

ZAMONAVIY O'ZBEK SHE'RIYATIDA FLORISTIK OBRAZLAR TALQINI  
( Yusuf Shomansur, Rauf Parfi, Xurshid Davron, hamda Iqbol Mirzo ijodida)

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**Annotatsiya:** mazkur maqolada zamonaviy o'zbek she'riyatida floristik obrazlar talqinida shoir va shoirlar she'riyatidagi o'ziga xos tabiat obrazlari haqida so'z boradi. Bunda Yusuf Shomansur, Rauf Parfi, Xurshid Davron hamda Iqbol Mirzoning eng sara ijod namunalari asosida floristik obrazlarni ochib berishga harakat qilingan.

**Kalit So'zlar:** zamonaviy o'zbek she'riyati, floristik obraz, tabiat, o'xshatish, talqin, ifoda, Yusuf Shomansur, Rauf Parfi, Xurshid Davron, Iqbol Mirzo.

#### KIRISH

She'riyat asrlar davomida rivojlanib, tobora sayqallashib borayotgan adabiy hodisadir. Zamonaviy o'zbek adabiyotida lirik tur janrlarining jahon adabiyoti yo'nalishlaridan andoza olganligi hamda sintezlashuv jarayonlarini o'taganligini kuzatishimiz mumkin. Binobarin, bu davr adabiyotida olamning badiiy manzarasini yangicha anglash tamoyillari shakllandi. Bu jarayon o'zbek adabiyotining badiiy imkoniyatlarini cheksiz darajada kengaytirib yubordi. Jahon adabiyoti namunalarning o'zbek tiliga tarjima qilinishi ichki imkoniyatlar eshigini ochib berdi. Yangicha badiiy tafakkurning maydonga kelishi esa qator iste'dodlarning yuzaga chiqishiga turtki berdi. Mana shunday taraqqiyot bosqichlarida toblangan yuksak mahorat egalarining dunyoning badiiy manzarasini ifodalashda turlicha ohorli timsollardan foydalanishgani badiiy asarlar salmog'ining oshishida muhim rol o'ynadi.

#### ASOSIY QISM

Floristik obrazlar har bir shoir ijodida muhim ahamiyatga ega. Bugungi o'zbek zamonaviy she'riyatining yorqin namoyondasi Yusuf Shomansur she'rlarida mazkur obrazlarni uchratishimiz mumkin:

Atirgul novdasi  
Tiniq shishada  
Tiniq suvda nozik ildiz chiqardi.  
Uni ko'rgan sarim aqlim shoshadi,  
Tasavvur etaman uyda gulzorni.  
Cho'g'day g'unchalarni uzib xayolan

Kingadir xayolan qilaman sovg'a.

Bahramand bo'larkan nurdan, ziyodan,

Atirgul ildizi yashnadi suvda.

She'r, avvalo, gul nomi bilan boshlangan. So'zlar chiroyli tanlangan va tinish belgilariga e'tibor qaratilgan. Shakli ham erkinlikni ko'rsatib turibdi. Shoir tasavvurida uyida gulzor yaratish orqali uni yana kimlargadir hadya qilishni ham xohlaydi. G'unchalarni qizil cho'g'ga o'xshatishi juda qiziq holat. Bu erkka tashna, ozodlikka bag'ri ochiq inson timsolini gavdalantiradi. Keyinchalik atirgul ildizlari yerga emas, balki suvga solingani oqibatida ildizlari qurib qolishi shoirga alam qiladi:

Oxiri ildizlar o'sib, ko'payib,

Billurday shishaga borib taqaldi.

Shunda, ildizchalar birdan sarg'ayib,

Novda yashilligi, ko'rki yo'qoldi...

Xonamda mo'l toza havo, toza nur

Ildizlar buncha tez qurib, so'lmasa?

Ha, har qanday hayot yozolmas tomir

Jindakkina qora tuproq bo'lmasa.

Jamiki tirik jonzotlar, qolaversa, insoniyat umri davomida xuddi shu atirgul singari o'z tuprog'ini qidiradi. Misralardagi tuproq ramziy obraz bo'lib, u Vatan, ona Yer, tug'ilib-o'sgan yurt ma'nolarini ifodalab kelgan.

"Sirlar shoiri" deya nom olgan Rauf Parfi ijodida nabotot olami manzaralari markaziy o'rinda turadi:

G'unchalar pushtirang va za'far

Zangori yaproqlar shahrida

G'unchalar orzumdek har safar

G'unchalar qalbimning bag'rida.

Bu satrlar bilan shoir g'unchalarni, ya'ni hali ochilib ulgurmagan gullarni insonning yoshligiga o'spirinlik davrlariga qiyoslaydi. Ularni zangori yaproqlar shahrida tasavvur qilishi esa ramziy mazmun-mohiyat kasb etgan bo'lib, bu o'rinda shoir rang ramziga murojaat qilgan. Ya'ni sariq rang olov ramzi sanalib, bunda yoshlik inson umrining eng jo'shqin bosqichini bildiradi. Demak, misralarda lirik qahramonning botinida hali ushalmagan orzulari borligi, yangi serqirra ijodi yanada yuksalishiga belgi bor.

Hozirgi adabiy jarayonning faol ijodkorlidan biri Xurshid Davron ijodiga yuzlansak, uning she'rlarida ham flora dunyosi bilan aloqador juda rang-baranglikni ko'rish mumkin. "Daraxtzor qoshiga kelar bir ayol" she'rida daraxtlar obrazi go'zal tasvirlangan:

Tunda silkitarkan daraxtni shamol,

Daraxtlar titrarkan mahzun, bukchayib,

Daraxtzor qoshiga kelar bir ayol,

Nozik oyoqlarin shabnamga chayib.

U gullar sochadi hovuch-hovuchlab,

Hayratga to'ladi armonli bog'lar.

U kuylay boshlasa, gullarni tishlab

Uyg'ona boshlaydi qurigan shoxlar.

Shoir daraxtlarning titrashini jonlantirish badiiy san'ati orqali tasvirlagan. Ayolning shabnamga oyoqlarini chayishi tasviri shoirning tabiat xilqatlarini nozik anglab, uni mahorat bilan tasvirlaganidan darak beradi. Ayol esa tabiat bilan hamnafas bo'lib, kuy orqali gullarni tishlaganini sezmay qolishi oqibatida, hattoki qurigan daraxt shoxlari ham uyg'onishini ta'kidlab o'tgan. Chindan ham bunday jonli, ohorli badiiy tasvirlarni floristik obrazlar vositasida yaratish haqiqiy, iste'dodli shoirlarga xosdir.

Shoirilar ijodida floristik obrazlar uchrashi qalbning tabiatga oshnoligidan dalolat beradi. Har qanday ijodkor tabiatda mavjud fauna va flora olamiga daxl qilishi tabiiy. Zamonaviy adabiyotimizning yorqin vakillaridan biri Iqbol Mirzo ijodida ham floristik tasvirlar ko'plab uchraydi:

Bir kuni daraxtni tark etar yaproq,  
Yalang'och novdalar titrar asabiy.  
Visol oqibati hijrondir, biroq,  
Faqat biz birgamiz, jonim, abadiy.

Misralarda har bir narsa visolga yetishgach, hijron uni qarshilashi tabiiyligi g'oyasi ilgari surilgan. Kuzatamizki, visol oqibati hijronda qiynalishni shoirning xohlamasligi namoyon bo'ladi: bir kun daraxtni yaproq tark etganda ham, novdalar yalang'och qolib asabiy titraganda ham, faqat biz abadiy birga bo'lamiz, deid lirik qahramon. Misralarda jonlantirish, sifatlash, tazod kabi qator badiiy san'atlarni qo'llash orqali she'rning badiiy mukammal chiqishi ta'minlangan.

#### XULOSA

Olamning badiiy manzarasini ifodalashning turli usullari mavjud bo'lib, shulardan biri bu – floristik obrazlarga murojaat qilishdir. Nabotot bilan bog'liq timsollarni ramziy ma'nolarda qo'llash usuli qadimdan mavjud. Bu kabi xususiyatlarni folklor asarlarida ham, mumtoz adabiyotimiz namunalarida ham ko'plab uchratishimiz mumkin. Yangi o'zbek adabiyotida floristik obrazlarning ramziy-timsoliy ma'nolari yangicha mohiyat kasb etdi. Binobarin, zamonaviy adabiyotda asosiy urg'u obrazlar tadrijiga qaratildi. Buni zamonaviy o'zbek she'riyati namoyondalarining ijodi misolida dalillash mumkin.

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