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EDITOR ASSOC. PROF. ELIF SELCAN OZTAY

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APRIL 10-13 2025
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SEMERKAND, UZBEKISTAN

EDITOR ASSOC. PROF. ELIF SELCAN OZTAY

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THE SYMBOL OF THE SOUL BIRD IN NAVOI'S POETRY
NAVOIY LIRIKASIDA JON QUSHI TIMSOLI

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Annotatsiya: Maqolada Alisher Navoiyning qadriyatlar tarbiyasining shakllanishida tutgan o'rni haqida aytib o'tilgan. Hazrat Navoiyning lirik asarlaridagi jon qushi timsolining ramziy ma'nolari yoritilgan. Ijodkorning ramzlarni ifodalashda qush timsollarini tanlash mahorati haqida fikr bildirilgan. "Lison ut – tayr" dostoni, "G'aroyib us – sig'ar", "Navodir ush – shabob" asarlari tarkibidagi ushbu obrazning turli talqinlari tahlillar asosida o'rganilgan. Navoiy lirikasidagi turli qushlar adibning chuqur g'oyaviy – badiiy maqsadlarini ochishga xizmat qilgan. Ya'ni ijodkor qushlarga ularning xususiyatlaridan kelib chiqib, ramziy mohiyatni singdiradi. Qolaversa, Navoiy she'riyatidagi qushlar obrazlari mifologik qarashlar, folklor motivlarini ham aks ettiradi. Muqaddas manbalarda qush va uning joni bilan bog'liq bir nechta voqealar bor. Shu asosga ko'ra "jon" va "qush" so'zlari birikma hosil qilib ramziy ma'no kasb etmoqda. Odam o'lganidan keyin yoki uyqusida ruhi qushga aylanib uchib ketishi haqidagi tasavvurlar xalq odatlari va folklorda, ertaklarda o'z aksini topgan. Bu haqda Bahodir Sarimsoqov shunday fikr bildirgan: "Jon esa osmonga uchib ketadi. Ruh ham tanani tark etadi, ammo qush yoki boshqa jondor sifatida o'lganning uyiga, uning yaqinlaridan xabar olgani tez-tez kelib turadi. "Navodir ush – shabob"da g'azal tarkibida keltirilgan misralarda "jon qushi" jismga ishora qilmoqda. Ya'ni oshiqning jon qushidan par yulinishi jismga qadalgan o'qlarni yulinganda hosil bo'ladigan tana poralarini ifodalaydi. Zohiran baytda inson tanasi jon qushiga qiyoslangan. Umuman olganda, jon qushi ruh va jismning ramziy ifodasidir.

Kalit so'zlar: "Lison ut – tayr", "G'aroyib us – sig'ar", "Navodir ush – shabob", qushlar, jon qushi, ramz, islom madaniyati.

Annotation: The article highlights Alisher Navoi's role in the formation of values education. It elucidates the symbolic meanings of the "soul bird" symbol in Hazrat Navoi's lyrical works. It offers insights into the author's skill in choosing bird symbols to express various ideas. Based on analysis, the different interpretations of this image in the epic poem "Lison ut – tayr" and the collections "G'aroyib us – sig'ar" and "Navodir ush – shabob" are explored. Various birds in Navoi's lyrics served to reveal the author's profound ideological and artistic purposes. That is, the creator imbues birds with symbolic meaning based on their characteristics. Moreover, the images of birds in Navoi's poetry reflect mythological views and folklore motifs. There are several events related to birds and their souls in sacred sources. Based on this, the words "soul" (jon) and "bird" (qush) form a combination and acquire symbolic meaning. Ideas about the soul turning into a bird and flying away after a person dies or during sleep are reflected in folk customs, folklore, and fairy tales. Bahodir Sarimsoqov expressed this idea as follows: "The soul flies to the sky. The spirit also leaves the body, but often comes to the home of the deceased, to check on their loved ones, as a bird or other creature." In "Navodir ush - shabob" the lines in the ghazal refer to the body with the phrase "soul bird." That is, the plucking of feathers from the lover's soul bird represents the pieces of flesh that are produced when arrows embedded in

the body are pulled out. Outwardly, the human body is compared to the soul bird in the couplet. In general, the soul bird is a symbolic representation of the spirit and the body."

Keywords: "Lison ut – tayr", "G'aroyib us – sig'ar", "Navodir ush – shabob", birds, soul bird, symbol, Islamic culture.

1. KIRISH

Alisher Navoiyning ibratli hayot yo'li va ijodi dunyo xalqlari uchun ruhiy ozuqa manbayi bo'lib xizmat qiladi. Buyuk ijodkor nafaqat "nazm gulistonining andalibi nag'ma saroyi", balki ko'ngillar gulshanini manzil qilgan xushnavo bulbul hamdir. Shoir lirikasidagi ramziylik silsilasi turli asarlar tarkibida hayvonot olami vakillari, xususan, qushlar vositasida gavdalantirilgan. Shu o'rinda mumtoz adabiyotda Qur'oni karimga borib taqaluvchi ramziylik an'anasi Navoiy ijodida o'ziga xos tarzda ifodalanganligiga guvoh bo'lamiz. Alisher Navoiyning ijodiy merosi zahirida Haq kalomi va hadislar turganligi bois ham necha asrlardan buyon o'zining qiymatini yo'qotmaydi. Shuningdek, Hazrat Navoiy qadriyatlar tarbiyasining shakllanish jarayoniga ta'sir ko'rsata olgan shaxslardandir. Ezgu g'oyalar asosida xalqni manfaatlarini ko'zlagan davlat arbobi shahzodalardagi qadriyatlar tarbiyasiga ham e'tibor qaratgan.

2. METOD

Navoiy lirikasidagi turli qushlar adibning chuqur g'oyaviy – badiiy maqsadlarini ochishga xizmat qilgan. Ya'ni ijodkor qushlarga ularning xususiyatlaridan kelib chiqib, ramziy mohiyatni singdiradi. Bu ramziylik asosida muqaddas manbalar – Qur'oni karim va payg'ambar so'zlari turadi. Filologiya fanlari doktori R. Vohidovning "Bugun yana bir bosh omil haqida qo'rqmasdan gapirishimiz mumkin. Bu barcha qarashlarimiz mujassamasining bosh manbai – islom madaniyatidir..." degan ta'kidlari so'zlarimizni isbotlaydi.

Qolaversa, Navoiy she'riyatidagi qushlar obrazlari mifologik qarashlar, folklor motivlarini ham aks ettiradi. Shuningdek, qushlar qanotga ega bo'lgani sabab erkin ucha olishi, ko'kka parvoz qilishga bo'lgan ishtiyoqi bilan inson ruhiyatiga yaqin turadi. Fanda kishilar aqliga tayanib uchishi isbotlangan. Demak, inson ruhi ma'nadan oziqlanganda, tafakkur lazzatini tuyganda qushlardan – da yuksakka parvoz qilishi mumkin.

Alisher Navoiy ijodida **jon qushi** timsoli alohida o'rin tutadi. "**Lison ut – tayr**" irfoni dostonining ilk misralaridayoq bu obraz keltirilgan:

Jon qushi chun mantiqi roz aylagay,

Tengri hamdi birla og'oz aylagay.

Ya'ni jon qushi sirlarni bayon qilishni Tangri hamdi bilan boshlaydi. Jonning qushga qiyos etilishiga sabab insonning tani tuproqdan yaratilgan, uning borar joyi ham tuproq, ruh esa qush kabi uchishni istaydi, o'z manzili tomon intiladi. Insonning ruhi, joni ham mudom parvozga shaylanadi, ruhi o'lik, hissiz insonninggina joni o'z Robbisi tomon intilmaydi, ma'nadan oziqlanib, uchishni istamaydi. "Qisasi Rabg'uziy"ning "Odam alayhissalom qissasi"da jonning oliy, tanning tubanligi haqida ham fikrlar keltirilgan: "Yana qirq yildan keyin Odamning jonig'a farmon bo'ldi: "Odamning taniga kirgin!" deb. Jon Odamning boshi ustida turib qoldi, kirgani unamadi-da, "Men oliyman, bu tubanga qanday kirayin", - dedi. Shunda Jabroil alayhissalom keldi, unga: "Ey aziz jon, Olloh nomi bilan kirgil!",- dedi. Jon Olloh nomini eshitgan hamon kirdi". Shuning uchun ham Alloh nomi nilan inson tanasiga kirgan jon o'z yaratuvchisiga intiladi.

Muqaddas Qur'oni karimning "Moida" surasi 110 – oyatida keltirilgan ruh va qush borasidagi voqealar orqali jon qushi borasidagi fikrlarga yanada oydinlik kiritish mumkin: "Eslang, Alloh: "Ey Iyso ibn Maryam! Senga va onangga bergan ne'matimi yodingga ol, qaysiki, Seni Ruhul – Qudus (Jabroil) bilan quvvatladim, odamlarga beshikda va voyaga yetganingda gapirding... Mening iznim bilan loydan qush shaklini yasading. So'ngra unga dam urganingda, u Mening iznim bilan (chinakam tirik) qushga aylandi. Mening iznim bilan tug'ma ko'r va pesni tuzatding..."

Ya'ni, "Qolaversa, Iyso ibn Maryam alayhissalom loydan Allohning izni ila qush yasagan, unga puflashni ham Allohning izni bilan puflaganlar, u shakl Iysoning izni bilan emas, Allohning izni bilan qushga aylangan..."

Jon qushi ifodasining vujudga kelishida bu voqeaning ham bir qadar ta'siri bo'lishi mumkin. Ya'ni muqaddas manbalarda qush va uning joni bilan bog'liq bir nechta voqealar bor. Shu asosga ko'ra "jon" va "qush" so'zlari birikma hosil qilib ramziy ma'no kasb etmoqda.

Zuhra Mamadaliyevaning bu borada bildirgan fikrlari ham o'rinalidir: "Shuningdek, odam o'lganidan keyin yoki uyqusida ruhi qushga aylanib uchib ketishi haqidagi tasavvurlar xalq odatlari va folklorda, ertaklarda o'z aksini topgan. Bu haqda Bahodir Sarimsoqov shunday fikr bildirgan: "Jon esa osmonga uchib ketadi. Ruh ham tanani tark etadi, ammo qush yoki boshqa jondor sifatida o'lganning uyiga, uning yaqinlaridan xabar olgani tez-tez kelib turadi".

Shunday qilib, "Lison ut – tayr"ning dastlabki misrasida jon qushi ifodasi keltirilishi tasodifiy hodisa emas, balki chuqur ramziy asoslarga ega. Qolaversa, asarning qushlar tili vositasida yozilishiga ham ishora qiladi.

3. NATIJALAR

– "Kel – kel, ey Durrojkim, bas xub sen,

Jon qushidek barchag'a matlub sen.

"Lison ut – tayr"ning XXVIII bobida "Durroj (qirg'ovul) ravishi nisbatida Hudhudning qadam urg'oni" haqida so'z boradi va Hudhud nutqida ham jon qushi timsoli ishtirok etadi: - Kel- kel, ey Durroj, sen juda chiroylisan, jon qushi kabi barchaga yoqimlisan. Ya'ni bu o'rinda kishi joni har narsadan aziz va yoqimlilikiga ishora qilinmoqda.

Alisher Navoiyning nafaqat "Lison ut – tayr" dostonida, balki boshqa asarlari tarkibida ham jon qushi obrazi mavjud bo'lib, turli ma'no qirralarining oydinlashuviga sabab bo'ladi. "Xazoyin ul – maoniy" ning birinchi devoni "**G'aroyib us – sig'ar**" tarkibidagi g'azallar tahlilida o'sha nozik ma'nolarni ko'rish mumkin:

Visol gulshanin, **ey jon qushi**, ko'p istarsen,

Bu domgah aro go'yoki asru qiynalding. [360]

Ey jon qushi, go'yo bu ov uchun tuzoq qo'yilgan joyda benihoya qiynalding, shu sabab visol gulshaniga yetishni ko'p istaysan. Ya'ni g'azaldagi ushbu begona bayt orqali inson joni bu o'tkinchi dunyoda ko'p qiyinchiliklar ko'rishini ta'kidlayotgan shoir ruhning tezroq haq visoliga yetishishini xohlaydi. Jon qushi shu visol gulistoniga tezroq uchib borsa- yu, bu foni dunyo azoblaridan qutulsa...

Bo'ldi ravzan – ravzan ul qotil xadangidin ko'ngul

Jon qushi chiqmoqqa bir yo'l angla har ravzan manga. [13]

Baytda ul qotil yorning otgan o'qlaridan oshiq ko'ngli ilma – teshik bo'ldi, har bir teshik esa jon qushi chiqishi uchun bir yo'lligi ta'kidlanmoqda. Ya'ni parvozga shaylanayotgan qush inson joni, ruhining ramziy ifodasidir.

Jon qushi o'rtandi sevgach yorning o'tlug' yuzin,

Naylagay qo'ymay, chu bo'lg'ay sham' ila parvona do'st. [87]

Yuqoridagi baytda esa jon qushining parvonaga qiyoslanishi uning yana bir ma'naviy xususiyatini oydinlashtiradi: yorning o'tli yuzini sevgach jon qushi kuydi, xuddi sham bilan parvona do'st bo'lgani singari. Ya'ni parvona shamga yetishishga harakat qilib, uning olovida o'zini kuydirgani kabi oshiqning jon qushi yorning o'tli yuzini sevib yonmoqda. Misrada jon qushi ma'shuqning ko'ngli sifatida talqin etilyapti.

Shu bilan birga “Navodir ush – shabob”da:

Chibinlar shakkari la'lingda yo'q jon qushlaridurkim,

Su ichmaklikka hayvon chashmasi uzra g'ulu qilmish. [263]

Labing shirinligiga chibinlar kelgan emas, balki jon qushlari tiriklik chashmasi ustiga suv ichish uchun yopiriladi. Ya'ni oshiqning joni yor la'lining shirinligidan tiriklik nash'asini tuyadi.

Yulub par **jon qushidin**, oh paykonin yig'ib ko'nglum,

O'qung sing'onlarin go'yo yasari afg'on uchun novak. [327]

Singan o'qlaring go'yo nola chekishim uchun yasalgan, bechora ko'nglim jon qushidan pat yulib, oh paykonlarini yig'di. Baytda oshiq yordan kelgan o'qlar uning tanasiga kirib singani, natijada nola qilgani -yu, ko'ngli yordamida tanasiga ozor yetkazib bo'lsa- da, oh paykonlarini yiqqanligini ta'kidlamogda. “Navodir ush – shabob”da g'azal tarkibida keltirilgan ushbu misralarda “jon qushi” jismga ishora qilmoqda. Ya'ni oshiqning jon qushidan par yulinishi jismga qadalgan o'qlarni yulinganda hosil bo'ladigan tana poralarini ifodalaydi. Zohiran yuqoridagi baytda inson tanasi jon qushiga qiyoslangan.

4. XULOSA, MUHOKAMA VA TAVSIYALAR

Alisher Navoiy lirikasida qo'llangan har qanday ramziy timsol chuqur mohiyat kasb etadi. Jon qushi timsoli ham insonning o'z Robbisiga talpinuvchi, ko'kka oshiquvchi ruhini aks ettirishi bilan ahamiyatli. Navoiy kabi buyuk zotlar ma'naviyati suv ichgan daryolarni izlasak, ramzlar olami eshigining kalitini qo'lga kiritamiz. Mahkam Mahmud o'z maqolasida keltirgan: “Qur'on so'zlari: “U osmondan suvlarni yog'dirdi va irmoqlar suvga to'di”. (“Ra'd” surasi 17 – oyat). Tafsirchilar bu yerda suvni bilimga, irmoqlarni odamlarning qalbiga o'xshatadilar. Buyuk ijodkor ko'ngli Haq yog'dirgan ana shu suvlardan ichgan” degan so'zlari fikrlarimizga isbotdir.

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