

Poetic Features of *Sakiynama*



Literature

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Abstract

The article deals with the poetic features one of the genre Sakiynama in the literature. And also, actually illuminated the Sakiynama works to widely create an opportunity to research the history, culture, spirituality of a nation and also poetic potential of Eastern poetry.

A philologist Yo. Is'hoqov in his article devoted to sakiynama evaluated it as follow" a poetic genre possessing great opportunities to depict mental and ideological world of an author" (Ishoqov, 2002).

Indeed, sakiynama plays an important role in the history of literature describing factual but endless contradiction between life and death, man and universe as well as dreams hidden in the very depth of man's heart and his psychological world.

Ideas in Sakiynama enable us to understand an individual's behavior, perfection and self-consciousness.

Sakiynama is originated from the combination of Arabic words which means sakiy(soqiy-a person who carries water on his shoulder or by means of animals) and nama (Porlatir, 2006). Besides, according to some sources, in the XI-XVII century an alcoholic drink prepared with fresh rice and barley was also called Sakiy(soqiy) which was usually drunk before a meal (Ali Akbar, 1962). Besides, Sakiy(soqiy) means "giving, serving water", "satisfy one's thirst" (Karakhan, 1980).

In classical literature, a man who poured alcoholic drink or wine and ran the party was also called Kosagul or Sakiy (Tajik language dic., 1969).

As an educational term, saki means a person leading you to perfection, sheikh (master of religious knowledge) Sakiy was understood as ALLAH, Mohammed alayhissalam, or a perfect man (Ochilov, 2001).

Actually, Noma not only mean "a letter" "a message" but also meant "order" (Ziyo, 1984).

In Sakiynama, the latter meant more than the former. As a Tajik scientist F.Zehniy wrote information on Sakiynama. According to her, it was first written by Gulamalikhon Ozod in his works in the XVIII century. The Author partially defined this genre by bringing up a poem by Zuhuriy Turshezoy (Zehniy, 1991).

As for us, Sakiynama was first mentioned in "Fununu-l-balog'a" by Sheikh Akhmad Taroziy. Indeed, the author didn't use this word in any place but after defining "masnaviy", there is an example of sakiynama from the extract by Hoju Kirmoniy in Persian-tajik called "Bideh, soqiy". While giving definition to masnaviy, Taroziy says: "one of the conditions of masnaviy is that if it is a story, it is important that you have a good introduction and conclusion. One more condition is to bring definition briefly" [9].

In its turn, it also belongs to sakiynama as sakiynamas written in masnaviy style were started by bayts (a couple of lines) initially implying to sakiy and having distinctive character as, for the reader, each set of lines has various indication or gestures, that is, something being described was hinted by means of another. Let's face it, in the first part of sakiynama by Navai, it starts as "sakiy", hold your royal glass" and goes on as Shah, supreme throne, the glass of Jamshid' which is clear whom the author means. Therefore, above mentioned ideas in "Fununu-l-balog'a" can assure that it was the first definition of Sakiynama in literature.

In the history of literature, the start in research of sakiynama began in the XVII century as Qazviniy collected all sakiynamas by calling the book "maykhona (a pub)". M.Shafe who prepared the publication of the book wrote his notes on Sakiynama and his notes usually described the structure of Sakiynama. As for him, sakiynama is written in masnaviy and mutaqrir rhyme (Ishoqov, 2002).

Z.Mu`taman and F.Zehniy had also such definitions for sakiyname. And Turkish philologist R.Janim made an addition: “sakiyname is a masnavi style poem by means of which the author by exclaiming to the saki reminds eternal peace(death), the temporality of this world and some other philosophical approaches and some other advice” (Janim, 1998). Surely, These also can be really helpful to better understand the poetic value of sakiyname.

In Uzbek Literature glossaries, definitions to sakiyname are like the ones above, for instance, in a book called, “literary styles and genres” Sakiyname was defined as follows: “Sakiyname is a genre starting by addressing the sakiy in masnavi form (mutakarib rhythm), sometimes brief and sometimes long, it is like a lyro-epic poem which can discuss civic and behavioral matters in a philosophical background and” (Literary types..., 1992).

And also, many other philologists concluded that Sakiyname was to be written in mutakarib style as this was considered to be “fightful and dynamic” (Homidiy, 1967), which is why many works devoted to the war were written in mutakarib.

In Uzbek folks, we can meet Gurugli treating 40 of his soldiers to wine or a person setting out on a long journey was also treated to wine. As written in Dastan “Dalli”, at the party with his 40 soldiers, Gurugli said: “hey, guys, in the past Shakhs and other kings used to have a full glass of wine before giving any assignment to their trusted people, so, are there braves to drink up this drink and fulfill the task assigned? Having emptied their glasses, braves braves went on to do the task of the Shakh.

In this way, the braves became big-headed and chief of braves and they were given better positions and possession (Nightingale`s songs, 1972).

Apparently, these views enabled later to introduce new poems about “may” (sacred alcoholic drink) in literature which brought sakiyname into being. First examples of sakiyname can be met in “Shakhnama” by Firdavsy and “Iskandarnama” by Nizami both written in Mutakarib rhythm which can help to conclude that mutakarib played a leading role in writing Sakiyname. But this is not to say that sakiyname were to be written in mutakarib, that is “Layli and Majnoon”’s written by Nizami or the one written by Jamiy are in Hajaz (Yusupov, 1968). Moreover, Alisher Navai wrote his sakiyname in ramali solimi makhbouni maqtu` style. And also, Sakiyname written in XIX century were created in different styles, such as Avaz Otar`s sakiyname, one of which was written in hazaj and the other in ramal. Ahmadjan Tabibiy wrote his sakiyname in sari style while Ochilmurad Miriy`s sakiyname is in hazaj.

Some definitions of Yo.Ishoqov in his research devoted to Navai and Nizami can help us to better get the clear picture of this genre. According to him, Sakiyname is devoted to one of passed close people (family members, friends, ancestors) about whom a writer gives a separate definition or explanation. By this way, writer`s different views about crucial social and educational matters of world and human being are analyzed or discussed in the same size as gazel in a masnavi form (Is`hoqov, 2002).

Sakiyname, by size and shape, can be of several sets of lines each of which may be devoted to different matters but coherent to the main plot comprising sakiyname on the whole. But Sakiyname has other styles of writing besides masnavi. For instance Muhammadrizo Ogahi wrote his Sakiyname in Murabba while Nomiq Kamol (according to a research philologist Tahir Mavlaniy) created his sakiyname in Qasida style (tribute to someone) (Mavlaniy, 1994).

In terminological dictionaries of literature, sakiyname is explained as follows: “each set of lines is like a gazel, rhymes like gazel, having a sequential story and in each couple of lines, the second line is repeated.” The definition above seems to be close to sakiyname as sakiyname by Miriy, Majzub, Nodim Namangoni can be a good example of this (Miriy, 1976). But a beit (a set / couple of lines in east literature) taken from the dictionary “xarobot aro kirdim oshuftahol”, which means I entered the ruin poorly and torn out” is derived from Navai`s tarjeband that hold a bit confusion in addressing the saki and wine (may) (Homidiy, 1967) so that`s why N.Mallayev called this style Tarjeband-sakiyname (Mallayev, 1976). A ten beit (set) poem by Navai has the first two sets starting by addressing the sakiy. There a lot of characters described such as wine, wine glass, ruin and others. So, It can be said that poems of these topics like wine (may) and consuming it can be written in different literary styles. In the history of Literature, we can find some poets` tarkibband-sakiyname, tarjeband-sakiyname and even kasida (tribute) (Zehniy, 1991), which is why Sh.Sufiyev included sakiyname as a genre belonging to historical grouped he also concluded that it was also written in rubai or tarkibban, tarjeband or masnavi styles (Sufiyev, 2011). Sakiyname like beits (set of lines in a gazel), however, turned up in the XI-XII century, they played a great role in the later improvement and perfection of this genre.

Most explanations to sakiyname can help to define this genre and its main idea. Even Goethe inspired from east literature once wrote the following about sakiyname: “Sakiyname is a book about saki in which an author chooses someone young and beautiful as a saki and describes him/her with the most beautiful words and the effects of wine and a good mood serves to make it

even more touching. So his character is now his best and most trusted companion. In him, a poet tries to shape out broad and philosophical world-view. High intelligence and mutual sympathy comprises the whole point of a poem” (Goethe, 1980).

By the way, enjoying life, urging others to love life are the very characteristics of sakiynama. Most sakiynamas feature forgetting daily dilemmas for a while, being set free from pains, and enjoying life. Hence, wine (may) and saki play an important role in sakiynamas.

Wine has long been referred to as the torch of life, symbol of forgetting daily woes in eastern literature. Moreover, wine has great aesthetic aspects, such as the symbol of life. Probably for this reason, the Russian scientist K. Freytag, professor Y.E Bertels, the Turkish literature professor Tahir Mavlaviy praised sakiynama as “kasida(tribute) of wine”, “a piece of literature singing praises of love and wine”, “poem which praises sakiy and wine” (Freytag, 1969).

Z.Mutaman also assumes that sakiynama has evolved from hamriya(poems about wine) and writes: in a sakiynama, the author talks of “sakiy and sogar, vase and jom, mayhona (a place where people drink wine like a pub) and the old wine man, the daughter of grapes and tok, the season of flowers and breaking apologies, the one who’s drunk and a wine party” (Motaman, 1332). According to SH.Sufiyev, the literary meaning of sakiynama mostly includes “wine, sakiy, muganniy, mayqada, mayhana, piri mugon”. However, hamriya poems have historic-ethnographic characteristics, sakiynamas have tasavvufiy (soufistic) aspects. For instance, sakiy means the leafer of wine parties in a hamriya, but in a sakiynama it goes as the icon of God, a religious leader. Besides, in hamriyat, muganniy is the person who brings liveliness and a good mood into parties, while in sakiynamas, he is the one who inspires, tells divine secrets to a newbie (solik) (Sufiyev, 2011). It is true that by flattering to wine and sakiy, importantly, social,everyday issues, also, philosophical, sufistic feelings are expressed as well. With this feature, notions related to sakiy and wine have inwards, internal meanings as well. But sakiynamas do have “zulmanayn”- the occurrence in which outwards and inwards notions are completely merged. T.Kortanamer’s elaboration also proves this idea: “addressing the sakiy, praising rinks, like wine and sharob, wine parties, and expressing ideas both religiously and real have begun being called sakiynama since Nizami” (Kortantamer, 1983). In brief, summing up the above, one can conclude it as : it is a genre of poem addressing the sakiy, having several independent bridges, written in different forms of poem and denoting social-political, aesthetic-philosophical, educational-sufistic notions.

It gets clear from the analysis that sakiynama has an integral part in classical poetry with its special formation, rhyming system, rhythm and ideal world. Its characters, and symbols, various terms distinguish sharply in a way that they help the reader get aesthetic and sheer enjoyment. Opinions about sakiynama and its genre in eastern literature have served as the lines, and to learn them together, investigate those which have been created in Turkish and Uzbek literature, identify their practical roles in the history of literature are the crucial matters.

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