



FURQAT MUXAMMASLARINING BADIYATI

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Annotatsiya: Ushbu maqolada o‘zbek adabiyotining zabardast vakili Zokirjon Xolmuhammad o‘g‘li Furqat qalamiga mansub muxammaslar, ularning badiiyati, shuningdek, mustaqil va taxmis tariqasida yaratilgan muxammaslarning xususiyatlari haqida so‘z boradi.

Kalit so'zlar: muxammas, taxmis, musammat, hasbi hol, ijtimoiy ruh, an‘ana va izdoshlik, g'azal, lirika, hijron, ishq.

Abstract: This article talks about the mukhammas written by Furkat the leading representative of Uzbek literature, their art, as well as the characteristics of the mukhammas created independently and tentatively

Keywords: Mukhammas, guess, musammat, case in point, social spirit, tradition and followership, ghazal, lyric, hijran, love.

KIRISH

O‘zbek adabiyotiga yangicha yo‘nalishlar kiritgan shoir Furqat adabiy merosining asosiy qismini lirika tashkil etadi. U o‘zbek adabiyotida gumanistik lirikaning rivojiga hissa qo‘shgan shoirdir. Furqat o‘zining eng yaxshi lirik asarlarida Lutfiy, Navoiy, Fuzuliy, Bobur, Mashrab, Ogahiy singari ustozlarning tajribalariga suyangan holda o‘zbek



lirikasining ifoda imkoniyatlarini kengaytirdi. U she'rlarida insonning g'oyat murakkab, to'liq tasvirlash mushkul bo'lgan ruhiy holatlarini ifodalay olish iqtidorini ko'rsatdi.

ADABIYOTLAR TAHLILI

Furqat ijodini o'rganar ekanmiz, undagi janrlar xilma xilligi va rang-barangligini kuzatishimiz mumkin. Furqat, avvalambor, lirik shoirdir. Uning ijodida g'azal, muxammas, musaddas, manzuma, masnaviy kabi janrlar yetakchi o'rin egallaydi. Shuningdek, uning asarlari orasida muxammaslar alohida o'rin tutadi. Avvalambor, muxammas atamasiga to'xtalib o'tsak: mumtoz adabiyotimizda besh misradan iborat she'r shakliga muxammas deyiladi. Muxammaslar ikki xil bo'ladi: mustaqil muxammaslar va taxmis muxammaslar. Mustaqil muxammas har bandi besh misradan iborat she'r sifatida yozilgan, shaklan unga juda o'xshash bo'lgan taxmis aslida bir shoir tomonidan boshqa bir shoir baytlariga uch misradan orttirilib, har bandi beshlik shakliga keltirilgan she'rdir. Shuning uchun taxmis, asosan, ikki shoir qalamiga mansub bo'ladi. Ba'zan shoir o'z g'azaliga ham o'zi taxmis bog'lashi mumkin. Adabiyotshunos Yoqubjon Is'hoqovning ta'kidlashicha, "...taxmis usuli har bir shoir uchun mahorat sinovi, ilhomlantiruvchi kuch yoki biron muhim fikrni ro'yobga chiqarish vositasi bo'lishi mumkin". Furqat ijodida biz muxammasning har ikki turini ham uchratish uchratishimiz mumkin. Furqatning "Istar ko'ngil", "Bu nechuk savdo", "O'ynabtular", "Adashganman", "O'zingsan", "Biri", "Kurub", "Do'st", "Vasl orzusi", "Sadqasi", "Kavlama", "Kokuling", "Etti falak" kabi muxammaslari mavjud. Bulardan "Birodarlar, mening boshimg'a tushgan bu nechuk savdo", "Do'stlar, aysh-u tarab, fasli bahor Istar ko'ngul", "Ey ko'ngul, hushyor bo'l, bu kecha yor o'ynabtular", "Kishi holimni bilmas mehribonimdin adashganman", "Manam sho'rida bulbul bo'stonidin adashganman "kabi misralar bilan boshlanuvchi muxammaslar mustaqil muxammaslardir. Ularda shoir rang -barang g'oya va mavzularni yoritadi.



MUHOKAMA VA NATIJALAR

Furqat ijodini o'rganish davomida u yaratgan lirik qahramonning eng muhim xususiyati- hayotni sevishi ekanini kuzatishimiz mumkin. U hayotga doim yaxshi tomondan qarashga, uning go'zalliklaridan bahra olishga intiladi. Yor-mashuqa, va uning husn-u latofati, noz-u karashmalari haqidagi qo'shiq shu hayot go'zalliklarining timsoli sifatida namoyon bo'ladi. Furqat lirikasiga xos bo'lgan bu chuqur lirizm uning quyidagi misralarida ham to'la namoyon bo'ladi:

Do'stlar, aysh-u tarab, fasli bahor istar ko'ngul,

Har kuni sahroda sayr-u lolazor istar ko'ngul,

Aylamak har sori ohular shikor istar ko'ngul,

Kabk raftorin ko'rarg'a ro'zsor istar ko'ngul,

Dog'i xursand etgusi har neki bor istar ko'ngul.

Afsuski, bu hayot faqat shodlik va go'zallikdan iborat emas. Dunyo yaralibdiki, bir-biriga qarama-qarshi ikki kuch: yaxshilik va yomonlik, yorug'lik va zulmat hamisha yonma- yon yuradi. Olamga katta umid va ishonch bilan boqqan shoir ham qayta va qayta nohaqlik qurboniga aylanadi. Ko'p mashaqqatlar chekadi. Shoirning bu paytdagi ruhiy holati esa, tabiiyki, misralarida namoyon bo'lmay qolmaydi:

Birodarlar, mening boshimg'a tushgan bu nechuk savdo?

Qarorim yo'q quyun yang'lig, na menda manzulu ma'vo,

Biyoboni taxayyurda qolib men voloi tanho,

Na yor-u hamdamim bordur, na qo'lda hosili dunyo,

Zamona purxatar, dushman adadsiz, do'st beparvo.



Furqat muxammaslarida bunday ijtimoiy hayot tasvirlari bilan bir qatorda, mumtoz adabiyotimizda yetakchi o'rin tutgan ishq mavzusi ham kuylanadi. Lirik qahramon mashuqasiga cheksiz muhabbat izhor etgan holda, unga yetishishga intiladi. Furqat lirikasiga xos bo'lgan musiqiylik va satrlardagi joziba ushbu muxammaslarda o'zining bor jozibasi bilan namoyon bo'ladi.

Ey ko'ngul, hushyor bo'l bu kecha yor o'ynabtular,

Qoshi yo,kiprik sinon, ko'zi xumor o'ynabtular,

Zulf chin-chin maxjabin bezo nigor o'ynabtular,

Ahli majlisdin olib sabru qaror o'ynabtular,

O'zgacha raftor ila mastonavor o'ynabtular.

Shoir tarjimai holini o'rganar ekanmiz, u umrining ko'p qismini Vatandan olisda, yurt sog'inchi va diydor ilinji ila o'tkazganiga guvoh bo'lamiz. Taqdir taqozosi va davr o'yinlari bois shoir yurtidan olislarda yashashga majbur bo'ladi. Bu holdan chuqur qayg'uga tushgan shoir o'zini gulzoridan ayrilgan bulbul, oshyonidan judo bo'lgan „murg'i vahshiy “ deya tasvirleydi:

Kishi holimni bilmas mehribonimdin adashganman,

Vatan ovoradurmen bo'stonidin adashganman,

Vatansiz benavodurmen, makonidin adashganman,

G'aribi kuyi g'urbat xonumonidin adashganman,

Va yo bir murg'i vahshiy oshyonidin adashganman.

„Adashganman“ radifli ushbu muxammas hasbi hol ruhida bo'lib, unda shoir o'zini azoblayotgan dard-u izzatlarini ifoda etgani yo`q, u shunchaki Vatandan emas, tandagi jonidan ayrilgan. Falak bir aylandi-yu, u boshidagi soyabonidan ayrildi. Boshiga g'urbat oftobi tushdi. Bu olamga nur, hayot berguvchi odatdagi oftob emas, aksincha, hayotni



so'ndiruvchi, borliqni yo'q etuvchi «olamtob» (olamni kuydiruvchi)dir. Shoir oftobga butunlay yangi ma'no beradi, g'urbat mazmunini anglashga xizmat ettiradi.

Shoirning „Adashganman" radifli yana bir muxammasi bor bo'lib, unda ham yuqoridagi kabi g'oyalar ifodasini topgan. Biroq professor Nurboy Jabborov o'zining "Furqat fonomeni" nomli maqolasida ushbu muxammas haqida quyidagi fikrlarni aytib o'tadi: "Furqatning shu paytga qadar faqat Vatandan ayriliq iztiroblari ifodasi sifatida talqin etib kelingan “Adashganman” radifli muxammasining mavzu ko'lami aslida ancha keng. Asarda shoirning dunyoqarashi, xususan, Shayx Abdulqodir Jiyloniya bo'lgan ixlosi izhori yuksak san'atkorlik bilan aks etgan, ushbu taxallusni tanlashi sababi ifodalangan misralar ham mavjud. Muxammasda banddan bandga o'tgan sari tasvir quyuqlasha boradi. Lirik qahramonning “adashish” sabablari tobora “oydinlashadi”:

Boshimda hush yo'q, hayronlig'imning boisi shuldur,

Ketib aql-u xirad, nodonlig'imning boisi shuldur,

Yetim qo'zi kabi nolonlig'imning boisi shuldur,

Xarob-u besar-u somonlig'imning boisi shuldur –

Ki, bir sohibkaromat ostonidin adashganman.

Shoir ta'kidlagan sohibkaromat kim? Ma'lumki, sohibkaromat – avliyolarga beriladigan nisbat, Demak, bu orqali piri komil nazarda tutilgan. Keyingi band mazmunidan shoir “tariqat mulkini shohi, haqiqat sirrin ogohi” deganda Abdulqodir Jiyloniyni nazarda tutgani ayon bo'ladi. Ma'lumki, tasavvuf ta'limoti bo'yicha, inson toki bu foniq dunyoda ekan, Haq taolo visolidan ayriliqda, firoqda yashaydi. Ahli Haqlarning hayotdagi bosh maqsadi – Alloh taoloning jamolini ko'rish. Uning diydoriga vosil bo'lish. Tabiiyki, qodiriya tariqatining vakili sifatida Furqat ham xuddi shu maqsad-muddao bilan yashagan. Demak, Furqat taxallusi xuddi shunday e'tiqod, dunyoqarashdan kelib chiqib tanlangan va Haq taolo vaslidan ayriliq ma'nosini ifodalaydi".



Bundan ko'rinib turibdiki, shoir ijodi mavzu ko'lamini anchayin keng hamda chuqurdir.

Furqat adabiyotimizga yangi zamon jarchisigina emas, balki mumtoz an'analarni davom ettirgan shoir bo'lib kirib keldi. U o'ziga ustoz deb bilgan shoirlarning g'azallariga taxmis tariqasida ham muxammaslar yaratdi. Shoirning "Vasl orzusi", "Do'st", "Ko'rub" muxammaslari Navoiy g'azallariga, "Sadqasi" muxammasi Fuzuliy g'azaliga va "Kovlama" radifli muxammasi Mashrab g'azaliga taxmis tariqasida yaratilgan.

XULOSA

Xulosa qilib shuni aytish mumkinki, Furqatning barcha ijod namunalari kabi muxammaslari ham chuqur mazmun va mohiyatga ega bo'lgan, adabiyotimizning ulkan xazina asarlari hisoblanadi. Ularda ishqiy mavzular bilan bir qatorda ona yurt muhabbati, dunyo go'zalliklari, chin insoniy fazilatlar, hayot shodliklaridan quvonish va turmush tashvishlaridan shikoyat qilish, umuman, olam va odam, kishilarning ma'naviy dunyosi yuksak mahorat bilan tasvirlaydi.

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