



## ABDULLA ORIPOV LIRIKASIDA RAMZIY-FLORISTIK OBRAZLAR IFODASI.

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### ABSTRACT

*mazkur maqolada yangi o'zbek adabiyotining yetuk namoyondalaridan biri, o'zining nodir adabiy lirik merosi bilan jahon minbarlarini ham zabt eta olgan yuksak iste'dod egasi, xalq shoiri A.Oripovning olam badiiy manzarasini qay shaklda kashf etgani hamda uni qay darajada ifodalab bera olgani borasida so'z yuritilgan. Olamning badiiy manzarasini floristik obrazlarda namoyon etish shoir mahoratining muhim qirrasini ekanligi ochib berilgan. Tabiatda mavjud barcha gul, daraxt, o'simlik obrazlariga ramziy ma'no yuklab, asosiy badiiy maqsadini yetkaza olganligi turli she'riy misollar vositasida dalillangan.*

**Kirish.** Yangi o'zbek she'riyatida olamning badiiy manzarasini floristik obrazlar vositasida aks ettirish O'zbekiston Qahramoni, xalq shoiri A.Oripov ijodining o'ziga xos xususiyatlaridan biridir. Uning, nafaqat, maxsus she'rlarida, balki umuman butun ijodida tabiatga – nabotot olamiga ayri-ayri munosabat bildirganligi kitobxonlarga yaxshi tanish. Shoirning flora olamini obrazlantirish, unga ramziy mazmun berish nuqtayi nazaridan nihoyatda yuksak pafos bilan yondashganligi yaqqol sezilib turadi.

**Asosiy qism.** Shoirning XX asr adabiyotida badiiy hodisa bo'lgan she'rlaridan biri "Bahor" da bir qator flora olami obrazlari yaratilganligiga guvoh bo'lish mumkin:

Yelllar ham uyg`ondi ishqalab kaftin  
Oftob ham yuksaldi – tik kelar quyosh.  
Tog`lar ham yuk tashlab ko'tardi kiftin,  
Bezavol maysa ham silkitadi bosh.  
Tarnovlar bo'g`zida lola ham ko`rkam,  
Terak uchlarida izg`ir mavjudot  
Hattoki tuyg`usiz, chirik xazon ham  
Yashil po`panakdan bog`labdi qanot... [1, 122]

Dastlabki banddagi bezavol maysa bahor timsolini ifodalab keladi. Keyingi banddagi lola esa bahor tashrifiga ishora beradi. Bunda chirik xazon obrazi ham bor. Ma'lumki, ko'klam kelishi bilan borliq yashillik bilan burkanadi. Hatto xazonlar ostidan ham yashillik yuzaga

chiqadi. Shoir shuni timsol vositasida “chirik xazon ham yashil po’panakdan bog’labdi qanot”, deydi. She’rning keyingi bandlarida mahzunlik ruhi yana ham yuqorilab boradi.

Chig’atoy qabristoni – manguilik maskani. Darhaqiqat, O’Hoshimov “Dunyoning ishlari” qissasida: “Bahor devorning oftobro’ya etaklaridan boshlanmaydi, bahor ariqlarning kungay sohillaridan boshlanmaydi. Bahor mana shu yerdan boshlanadi” [2, 253] kabi go’yat ta’sirli fikrlari bilan qabristonga ishora qiladi. A.Oripov ham u yerni “sokin el” deb ataydi. Qabrlar ustida yastangan mas’um binafsha obrazi ko’ngillarga allaqanday bir hazinlikni olib kiradi. Aslida, binafsha – bahor darakchisi. Bunda binafsha obrazi tiriklikni ifodalab keladi. So’nggi misralardagi gul obrazi ham timsoliy mazmunga ega. Uning yashnab turishini shoir “Marmar sag’anadan o’qib turar bayt...” tarzida beradi:

O’tdi so’nggi damda bosh egib quyi.  
Faqat bilganidan qolmas tiriklik,  
Mana gulga cho’mmish Chig’atoy bo’yi,  
Bu sokin elda ham ivirsir bahor.  
O’chgan xotiralar chirog’in yoqib,  
Qarayman, qabrlar yastanmish qator,  
Ma’sum binafshadan sirg’alar taqib  
Kimningdir ko’ksiga ergashgancha gul,  
Marmar sag’anadan o’qib turar bayt... [1, 123]

She’rning mazkur bandlari hayotsevarlik mazmuni bilan yo’g’rilib borganligiga guvoh bo’lamiz.

Dilbar kelinchakning ko’ksida g’ulu,  
Zardolu shoxiga tashlar ko’z qirin.  
Barg aro shu’lalar, kaftlarmikin u...  
Bahor tetapoya go’dakdek shirin....  
Qizg’aldoq bargidek uchar dildan g’am  
Toshqinlar kiradir qalbimga mening.  
Bahoring muborak bo’lsin ushbu dam,  
Mening O’zbekiston – dilbar Vatanim... [1, 125]

Yuqoridagi satrlarda dilbar kelinchak, zardolu, barg, kaft, qizg’aldoq kabi obrazlar bor. Farzand kutayotgan dilbar kelinchakning shirin tuyg’ulari, his-kechinmalari shu obrazlar vositasida yuzaga chiqqan. Bunda zardolu obrazi ana shu tuyg’ularning ifodachisi bo’lib keladi. Barglararo ko’ringan shu’lalar esa kelinchakning ko’zlariga go’dakning kaftlari bo’lib ko’rinadi. Shoir shu o’rinda bahorni tetapoya go’dakka o’xshatadi. Bilamizki, qizg’aldoq tabiatning juda chiroyli yaratig’i bo’lib, ozgina shamol essa ham uning barglari uchib ketadi. Bahor tufayli ko’ngillargaingan shodlik, quvonch hislari insonni chulg’agan g’amu dardlarni qizg’aldoq bargi kabi uchirib keta olishiga qiyoslaydi.

Shoirning “Bahor nashidasi” she’rida ham maysa, gul, chechak obrazlari bo’y ko’rsaatadi:

Yashillandi oppoq tog’lar purviqor,  
Adirlarda chopar guvlab bo’z anhor,  
Bosh ko’tardi nimdosh maysa, gul-chechak,  
Suluvlarning sochlarida tolbargak [1, 233].

Darhaqiqat, bahor tashrifini endi bosh ko’targan maysa, g’uncha tuggan gul orqali his etish mumkin. Shoir bahor nashidasini mana shu ikki obrazga singdirgan. A.Oripov lirikasida

binafsha obrazining turli xil ma'no-mazmun ifodalab kelganini kuzatish mumkin. "O'rmon" she'ri bunga misol bo'la oladi:

Sening quchog`ingda oqshomlar mayin –  
Tuydim tuyg`ularning soz nash'asini,  
Za`faron zulfingga taqib ketayin  
Olis cho`llarimning binafshasini [1, 196]...

Yuqoridagi satrlarda shoirona hassoslikni ko'rish mumkin. Chunki A.Oripov bu satrlarda o'rmon manzarasini yaratish uchun alliteratsiyani qo'llaydi (Tuydim tuyg`ularning, za`faron zulfingga). She'rda binafsha obrazi bor. Za`faron zulf deganda o'rmondagi daraxtlarning sarg'aygan barglari nazarda tutiladi. Lirik qahramon olis sahrolarning binafshasini shu barglarga taqib ketmoqchi. Demak, misrada binafsha hayotning davomiyligi ramzi bo'lib keladi.

Keldim qoshingizga chopib, entikib,  
Maysaga burkangan tog` etaklari.  
Uch oy yo'lingizda yotdim ko'z tikib,  
Ey, bahor bekasi – may chechaklari... [1, 202]

She'rning keyingi bandida chechak, maysa obrazlari ham yashillikni ifodalab keladi. Shu o'rinda shoir betakror istiora qiladi. Chechaklarni bahor Bekasi deydi.

Binafsha obrazi shoirning she'ridan she'riga o'tgani sayin yangicha mazmun-mohiyat kasb eta boradi. Bu jihatdan "Binafsha diyori" she'ri ahamiyatli:

Amu bn Sirga payvastdir jonim  
Bundadir chamanning asli, sarasi.  
Binafsha yurti bu –  
O'zbekistonim. [2, 65]

Ma'lumki, Vatan she'riyatda juda turli tashbehu istioralarda beriladi. A.Oripov ham O'zbekistonni binafsha yurti deb atar ekan, uning mangu yashilligiga, barhayot yashnab turishiga, porloq kelajagiga ishora qiladi.

A.Oripov lirikasida boshqa shoirlar ijodida deyarli uchramaydigan "Ismaloq" nomli she'r mavjud:

Sen bahor ne'mati – oddiy bir ko'kat,  
Poyang arg'uvoniy, barging yapaloq.  
Quvondim, men seni ko'rsam har fursat,  
Har ko'klam men seni kutdim, ismaloq [2, 110].

Misralarda shoir ismaloq tasvirini chizadi, uni bahor ne'mati deb ataydi. Ma'lumki, ismaloqning poyalari qizg'ish rangda bo'ladi. Shuni inobatga olib uni arg'uvoniy guliga qiyoslaydi. Bu o'simlik ko'ngillarga xursandchilik olib kiradi. Chunki ismaloq ko'klam tashrifini ham ifodalab keladi:

Sen bir gul emassan, nozlarga to'lib,  
Ilhom bera olsang injiq ijodga.  
Men uchun sen najot elchisi bo'lib,  
U og'ir kunlarni tushirding yodga...  
Ko'rganman qishlog'im ko'chalarida,  
Ochlikdan gezarib ketganlarni men.  
Ko'rganman uzun qish kechalarida,  
Sizni armon bilan kutganlarni men [2, 110].

Haqiqatdan ham, ismaloq gul emas. Shu jihatdan u shoirga ilhom berolmaydi. Biroq shoir ismaloq vositasida xalqimizning yaqin o'tmishini, bir parcha urvoqqa zorlik his etgan ochlik damlarini yodga oladi. Shuning uchun ham uni najot elchisi deb ataydi. Chunki, xalqimiz yeyish uchun yegulik topmagan vaqtlarida ismaloq ularning jonlariga oro kirgan, ochlikni mahv etgan. Misralarda ravoch, chuchmoma, quyonto'piq, yaltirbosh, ko'kbeda, tuyatovon, sho'rao't, yeryong'oq, qo'qizamburug', sahroyi tikon kabi o'simliklarning ham ismaloq qatori xalqimizni og'ir ochlik yillaridan qutqarishda qo'l kelganligi ta'kidlanadi:

Siz – ravoch, chuchmoma, Siz – quyonto'piq,  
Yaltirbosh, ko'kbeda, Siz – tuyatovon.  
Sho'rao't, yeryong'oq, qo'qizamburug',  
Sharbat bera olgan sahroyi tikon [2, 110].

**Xulosa.** Yuqoridagi mulohazalardan kelib chiqqan holda aytish mumkinki, olamning badiiy manzarasini anglash va uni floristik obrazlar vositasida ifodalash tamoyillari yangi o'zbek adabiyotida novatorona ahamiyat kasb etdi. Bunda obrazga ramziy ma'no-mazmun yuklash darajasi yuksaldi. Natijada borliqni, tabiatni, faunistik hamda floristik olamni anglash tarzi o'zgardi. Ularga munosabatda chin insoniy fazilatlar o'rta qatag chiqdi. Shoir Abdulla Oripov she'rlarida ushbu yangicha yo'sinning samarali ifodasini kuzatishimiz mumkin.

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