



THE SPECIFIC NATURE OF SAKKOKIY'S DIVAN

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ABSTRACT

This article analyzes the lexical features of the Divan of Sakkokiy, one of the prominent representatives of classical Uzbek literature. The artistic and aesthetic significance of the poet's творчество, as well as the usage of lexemes belonging to Turkic, Persian, and Arabic lexical layers within the Divan, are examined. The study highlights methods of word formation, particularly the linguistic nature of derivative words formed through affixation, based on textual examples. Furthermore, the article reveals the specific characteristics of figurative devices, izofa constructions, and lexical units related to thematic groups found in the Divan. The findings demonstrate that Sakkokiy's Divan serves as an important source for the study of the historical lexicology of the Uzbek language.

Extensive efforts are being carried out in our country to impartially study the rich spiritual heritage and history of our people and to deeply comprehend our invaluable national values. Indeed, it should be emphasized that among the urgent tasks are the comprehensive study of samples of our historical and cultural heritage, the promotion of the invaluable contribution made by our great scholars and thinkers to world science and civilization, and, on this basis, the substantial improvement of activities aimed at educating the younger generation in the spirit of respect for our great spiritual heritage and devotion to the Motherland [1]. Moreover, improving the system of teaching and assessing proficiency in the state language in educational institutions, enhancing the prestige of the Uzbek language as the language of science, preserving and enriching the purity of the state language, increasing the speech culture of the population, and ensuring the worthy place of the Uzbek language in information and communication technologies, particularly on the Internet, as well as creating computer programs in Uzbek, are regarded as important issues [2]. In this regard, the lexical aspect of Sakkokiy's Divan, which is considered one of the remarkable masterpieces of our national spiritual heritage, has not yet been comprehensively studied.

Literary scholar N. Mallayev notes: "In the first half of the fifteenth century, powerful ghazal poets such as Sakkokiy, Atoyi, Yaqiniy, and finally Lutfiy emerged. Each of them possessed a unique style and status in ghazal poetry" [9, p. 96].

In the history of classical literature, the poet Mawlana Sakkokiy and the Divan he created occupy a special place. We believe that "his immortal heritage continues to serve

today as an important source for elevating spirituality and educating youth in the spirit of national and universal values" [10, p. 178]. Alongside medieval poets such as Lutfiy, Atoyi, and Gadoyi, Sakkokiy is regarded as one of the creators who made a tremendous contribution to the development of Turkic-Uzbek literature, language, and artistic-aesthetic thought.

Sakkokiy was a poet from Movarounnahr. Although he lived and created in Samarqand, the capital of the Timurids, the following verse from his Divan indicates that he had also visited other regions:

Dasht elidin hoji Tarxonga yetushsa bu g'azal,

Tark etar har baytiga osuda dunyosin Saroy [8, p. 248]

However, it is difficult to determine whether the phrase "Dasht eli" refers to Dashti Qipchoq, Dashtak near Bukhara, Dashtaki Bolo in Samarqand, or another place altogether. "Sakkokiy" was the poet's literary pseudonym, while his real name remains unknown. The pen name derives from the word *sakkok* ("knife-maker"), which suggests that the poet may have originated from a craftsman's family.

Although Sakkokiy's literary heritage is relatively small in volume, it is substantial in significance. The fact that he was praised by his predecessors and by Alisher Navoi himself indicates the high esteem he enjoyed among literary circles. Two incomplete manuscripts of the poet's Divan, consisting of qasidas and ghazals, have survived: one preserved in the British Museum (a manuscript copied approximately in the mid-sixteenth century) under inventory number 2079, and another preserved at the Abu Rayhon Beruniy Institute of Oriental Studies of the Academy of Sciences of Uzbekistan (copied in 1937 by Shoislom Kotib) under inventory number 7685 [7]. These manuscripts contain qasidas dedicated to figures such as Khoja Muhammad Porso, Arslon Khoja Tarxon, Khalil Sultan, and Mirzo Ulugbek (folios 1b–14a), as well as 54 ghazals (folios 14a–27a).

In Sakkokiy's poetry, figurative devices such as metaphor, simile, and allegory are widely employed. For example, in his lyrical ghazals, the image of the beloved is often expressed through natural phenomena or beautiful symbolic images, which creates a strong aesthetic impression on the reader. Such poetic methods demonstrate the depth of the poet's artistic thinking. Furthermore, phonetic and syntactic devices also play an important role in his works. The melodiousness of words and the skillful use of rhyme and refrain enhance the musicality of the poems. From a syntactic perspective, the harmonious combination of simple and complex sentences contributes to the fluent and expressive articulation of ideas.

In linguistics, the formation of new words through language-specific word-formation methods and derivational means is interpreted as one of the leading ways of enriching a language's vocabulary. Word formation based on internal linguistic resources is primarily realized through derivational devices characteristic of the language itself [5, p. 99]. In the language of written monuments, words were formed according to strict rules. Semantically, a derivative word develops from the semantically related core meaning of the root word. If the morphemic structure of a derivative word is deeply analyzed, its original root can be identified [6, p. 136].

Affixation is considered one of the most productive methods of forming new words in the language. It should be noted that in the vocabulary of the Divan there are numerous

lexemes derived from root words through Turkic suffixes [4, p. 286]. Below are some of the suffixes and lexical units involved in the process of word formation:

1. The suffix **-chi/-chi**:

- qo'pquchi – "one who rises"

Yo Rab, saharda qo'pquchilar ohi hurmati (p. 11)

- etkuchi – "one who makes"

G'am yegil, ey miskin ko'ngul, chun chora yo'q, xalq etkuchi (p. 63)

2. The suffixes **-lig'/-liq/-lik/-luq**:

- yorlig' – decree

Yorlig' boshim orzusi erur xud bu yasoqi (p. 74)

- qarong'uluq – darkness

Qarong'uluq ketip xoli, chu xurshidi zamon keldi (p. 12)

- tiriglik – life

Jonimg'a toza tiriglik oning bu royinda (p. 46)

- tishlig – possessing teeth

Ey inju tishlig dilbarim, la'li guharboring haqi (p. 52)

3. The suffixes **-siz/-suz**:

Jahon g'amsiz, amon kamsiz, tarab hadsiz xushi bartar (p. 27)

Behuda so'zlar adabsizdur, yamondur odami (p. 75)

Persian and Arabic words are also frequently encountered in Sakkokiy's Divan. A considerable portion of these borrowings became so integrated into the language of the work that they actively participated in forming new words through Turkic suffixes and were used on an equal level with Turkic lexemes. However, they do not constitute the majority. Most derivative forms are created through the suffixes **-lig'/-liq/-lik/-luq** and **-siz/-suz**.

Lexemes formed with Persian words include:

- *posbonliq* – guardianship
- *parishonliq* – confusion
- *zebolliq* – beauty
- *devonaliq* – madness

Ilgida holi parishonlik erur sarmoyasi (p. 53)

Tilasa posbonliqni shohi Hinduston keldi (p. 13)

Arabic izofa constructions and Persian izofa forms are widely used in Sakkokiy's Divan: *kuh-u daryo* (mountain and river), *ahli zohir* (people of outward appearance), *aqli kull* (universal intellect), *mabda'-i amon* (beginning of peace), *surur-i jovidon* (eternal joy), *nido-i al-amon* (cry for peace), *maljo'-u ma'vo* (refuge and shelter), *maymun-u humoyun* (fortunate and auspicious), *iyd-u olam* (festival of the world), *jud-u karam* (generosity and kindness), and others.

Ey jaloling haybatidin kuh-u daryo pastu xushk,

V-ey jamoling nusratidin dashtu homun marg'zor (p. 6)

The work contains lexemes expressing objects, events, and phenomena related to almost all spheres of life. Therefore, dividing words into thematic groups is regarded as one of the convenient methods for systematically studying the lexical structure of a language. Such classification helps determine the semantic field and origin of lexical units used in the text, the

relationship between native and borrowed vocabulary, their sphere of usage, and the historical and contemporary state of the language, while also contributing to a broader understanding of the people's history.

A comprehensive study of the linguistic features of Sakkokiy's Divan clarifies theoretical views regarding the development of the lexicon of related Turkic languages, especially the Uzbek literary language with its long historical tradition, and provides rich material for the historical lexicology of the Uzbek language. The lexical richness, figurative devices, melodiousness, and stylistic diversity harmoniously manifested in Sakkokiy's poetry make his works valuable not only artistically, but also linguistically..

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