its clarity, purity, purity, is forced to even confess to its purity, absence.

In the process of analysis of ghazals, we have shown some interest in the original meanings of certain words "outside" the ghazal. In particular, the word yalay-bulo in this ghazal attracted our attention. Literary scholar scientists M.Hasanova has stated that the meaning of the word is, "there must be some non - Turkish melody [4,138]". In the dictionary "Farhangi zaboni tojiki", published in Moscow in 1969, the word yalay [10,1564] is given in the sense of Aish-u ishrat and kayf-U in the sense of a high voice emitted at the time of Safa, while bulo [10,135] is given in the sense of a mouthpiece. The verse of the ghazal "scorched me in a broth of yalay" "the mo"tabar high voice of wife fulfilled me", to say that it came in the sense that it would not be a mistake, in our opinion. Such a disproportionate similarity is an art of exaggeration, in which the poet deliberately brings a false analogy. Usually girls speak slowly, softly, in a low voice. But the voice of the poet Saccocius wife is very "loud". In this, the poet is giving the word yalay bulo not in the sense of a loud voice, but in the sense of its contradiction. In modern linguistics, as a rule, in such cases, we use a coachman. But this is impossible if we proceed from the old Turkic language writing style.

Dard-he, grief-he, ranj men-he die

Saccocius was divided into John ghizosi .

At the conclusion of the ghazal, however, the poet learns of the grievances he has acquired from his beloved wife, the fodder that powers his own body, and says that he will die if there are no more, without these sorrows he can no longer live.

Another 7-byte yakpora of sakkoki, "the mind of you touched parvona", also puts the lover (sakkoki himself) in such a shirt that the lover's condition "cannot be envied".

Yuzung Khayali kuyuldi parvona,

Kim ul in the fire of love John bila yona.

An example of a lover who sees the beautiful imaginary face of a mistress in a ghazal mat is a passionate representation on the example of exaggerated artistic art of Soul burning within a love herb. "Love and love mean, in their essence, that both the soul aspires to the wife with a strong passion" [3,49], so far from the Matlas of this ghazal to the praise of wife, the punishment of painful is mentioned. In the ghazal, which begins with the beauty of the wife cheek, the poet also focuses on her hair. Sochi's obsession with the trade of love due to hair describes how it became a legend in the world. This refers to The Legend of "Layli and Majnun", which says that "surprisingly, Majnun would have been as devotional to Layli's hair as he would have been to see kholing in pari yuzung", through the stanza of which the poet created a wonderful talmih:

Uztı qıssani jonimgə zulfung ul trade,

The myth that made me El in the world.

if Layli zulfungga Majnun,

Pari yuzungga divisur Holi see devona.

In this verse, expressed in the image of angel in the istioral expression of the mistress, the lyrical hero interprets in his work as the reason why he behaves in such a way that the secret of the beloved, who is pure in work, should be hidden, while stating that he cannot mahram in his mediums, that is, the angel himself. Beauty icons such as the "pari", "malak" of the early stanza formed a proportion with the "ishqi pok". The fact that the one who fell in love with Pari became jununvor, lost consciousness, fell into the state of Majnun was due to the fact that Layli was also depicted as a as a angel. It is necessary

to refrain from expressing the secret of a pure lover who falls in love with a divine sect that brings such beauty to memory, to Malacca, who reminds me of the Blind, who is pure in Sin.

Listen to your vision once and for all the story of this heart, like a fist like my soul and body, a treasure lying under rubble.

He recognized birla-fist soul to visoling,

Bale is the parable of hearing that ganj-U veyrona.

In the next verse, the poet uses exaggeration, if he sees your lips red and your eyes floating, even the heart of a pious, pious man burns, and his seat becomes a lighthouse:

Labing mayi bila usruk kozung koorub Zahid,

Kebab made a liver-and-a-place morgue.

The word liver in the sentence "to kebab his liver", which came from this place, is given in the "Explanatory Dictionary of the language of the works of Alisher Navoi"[5,573] in the sense of a heart, and kebab in the sense of burning, suffering. A poor lover with heartburn, kebabs, wants to take Alami from his opponents. He sees other people who indulge his mistress as enemies. The power of Alam has thrown into their blood so much that they even want to feed and bleed their black blood.

The rival hadidin erases the blood

Woe to the blood of O

As the author quotes his pseudonym in the praise, wife addresses him as "O sinner", and tells him to "kill" him. But this is so flirtatious that turkona (simplicity) says that she does not consider it a threat.

Kozhung karashma bila: "Hoy yozuqli Sakkokiy,

Seni I O'ltururmen", - theB passed turkona

Mavloni Sakkoki's Ghazal " Gul Burun qaysa yozu inside chaman " is as adorable in content as the ghazals above and is a 7-byte, musalsal "inside" radifli Ghazal. We have seen above that in the Ghazali analysis "who is immortal ul Moon mubtal", the poet compares the face of yor to the mirror and describes the fact that the mirror, which boasts its purity, confessed to its lack of purity, in this ghazal, the face of the goddess is so beautiful that the flower that opens inside the chaman,:

Inside the flower bud will see the face chaman,

Sham'e Sham the month before the trembling.

The poet does not consider it "enough" that The Hunchback is shrouded in embarrassment. If the goddess shows her weight and figure within the garden, the moon in the sky will also tremble to see her standing like a candle among the flowers gathered at the assembly. By vibrating the moon, we see that the poet skillfully uses the art of exaggeration in verse.

In the next verse, yor compares her tears to Eden Duri when she likens her lover's lips to The Curse of Badakhshan. In this verse, the poet continued to describe Jor Husni through symbolism. I can not exceed the haddim line in a dream, even seeing the lips like a red face, a curse, stretching out a bow from the flowers gathered at the conference, even if I drink wine made from the flowers of Yosuman, nastarin, Cypress:

Who saw aning irni my age mengzar,

In a damned Badakhshan-he is in a major fire.

Rich, face-U la'l irn-U, letter-he has no haddina dream,

Sarv-U, gul-u mul, nastaran-U Yosuman.

In classical literature, Kashmir is regarded as a land of Witchcraft and witchcraft. The poet Sakkokiy talmeh said that if the Kashmiris had seen the witch's eyes of ul wife, they would have submitted themselves to this trick.

The eye of the Witch is seen by the people of Kashmir eli,  
They said, " I am a fan of you.

The poet, who told the eyes of wife, described in the ghazal, that the Kashmiri sorcerers also surrendered, addresses him as King in the next verse:

Hoebalar chu yasab yuz, yasalar zulfi cherigin ,

Bilguluk erur yuzung, O Shahim, within the district

It is easy to find out the face of yor, as it is possible to distinguish a king from ten thousand districts. In verse, the art of ishtiq is being made and brought to the surface through the words of make, and the art of ihom through the word of the face. In the following verse, the face of the Earth is described as light and light, and the Earth is said to be illuminating the earth as a candle inside a blue candlestick. The art of exaggeration has been used in this, from which it turns out that the Sun also nests:

Yuzung bila lof urtali kun lobud uyolgoy,

Sham'e erur ul göyati er-within the Blue tray.

The lover is so tormented by this love that the messenger of grief from the love wants him to stay alive, while the lover says that from this love I did if I had a soul in the body. In verse, the art of ihom came into being through the word tilar:

Sakkokidin, e jon, emissary of grief tilar John,

Inside the body if John birla did fluently.

So, it can be said that the suffering of pain and bereavement in love in the ghazals of Sakkokiy, the burning and devotion to him, the enjoyment of the pleasures of life, the expression of dream Nashida in an impressive way, in a simple and melodic state, ensured the artistry of the poet ghazals.

## CONCLUSION

From the above analyzes, it can be said that the language of the poet Sakkokiy ghazals is very simple and fluent, as well as extremely folksy. It is not difficult to notice the influence of folk oral creativity. It is also shown that in almost all of his ghazals, the lover is about try to his mistress. In this, as the poet describes wife, he compares his faces to a mirror, his lips to a hump, and his eyes to Kashmiri sorcerers. This is a sign that the author's skill in the general use of the means of artistic image is strong, and the aesthetic pleasure inherent in love in the poet's ghazals was the basis for the artistic expression of exalted human qualities inherent in love, true love and mistress.

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