

TILAK JO'RA IJODIDA BADIY IFODA VA MAHORAT

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Annotatsiya: Maqolada taniqli o'zbek shoiri Tilak Jo'ra she'riyatida badiiy mahurati masalasi xususida so'z borgan.

Kalit so'zlar: o'zbek she'riyati, badiiy ifoda, lirik qahramon, poetik fikr, ijodiy individuallik, Tilak Jo'ra ijodi, badiiy mahurat.

O'zbek she'riyatining iste'dodli vakillaridan biri Tilak Jo'ra ijodi g'oyaviy teranligi hamda badiiy jozibasi bilan e'tiborni tortadi. Shoir ijodida, tabiat, jamiyat, inson olimining serqirraligi qalamga olinadi. Ijodkorning lirik qahramoni borliqning betakrorligidan ta'sirlanadi, har bir hodisadan o'ziga xos xulosalar chiqradi, ibratli mohiyat topadi.

Tilak Jo'ra badiiy manzara yaratishda o'ziga xos mahoratiga erishgan shoirlardandir.

Ayvondagi ola poxolni

Shamol yelpib qochadi, hamon

Poxoldan ham men yengil bo'lib,

Uchib ketdim olis yurt tomon.

Shoir yaratgan badiiy tasvir naqadar hayotiy va haqqoniy. Qolaversa, satrlardagi mazmundan qishloqning tabiiy manzarasini tasavvur qilish mumkin. Ammo shoirning ushbu holat tasviridan ko'zlagan muayyan g'oyaviy niyati bor. Bunda oddiygina, yengilgina poxol ham poetik mohiyat tashishga xizmat qilmoqda. Shoir parallel tasvirlash usulini qo'llagan holda poxol va shamol timsollarning mohiyatida hayotiy bir haqiqatni singdirishga uringan. Ola poxol va shoirning lirik "men"i qismatdosh. Ya'ni lirik qahramon poxolning timsolida o'zini ko'rgandek bo'ladi. Shoirning talqinicha, shamol taqdirning badiiy timsoli bo'lib kelmoqda. U poxolni yelpib qochgani kabi taqdir ham shoirni olis yurtga uchirib yuborgan. Shundan buyon shahardan qanchalar ma'no izlamasin, unga xotiralari qatida o'rnashib qolgan bolalik damlari, qishloq manzarasini eslatuvchi holatlar tun mavjida qalqan o'roq, og'ayotgan devorni suyab, po'st tashlagan bo'ychan terak, torga osiq savat ostida tongni mudrab kutayotgan mushukvoy kabilarning bari qadrdon-oshno. Uning uchun chigirtkaning ohi g'ijjakning sasidan ustun. Shoirning nazdida peshanasini g'urra qilgan tulporlarning tuyog'i hilolga o'xshaydi. Hattoki ko'kka termulib pishqirayotgan qari xachir ham xotiralarning qaysidir bir burchagida saqlanib qolgan. Shu boisdan ham:

...Torga osiq savat ostida

Tongni kutar mushukvoy mudrab.

Bolalikning xotiralari

Hamon meni keladi sudrab... [1.46]

deb yozar ekan, shoir tong kabi yorug' ranglardagi bolalik esdaliklariga yana qaytishga umidvor bo'lishda davom etayotganligini anglatmoqchi bo'ladi. She'rning mazmuni

o'quvchini ona yurtiga, beozor va nurli xotiralar, umidvorlikka to'la inson umrining mazmuni haqida o'ylashga chorlaydi; taqdir qay kuylarga solmasin, qay tomonlarga boshlamasin, inson o'zligidan, qadriyatlaridan uzoqlasha olmasligi haqidagi iqroga kelishga undaydi.

Tabiat va inson ruhiyatini parallel tasvirlash shoirning uslubiy mahoratini ko'rsatuvchi xarakterli xususiyatga aylanganligini yana boshqa ayrim she'rlar misolida ham dalillash mumkin. Shoxlari qarsillab yig'lagan kuzning ayozli quchoqlarida yaproqlaridan ayrilgan daraxtlarning, ovozlaridan ayrilgan qushchalarning bunchalar bezovtaligidan hayratga tushgan shoir o'zining ruhiyatidagi o'zgarishlarni anglay olmay, ajib hisga chulg'anadi, o'zidagi holatdan mantiq izlashga urinadi:

Ruhim-da bunchalar bezovta,
Bilmayman u mendan ne istar.
Kuzning ayozli quchoqlarida
Men nima yo'qotdim, mendan
ne kechar... [1.47]

Shoirning quyidagi satrlarida ham qishloqning teran manzarasi tasvirlangan va ayni paytda insoniy tuyg'ular betakror metafora orqali ifoda etilgan:

Silkinib qoldilar ortda teraklar,
Egilgan shoxlarda bizning bolalik.

Bunda silkinib ortda qolgan teraklar jigargo'shasini qo'l silkiib shaharga uzatib qolayotgan qishloq kishilarining badiiy timsoli sifatida namoyon bo'lmoqda. Demakki, bolalik egilgan shoxlarda qoldi, ya'ni, ayni paytda, farzandlar ham bolaligi bilan xayrlashdi. Shoir:

Bizga ona bo'lgan yalangoyoq yo'l
Torlik qilib qoldi bizlarga nogoh
satrlari orqali orzuga, havasga to'la, kelajakka umidvor ildam qadam tashlayotgan o'spirinning timsolini tasavvurimizda jonlantiradi.

Maqsadimiz – tarang tortilgan kamon,
Biz chaqmoq singari chaqnab boramiz.
misralarida yuksak maqsadlar sari intilayotgan yosh insonning esa tizginsiz, jilov bilmas va rad etib bo'lmas istak va qarorlarini ifodalaydi.

She'rning keyingi satrlarida ham ijodkorning poetik mahorati yaqqol namoyon bo'ladi.
Ammo yuraklardan o'chmaydi sira
To'piqqa chiqmagan o'sha irmoqlar.
Bugun ona erur bizga xotira –
Yalangoyoq o'g'lin sevib quchoqlar! [1.45]

Bunda yalangoyoq o'g'lini sevib quchoqlagan irmoqlar orqali ifoda etilgan metaforik ko'chim yana ona qishloq timsolini jonlantirishga xizmat qilgan. Shoirning badiiy mahorati orqali tabiat va inson kechinmalari yonma-yon tasvirlanib, jonli badiiy manzara yaratilgan va ushbu manzara mohiyatida ibratli fikr, ulkan g'oyaviy yuk yuklangan. Inson qanchalik yuksakka intilmasin, jilvalanib turgan ulug'vor marrralarga tomon harakat qilmasin, o'zining tarixiy xotirasidan, o'zligidan to'la-to'kis ayro ketib bilmasligi haqidagi xulosasini bayon etadi. Insonni yorug' kelajakka undovchi, saxovatli, himmatli murabbiy – el, bag'ri keng yurt

uning ortida turishi haqidagi haqiqat mujassam etiladi. Shoir o'zining g'oyaviy qarashlarini badiiy manzara yaratish mahorati orqali teran va ta'sirchan ifoda etishga erishgan.

Shoirning ushbu she'rida mubolag'a va o'xshatish muhim badiiy vosita sifatida qo'llanilib, satrlarning jozibasini va ta'sir kuchini oshirgan.

Tutdek to'kildi yuragim
Umidlarning silkishidan.
Seni sog'inib kutaman
Oftobning har chiqishidan. [1.4]

Ma'lumki, tut silkiladi va to'kiladi. Ammo bunda shoirning lirik qahramoni yuragining tutdek to'kilganidan shikoyat qilmoqda. Demakki, uning yuragi qandaydir bir tashvishdan tilka-pora bo'lgan va to'kilgan. Albatta, bu mubolag'ali tasvir. Ammo xalqona satrlar zamirida alamli, inson ruhiyatiga kuchli ta'sir etadigan kechinma haqida so'z borayotganligi ayonlashgach, muammoning darajasi misralardan misralarga kuchaytirib boriladi. Armonning sanchishi, alamning qamchisi lirik qahramon qonining tomchisiga sabab bo'ladi.

Shoirning she'rlarida mavhum ayrim tushunchalar ham o'zgacha mohiyatga va ushbu mohiyatiga monand keluvchi shakllarga ega bo'ladi.

Umid
Ko'rib mendagi go'zalligini
Ko'zlari qamashib,
Qon bo'lib chopadi tomirlarimda –
Dilbar bir umid... [1.3]

Shoirning talqinida umid tushunchasi yorug' rangda akslanadi. U insonni tomirlaridagi qon singari harakatga undaydi. Qolaversa, har bir qalbdan o'zgacha nurlanadi, o'zgacha turlanadi, tarovat kasb etadi. Shuning uchun ham u dilbar, go'zal. Chindan ham "Lirik qahramondagi bu umid shunday go'zalki, o'zining go'zalligiga boqib umidning ko'zlari qamashadi. Ko'zi qamashgan umid lirik qahramon tomirlaridagi qonga, ya'ni hayotga aylanadi. Endi u shunchaki umid emas, "Dilbar bir umid". Shoirning fikrni ifodalashi o'ziga xos" [2.78]. Ijodkor insondagi umidvorlik va ishonchni ana shunday tasvirlab, qadrlaydi. Umidvor insonni yaratuvchanlik, intilish, jo'shqinlik va shijoatga daxldorligini mazkur satrlari orqali olqishlamoqchi bo'ladi.

Umuman olganda, Tilak Jo'ra she'rlari uning hayot voqealaridan, tabiat hodisalaridan poetik ma'no izlagashga intilganidan dalolat beradi. Bunga lirik qahramonning holat va kayfiyati, tafakkur va idrok olami ifodasi natijasi bo'lgan badiiy kechinma tabiati hamda poetik fikr uyg'unligi ham qo'shilgan holatda yaxlitlik kasb etib, shoirning ijodiy individualligini namoyon etadi.

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