

## Interpretation of a Ghazal from Sakkokiy's "Devon"

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**Abstract:** This article presents an analysis and interpretation of a ghazal from Sakkokiy's *Devon*, exploring the poet's artistic style, linguistic features, and philosophical worldview. The study focuses on how Sakkokiy reflects spiritual love, human emotion, and moral values through symbolic imagery and rhythmic expression. The ghazal is examined in the context of classical Turkic poetry, revealing the poet's mastery of metaphor and musicality in language. The interpretation also highlights the cultural and historical significance of Sakkokiy's contribution to the development of Uzbek classical literature.

**Keywords:** Sakkokiy; *Devon*; ghazal; beloved; beauty; longing; classical poetry; Uzbek literature; symbolism; poetic interpretation.

**Introduction:** Sakkokiy addresses the incomparable beauty of his beloved, describing her moon-like charm and elegance. The poet expresses his deep feelings of longing, suffering, and the pain of separation for his graceful beloved. Folk oral creativity played a significant role in the flourishing of Sakkokiy's art, serving as an important source of inspiration and emotional richness. For this reason, his ghazals easily touch the reader's heart with their sincerity and expressive power. Below, we will examine, interpret, and analyze several of his ghazals in detail.

**Sentek jahanda közləri...**

**Sentek jahanda közləri ayni bala qani?**

**Mentek aniq balasi bilä mubtalä qani?**

In this world, is there anyone whose eyes are as enchanting and whose gaze is as captivating as yours? And is there anyone who, like me, has fallen under the spell of your magical eyes? — With these rhetorical questions, the poet begins the *matla* (opening couplet) of the ghazal. From the words of the lyrical hero, it becomes evident that nowhere in the world can one find eyes as fiery and soul-captivating as those of his beloved. Accordingly, he also declares that there is no lover as deeply bewitched, as restless, and as devoted to those soul-taking eyes as himself. At this point, the poet skillfully employs the artistic device of *tashbih* (simile) in the *matla*.

**Erniñ aqıqı gärci jahanda yaganadur,**

**Čehräm menjzli ham yana bir qahrabä qani?**

*Aqiq* — a precious red gemstone (NAL, I, 163); *mengiz* — face, countenance (NAL, II, 297). Although the redness of your lips is unique in this world, where is another amber-like beauty to match the mole upon my face? The poet implies that just as nothing in the world can equal the redness of the beloved's lips, so too there is nowhere to find a longing as deep as that which appears like a mole upon his face — a symbol of his devotion and yearning. In this couplet, the artistic device of *tashbih* (simile) once again takes a leading role..

**Közni ğubar tuttı firaqında yığla-yu,**

**Erniñ tüzindin özgä aña totiya qani?**

*G'ubar* — dust, haze, soil (NAL, IV, 117); *firoq* — separation, distance, parting (NAL, III, 347); *totiyo* — antimony, collyrium (NAL, III, 271), *ko'zga to'tiyo* — something very precious, sacred, or rare.

In the pain of separation from his beloved, the lyrical hero exclaims that his eyes have become covered with dust and haze from constant weeping. He cries out, "Is there anything left to soothe my eyes other than the sweetness of your lips?" The lover laments that no other remedy can heal his eyes — nothing but the beloved's kiss can serve as a *totiyo* (healing balm). In this way, the poet conveys that the lover's eyes,

clouded with sorrow and dust from longing, could only be restored by the tenderness of the beloved's lips. The couplet continues to express the depth of love and the suffering caused by separation.:

**La'liñ šarabī boldī köñül dardīna davā,**

**Bu dard jāñğa yetti, vāle ul davā qanī?**

The phrase "La'ling sharobi" — the wine of your lips — symbolizes the beloved's kiss, which serves as the cure for the lover's heartache. However, the poet laments that this pain has so deeply tormented his soul that he can no longer find such a remedy, nor does he know where to seek it. In this couplet, the antonyms pain (dard) and cure (davo) form the artistic device of tazod (antithesis). It should also be noted that the technique of tadrij (gradual development or progression) dominates almost all the couplets of the ghazal. Through this device, the poet gradually intensifies the emotional state of the lyrical hero, leading the reader step by step into the depths of spiritual and emotional experience.

**Yüzümni altın etti seniñ 'işiñ, ey sanam,**

**Mundağ baqonī altın etär kimyā qanī?**

'Ishq — love, passion (NAL, II, 73); mundağ — such, like this (NAL, II, 353); baqo — eternity, immortality, everlasting existence (NAL, I, 234); kimyo — alchemy, an ancient natural science (NAL, II, 114). In ancient times, those who mastered this science were often regarded by common people as magicians.

"O idol, your love has turned my face into gold! Tell me, who else but you could transform me in such a way?" — with these passionate words, the lover's exclamations reach their emotional climax. As we can see, it is only the beloved who has the power to transform the lyrical hero; no one else is capable of doing so. The beloved is unique and irreplaceable — the lover cannot find solace or transformation in anyone else. The poet thus implies that there exists no force in the world greater than love itself. These verses embody profound philosophical reflections, revealing the spiritual and transformative nature of love in Sakkokiy's poetic vision.

In the following couplets, the poet's philosophical reflections continue with remarkable consistency and depth.

**Qadd-u hadiñğa sarv-u gül özün tutar šabih,**

**Ānlar boy-u yüzindä bu āb-u havā qanī?**

Qad — stature, figure (NAL, IV, 15); had — degree, measure, extent (NAL, IV, 129); shabih — similar, resembling, alike (NAL, III, 487); sarv — a tall, graceful tree (NAL, III, 45); ab — water (NAL, II, 495); havā — air, atmosphere, climate (NAL, IV, 126).

Looking upon your figure and beauty, even the cypress and the flower try to resemble you. Yet, the poet asks, from where have you gained such divine grace and purity that no matter how much they strive, they can never be equal to you? In other words, the beloved's qualities and appearance are so unique that even nature itself — represented by the cypress and the flower — cannot compare.

Continuing his poetic expression with mystical undertones, the poet writes:

**"Husnung zakoti bergali bir qulni izlasan,**

**Sakkokiyteg bu dunyada bir benavā qanī?"**

(Zakat — an Islamic almsgiving duty [NAL, I, 612], a charitable contribution amounting to one-fortieth of a wealthy Muslim's income, traditionally given to the poor and needy.)

"If you seek a servant to whom you may give the zakat of your beauty, there is no one in this world as poor and helpless as Sakkokiy himself," says the poet in the maqta (the closing couplet). Here, Sakkokiy concludes that if the beloved were to give away the zakat of her beauty, there would be no one more deserving than himself — a destitute slave in love.

As is well known, zakat is one of the pillars of Islam: when one's wealth reaches a certain measure, a portion must be given to those in need. The lyrical hero considers himself a humble servant before the beloved and implies that it would be difficult to find a soul more wretched and love-stricken than he. The beloved's beauty is so immense that if she withholds the zakat of that beauty, it would symbolically contradict the spiritual principles of generosity in Islam. With exceptional skill, the poet expresses this idea through an unparalleled and profound metaphor.

In conclusion, it can be said that this ghazal by Sakkokiy is composed according to the principle of tadrij (gradual emotional development). Every rhetorical question posed by the lover is meaningful and, at the same time, requires no verbal response — for the answer lies within the emotion itself.

This is a truly lyrical and interconnected (musalsal) ghazal, whose beauty is greatly enhanced by the repeated refrain "qanī?" ("where?" or "is there?"). The use of this interrogative word forms a continuous chain throughout the poem, giving it both rhythm and unity. These rhetorical questions not only enrich the melody and harmony of the ghazal but also reveal the inner turmoil of the lover. Through them, the poet expresses his pain and yearning toward the beloved, though he already knows the answers within his own heart. No matter how deeply he suffers, he continues to love and remain faithful to his beloved — for in his heart dwell

only pure and sincere emotions.

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