

# Linguistic features of ghazals

Nurmuhammedova Maftuna Hilol qizi

Independent researcher, Tashkent State University of Oriental Studies, Uzbekistan

**Received:** 15 December 2024; **Accepted:** 17 January 2025; **Published:** 19 February 2025

**Abstract:** Sakkokiy is considered a poet who gained fame in his time for the simplicity and comprehensibility of the language of his ghazals and odes. A distinctive feature of Sakkokiy's works is that he used Persian and Tajik vocabulary.

**Keywords:** Tanosib, mubolagha, ghazal, tuyuk, simile, metaphor, praise and narration.

**Introduction:** According to Alisher Navoi, Sakkokiy is one of the poets who gained fame in Movarunnahr. He lived and worked since the time of Ulugbek. The poet wrote ghazals and odes. Sakkokiy, like Atoi, skillfully used elements of the folk language and sought to create original figurative means. He used methods such as ghazal, tanosib, animating, praise and narration, and resorted to simile, mubolagha, metaphor and other types of figurative means. As a result, he created ghazals in the style of folk songs, which are characteristic of folk oral art.

Although Sakkoki did not complete his works in the genre of tuyuk, his mastery of wordplay is evident in the ghazals he wrote. He enriched both the content and language of his ghazals with folk proverbs.

Sakkoki also wrote qasid, a literary genre of political lyrics. As is known, qasids are written in honor of statesmen, political and military events. In his qasids dedicated to Ulugbek, the poet praises his scientific and political activities. He glorifies Ulugbek with such adjectives as "Suleiman of the Age", "Musotek", "Shubon". This style of qasid, characteristic of the qasid, was continued by poems after Sakkoki. In Sakkoki's works, the influence of the Oghuz language and the Western literary language tradition is strong about the elements of the Kipchak language. Sakkoki's ghazals sing of human love, enjoyment of worldly pleasures, and delight in the beauties of nature.

According to the pineapple of this period, all of Sakkoki's works are written in the vernacular in a

simple, fluent style. He widely and skillfully uses the rich vocabulary, forms and expressions, and various figurative means characteristic of the lively vernacular, creating such wonderful artistic and figurative methods as contrast, analogy, and exaggeration. Like Atoi, Sakkoki enriches the language of his works, enhances its artistry and content, and uses folk proverbs, wise sayings, and phrases with skill.

Several of his ghazals are written directly in the style of folk songs.

Kim korsa aning yuzini aytur,  
Ne turfa erur bu turk balosi  
Turkona ir irlagulcha aning  
Kuydiradi meni yalay-bulosi.

In terms of language, such stylistic fluency and simplicity are also characteristic of his odes. In the language of Sakkoki's works, along with new forms characteristic of the Uzbek language of that period, elements of old literary languages are also used. In particular, the phenomenon of declension is noticeable in affixes, the harmony of vowels and consonants is preserved phonetically: tuttuk, ezukqum, janga. The occurrence of the sonority of the sonority of the sonority in the form of -a, -na is also found. The word in the sonority of the sonority of the sonority is combined with the conjunction -, and acts as a participle: Hos davron bizingdur, kechti Majnun navbati.

Also, verb forms such as (tolgonu, tolganib) are used, the adjective with the affix -gan and its occurrence as a

noun are often found, but in its inflected state, the agreement is not visible. The present future tense of the verb is given by -man, -mon: ne kilgusi, bilmon bu makkora kaye. In these works, auxiliary verbs such as ayla, kolma, kilma occur.

Gul uyseng nin arzulab uys kozini gulzar ayli. The past tense adjective is formed by adding the affix -mish to the verb stem.

It is known that this compound is widely used in Urhun-Enasay writings and the later Yodnomala language. In poets after Sakkoki, this compound is rarely found. For example, Adolat bogi sabz aldi, chu Noshiravon keldi.

The words "bilin" and "yangliq" that appear in Sakkoki's works, like "alaq", "alaq", have similar meanings. These words are found in all poets up to Navoi. Another unique aspect of Sakkoki's works is that compared to the Atoi language, there are many Tajik and Persian words and expressions in it. For example: qohnan-tak köporuvchi, garam-barbad.

The main theme of Sakkoki's lyrics, like that of many poets, is mainly the glorification of love. When he sings about the love of man for man, he sings of love inextricably linked with love for life, its pleasures, natural landscapes, and human virtues. He paid great attention to the meaning and form of his poems. Sakkoki, like his contemporaries, skillfully uses wonderful wordplay in his ghazals. While describing the charm of the depicted lover:

Qochonkim g'amzasi ko'zlab o'qin kirpiki kezlosa,  
Qora qoshlaridan paydo bo'lur ushshoqning yosi,  
– said.

Many of the artistic images and analogies presented in Sakkoki's ghazals can also be found in the ghazals of Alisher Navoi, Babur, and other poets.

Sakkoki did not limit himself to writing only lyrical poems, but, as we have said above, wrote beautiful odes, and these odes are closely connected with the social life of the time in which he lived and worked.

It will be useful to pay attention to another verse in Sakkoki's ode to Ulugbek, which:

Raiyat qo'y erur, Sulton anga cho'pon yo bo'ri,  
Bo'ri o'lgayu qo'y ting'ay, chu Musotek shubon keldi,  
– writes.

With this, Sakkoki reflects on the rulers of that time and likens the just rulers to a shepherd and the unjust rulers to a wolf.

The poet describes the event of Ulugbek's rise to power as follows:

Jahondin ketti tashvishu mabodoyi amon keldi,  
Xaloyiq aysh eting bu kun, sururi jovidon keldi.

Tan erdi bu ulus barcha, aningtek joni bor yo yo'q,  
Bihamdilloh, o'g'on fazli bila ul tanga jon keldi.

The words "nation", "nation", "people", "peace", "surur", "adolat" are often used in the ode dedicated to Ulugbek. It is clear from this that, as a progressive thinker of his time, the great poet Sakkoki, while thinking about the state of the people, expressed his satisfaction that the rise of an enlightened ruler like Ulugbek to the top of the state was a good thing for the people.

Thus, as Hazrat Alisher Navoi said, Mavlana Sakkoki went down in history as one of the great poets who created wonderful lyrical poems and unique odes and made a certain contribution to the development and flourishing of Uzbek classical literature.

In general, Sakkoki is also one of the poets who made a significant contribution to the development of the Uzbek literary language.

When analyzing Sakkoki's ghazals, first of all, the depth of his thoughts and the concise, simple language that they are written in attract attention. The length of his ghazals is mainly 7-9 verses, but we can also find ghazals of 10-11 verses. The poet widely uses purely Turkish similes and figurative means. The main theme of Sakkoki's ghazals is love (i.e. divine love). The lyrical hero in them is humble and simple, ready to sacrifice his life for his beloved. No matter how much his beloved tries, tortures, and torments him, he continues to love her. Because the reason for his existence, love, life, and sighs in this world is all because of his beloved. He lives believing that he will be blessed. Mystical ideas permeate all his ghazals. These two things: lofty ideas and simple-rich language are inherent in Sakkoki's ghazals and always occupy a place in the hearts of ghazal writers.

## REFERENCES

7685 / "ديوان سكاكى" كوجيروچى شاسلام شاشنى 1337 هـ. / 1919 م

Sakkokiyning O'zbekiston Respublikasi Fanlar Akademiyasi Abu Rayhon Beruniy Nomidagi Sharqshunoslik Instituti nodir qo'lyozmalar bo'limida saqlanayotgan 7685 raqam ostidagi asari: "Devoni Sakkoki", ko'chiruvchi Shoislom Shoshiy, 1337-hijriy, 1919-milodiy.

## References part II:

Mamajanov A., Ibragimova Ye. Kinoya – subektiv munosabat ifodalash usullaridan biri // O'zbek tili va adabiyoti. – T.: 2000. - №4. – B. 14-16.

Ma'naviyat yulduzlari. – T.: Abdulla Qodiriy nashriyoti, 1999.

Muhammad A. Navoiyning nigohi tushgan. – T.: 1986.

Muxtorov A., Sanoqulov U. O'zbek adabiy tili tarixi. – T.: 1995.

Q.Muporov. Sakkokiy tanlangan asarlarini 1958-yilda, 1988-yilda "Hayot vasfi" kitobi.

Qilichev Ye. Badiiy tasvirning leksik vositalari. – T.: Fan, 1982.

Qodirov P. Til va el (Temuriylar davridagi mumtoz adabiy tilimiz muammolari). - T.: G'afur G'ulom, 2005.