

«SHARQ-U G'ARB ADABIYOTIDA GUMANIZM: NAVOIY VA PUSHKIN»

mavzusidagi xalqaro ilmiy-nazariy
konferensiya materiallari

Proceedings of the international
scientific-theoretical conference titled

«HUMANISM IN EASTERN AND WESTERN LITERATURE: NAVOI AND PUSHKIN»



O'ZBEKISTON RESPUBLIKASI OLIY TA'LIM, FAN VA
INNOVATSIYALAR VAZIRLIGI
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JAHON ADABIYOTI VA QIYOSIY ADABIYOTSHUNOSLIK KAFEDRASI

**“SHARQ-U G'ARB
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“Sharq-u G'arb adabiyotida gumanizm: Navoiy va Pushkin” mavzusida o'tkazilayotgan xalqaro ilmiy-nazariy konferensiya materiallari komparativistikaning sof nazariy va amaliy muammolariga doir tadqiqotlardan tarkib topgan. Shunga ko'ra to'plam “Navoiy va Pushkin ijodida gumanizm konsepsiyasi”, “Navoiy va Pushkin ijodining global mohiyati”, “Yosh tadqiqotchilar Navoiy va Pushkin haqida” nomli uch qismga ajratilgan. Navoiy va Pushkin asarlariga xos spetsifika, semantika, struktura, lingvopoetik, lingvopsixologik xossalari qiyosiy tahlil etilgan. Ayni paytda, ikki ulug' mutafakkirning jahon xalqlari badiiy tafakkuriga ta'siri, global ahamiyatiga oid nazariy tadqiqotlar o'rin olgan.

Ilmiy to'plam adabiyot nazariyasi, adabiy tanqid, adabiyot tarixi, qiyosiy adabiyotshunoslik, tarjima nazariyasi, tarjimashunoslik bilan shug'ullanayotgan doktorant, tayanch doktorantlar; magistrant va bakalavriyat bosqichi talabalari, shuningdek, badiiy adabiyot masalalari bilan qiziquvchilar uchun mo'ljallangan.

To'plam Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universiteti Ilmiy-texnik kengashining 2024-yil 3-apreldagi yig'ilishi qaroriga asosan nashrga tavsiya etilgan.

Mualliflar qarashlari tahririyat nuqtayi nazaridan farqlanishi mumkin.

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This compilation presents findings from an international scientific-theoretical conference centered around "Humanism in East-West Literature: Navoi and Pushkin" It covers a range of theoretical and practical issues in comparative studies. The collection is structured into three main sections: "Exploring the Concept of Humanism in Navoi and Pushkin's Works," "Examining the Global Significance of Navoi and Pushkin's Literary Contributions," and "Insights from Up-and-Coming Scholars on Navoi and Pushkin." The collection analyzes the specificities, semantics, structures, linguopoetic, and linguopsychological features of Navoi's and Pushkin's works in comparison. Additionally, the conference also discussed theoretical inquiries into the worldwide impact of these two influential thinkers on artistic thought across cultures.

This Conference proceedings are crafted for graduate, undergraduate, and doctoral students specializing in literary theory, criticism, history of literature, comparative literature, translation theory, and literary studies. It's also suitable for anyone intrigued by literary issues.

The collection was recommended for publication by the decision of the meeting of the Scientific and Technical Board of the Tashkent State University of Uzbek Language and Literature named after Alisher Navai on April 3, 2024.

The perspectives of the authors may vary from those of the editors.

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PUSHKIN SHE'RIYATIDA SHARQ TASVIRI

Annotatsiya. Aleksandr Sergeyevich Pushkin she'riyati Sharq va G'arbni uyg'unlashtirgan fenomenal hodisadir. Binobarin, Sharq mavzusi shoir ijodida muhim o'rin tutadi. Uning "Bulbul va gul", "Tumor", "Payg'ambar", "Yolvorish" bu jihatdan she'rlari alohida e'tiborni tortadi. Maqolada shu asarlar tahlili orqali ulug' mutafakkir ijodida aks etgan sharqona ruh, obrazlar va poetik mazmun yoritib berilgan.

Kalit so'zlar: lirik qahramon, aruz, metrik sistema, sharqona obraz, sharqona ruh, ramz, falsafiylik.

Abstract. Alexander Sergeyevich Pushkin's poetry is a phenomenon that combines the East and the West. Therefore, the theme of the East became the main line of the poet's work. His poems "Nightingale and Flower", "Amulet", "Prophet", "Supplication" attract special attention in this regard. The article highlights the oriental spirit, images and poetic content reflected in the work of the great thinker through the analysis of these works.

Key words: lyrical hero, aruz, metric system, oriental image, oriental spirit, symbol, philosophy.

Aleksandr Sergeyevich Pushkin she'riyati har jihatdan – shaklan, ruhan va ma'nan Sharq she'riyatiga yaqin. Uning ayrim to'rtliklari teranligi, ma'nosining chuqurligi, falsafiyligi bilan ruboiylarni eslatib turadi. Hassos shoir Usmon Nosir ona tilimizga o'g'irgan "Bog'chasaroy fontani" dostoni syujeti mazmun-mohiyati bilan Sharqdan olingan. Aslida, bu asar, V.M.Jirmunskiyning e'tiroficha, J.Bayronning "Korsar" poemasi ta'sirida yozilgan [1, 11]. Pushkinning "Bulbul va gul", "Payg'ambar", "Yolvorish", "Tumor" she'rlari mulohazalarimizga oydinlik kiritadi. Uning "Bulbul va gul" she'rini Cho'lpon mahorat bilan o'zbek tiliga o'g'irgan:

*Bahor chog'ida xoli bog'da bir zulmatli tun erdi
G'arib bulbul fig'on aylab, "Gulim rahm aylagil", derdi.
Biroq ul gul quloq solmas edi faryodu afg'ona,
Fyaqat orom olardi noladin to'lg'ona-to'lg'ona [2, 43].*

Ma'lumki, Sharq mumtoz adabiyotida bulbul va gul an'anaviy obrazlardan sanaladi. Ya'ni bulbul oshiq timsolini, gul esa ma'shu-

qa obrazini ifoda etadi. Pushkin she'rida ham xuddi shu mazmun saqlangan. Bahor tunida g'arib bulbulning gulga – ma'shuqasiga yolvorish holati buni tasdiqlab turadi.

*Seni hech sevmagan bir gul uchun, ey shoirim, sen ham,
Yonarsan, o'rtanarsan, dod etarsan tinmayin bir dam.
Qo'y endi, behuda dod etma, ohing unga etmaydi,
Qaraysan, yashnagan bir gul, faqat dodingga etmaydi [2, 43].*

Dastlabki baytdagi fikrlar keyingi baytlarda lirik qahramon – shoir holatiga uyg'unlashadi. Zero, oshiq ishq ko'yida tinmasdan, o'rtanib, yonib-kuysa ham gul – ma'shuqa unga munosib javob qaytarmaydi. Shu manzara Sharq she'riyati ta'sirini ko'rsatib turadi. Qolaversa, she'rning yana bir muhim jihati shundaki, Cho'lpon katta san'atkorlik bilan uni rus she'riyatining metrik sistemasida emas, aruz, ya'ni mafoiylun, mafoiylun, mafoiylun, mafoiylun tar-mog'i – hazaji musammani solimda mahorat bilan tarjima qilgan. Bu vazn esa Sharq adabiyotida faol qo'llanadi. Tarjimon she'r mohiyati, mazmunini chuqur his etganidan – unga sharqona shakl baxsh etgan va bu go'zal bir uyg'unlikni vujudga keltirgan.

Shoirning "Tumor" she'ri ham sharqona mazmuni, obrazlari bilan alohidalik kasb etadi:

*Yalang qoyalarga sira to'xtamay
Dengiz hamishalik chayqalib turgan,
Illiqlina porlab ko'kda to'lin oy
Tunning shirin payti jilmayib turgan,
Haramda musulmon, kayfini surib,
Yashagan diyorda ko'zlari xumor
Qo'limga tutqizgan edi bir tumor [2, 25].*

Yuqoridagi satrlarda qo'llanilgan "haram", "musulmon", "tumor" so'zlari Sharq hayotini aks ettiradi. She'rda tumor lirik obraz darajasiga ko'tarilgan. Ma'lumki, haramda tutqun kanizaklar saqlanadi. Undagi go'zal kanizaklardan biri shoirga tumor taqdim etadi:

*Erkalanib turib menga dediki:
"Mening tumorimni yo'qotmay saqla.
Unda sirli kuch bor, muhabbatimki
Bag'ishladi senga, sen uni oqla!*

*Bo'ronda, dovulda, mudhish to'fonda,
Kasaldan, o'limdan, to'fordan, ey yor
Boshingni saqlamas hech bir makonda
Senga men baxsh etgan sehrli tumor" [2, 25].*

Sharqda tumor insonni balolardan, xavf-u xatardan asraguvchi kuch timsolini ifoda etadi. Shuning uchun qiz shoirga tumor berar ekan, uning sehrli ekanligini, bo'ron, dovul, mudhish to'fon, kasallik, o'lim kabilardan asrashini ta'kidlaydi. Bu sharqona qarash asosida shakllangan poetik fikrdir.

*Xiyonat, unutish kabi holatda
Saqlab qolar seni men bergan tumor [2, 25].*

Yuqoridagi satrlarda tumorning ma'naviy qudrati o'z ifodasini topgan. Ya'ni tumor uni xiyonat va unutishdan asraydi. Bu ikki narsadan uzoq bo'lish esa insonni fazilatli etadi.

Shoirning "Qushcha" she'ri ham umumbashariy mazmuni bilan ajralib turadi:

*Vatanim odatin begona elda
Men muqaddas bilib bajarmoqdaman:
Bahor bayramida go'zal sayilda
Qushchaga erk berib uchirmoqdaman.
Ko'nglim shundan topar tasalli orom
Xudodan nolishim o'rinli emas.
Axir, men ozodlik etoldim in'om
Aqalli birgina jonga bu nafas [2, 39].*

Bunda qushcha ramziy ma'noga ega. Shoir bir qushchani ozod parvozga chorlaganidan ko'ngli taskin topmoqda. Aslida, qushcha bunda o'sha davrdagi erksiz vatan timsolini o'zida namoyon etadi. She'rdagi sharqona ruh shundan iboratki, shoir bahor faslida, go'zal sayilda qushchaga ozodlik in'om etadi. Go'zal sayil Sharqda Navro'z bayrami bilan bog'liq. Demak, shuning o'ziyoq sharqona tasvirni asoslab turadi.

"Men sizga achinmayman" deb boshlanuvchi she'r ham sharqona mazmuni bilan o'ziga xoslik kasb etadi. Bu she'r xalqimizning ardoqli shoirasi Zulfiya tomonidan mahorat bilan tarjima qilingan va o'zbek kitobxoniga yetkazilgan.

*Men sizga achinmayman, vafosiz sevgilarda
Behuda oqib o'tgan bahorimning ellari.
Men sizga achinmayman u otashin naylarda
Ehtiros-la kuylangan, ey tunlarning sirlari [2, 57].*

She'rdan ishqdan ozor chekkan qalb sadolari eshitilib turadi. Shoir bahor ellariga murojaat etar ekan, bu faslda muhabbat kuyini chaladigan otashin naylar yodiga tushadi. Ma'lumki, nay – Sharqqa xos cholg'u asbobi. Qolaversa, nay kuyi nihoyatda dardli bo'ladi. Undan iztirobli va g'amangiz ohanglar taraladi. Shoir nazdida nay go'yo tunlarning sirlarini kuylayotganday. Ayni shu jihat shoirning Sharq hayotini yaxshi bilganligini ko'rsatib turadi.

*Shunday edi, shunday bo'lar hali ham,
Bu qadimdan qolgan ibrat, yo'l yo'rig'.
Bilimdon ko'p, lekin oqil, dono kam.
Tanish bilish sanoqsiz-u, do'st-chi yo'q [2, 69].*

Bu to'rtlikda ham sharqona hayot falsafasi aks etgan. Umar Xayyom, Alisher Navoiy, Bobur ruboiylarida o'z ifodasini topgan bu qarash hayotda ko'p bora sinovlardan o'tdi, biroq o'zgarmadi. Haqiqatan, hayotda bilimdon ko'p, lekin dono kam, tanish-bilish ko'p, biroq haqiqiy, chin do'stini topish nihoyatda mushkul.

*Ro'molingni tashlab shu chog'da
Kun misli kel, hoy qizgina, qiz! [2, 127] –*

deb yozadi shoir yana bir she'rida. Ro'mol Sharq qizining timsolini anglatadi. Qizning ro'molini boshiga tashlab kelishi sharqona hayo va ibo ramzidir.

*Mana, qalbga oshno bo'ldi nay,
Ko'z oldimda bo'lding namoyon,
Go'zallikning sof parisiday,
Bir lahzalik ajib tushsimon [2, 130], –*

deb yozadi shoir boshqa bir she'rida. Nayning qalbga oshno bo'lishi ham sharqona ifoda. Chunki nay – oshiq qalbining tarjimoni. Uning kuyida oshiq iztiroblari aks etadi.

“Yolvorish” she'ridagi quyida misralar ham e'tiborli:

*Men Layliga bo'lib ko'p mushtoq;
Chorlayman: kel, do'stim, men sari [2, 144].*