

HAYRIDDIN SALOHNING POETIK OLAMI

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Hayriddin Salohning “Neat buloqlari”, “Ko’li Qubbon”, “Olma” nomli she’rlari 1957 yilda ustoz shoiri Mirtemir “oq yo’li” bilan matbuotda e’lon qilindi. Shundan so’ng uning “Chashma” (1958), “Ikkinchi imtihon” (1961), “Ishqim va rashkim” (1965), “Tug’yon” (1969) kabi qator she’riy to’plamlari, vafotidan keyin esa “Izlar va hislar” (1974), “Lirika” (1985) nomli she’r va dostonlardan iborat kitoblari bosilib chiqdi.

Qisqa umri davomida nafis tuyg’ular, shaffof kechinmalar singgan she’riyatni adabiyotimizga tuhfa etgan shoir “Laylo”, “Vafo”, “Qo’shterak”, “Yangroq hayot”, “Toshkent bilan suhbat” singari doston va balladalar bilan ushbu janrlar rivojiga ham munosib hissasini qo’shdi.

Yurtimizning betakror tabiatini huddi rassom singari oniy holatlari va ranglari bilan aks ettirgan shoir asarlarida qor ostidagi poyonsiz sahro, sharsharalarga boy purviqor tog’lar, yomg’irdan keyingi balqigan kamalak, guldan gulga qo’nib uchgan kapalak, yal-yal tovlanayotgan ufq, daralar tiniqligi va jozibadorligi bilan aks etadi. Masalan, “Tiniq Salor bo’yida kokil yoygan majnuntol, Go’yo sahar paytida suvga chiqqan qiz misol. U quyoshdan emar nur, garchi ko’kdan yiroqdir, Oyning kumush shu’lasi sochlariga taroqdir” (“Majnuntol”) satrlaridagi ona yurtning go’zal tabiati, pok sevgi va beg’ubor bolalik tuyg’ulari talqinida majnuntol obrazi yetakchi o’rinni egallaydi. Tabiat hodisalari va holatlarida mangulik muhrini ko’rgan shoir o’z taassurotlarini “Ana ko’kda bir yulduz uchdi, Ana tog’da ulkan muz ko’chdi. Huv... to’sh urdi suvga qaldirg’och, Soyga ko’za soldi chilvir soch. Neki bo’ldi, yana ne bo’lar, Bari, bari mangulik ular!” tarzida xulosalaydi.

Turli shior va chaqiriqlar asosida asarlar yaratish urf bo’lgan XX asrning 50-60 yillarida H.Saloh qalblarga tez yetib boruvchi, murakkab ifodalardan bir qadar holi bo’lgan o’ynoqi she’rlar yaratdiki, ular hozir ham ahamiyatini to’la saqlab qolgan. Uning mehnat mavzusidagi ushbu satrlari zo’rma-zo’raki ifodalardan holiligi, hayotiy tasvirlari bilan “Men bilmaymen yer kabi ulug’ Tabiatning zo’r tuhfasi. Inson unga sochib don-urug’ Topgan rizqu nasibasini. Buncha shirin bo’lmas edi non – Tandir lovvlov qo’rin bermasa. Nonday aziz bo’lmasdi inson – Yerga manglay terin bermasa” (“Yer va ter”) tarzida ta’sirchanlik kasb etgan.

Quyima ifoda va ohanglari bilan dilbar qo’shiqqa aylangan H.Saloh she’rlari “O, shahrim qizlari, o, suluv qizlar, Tim qora qoshlari naq zuluk qizlar. Qoyilman didingiz, o’ylaringizga, Rost aytsam, besh ketdim ko’ylagingizga. Atlas ko’p qadimiy nafis



matodir, U sizdek suluvlar uchun atodir” (“Atlas kiygan qizlar”) yoki “Bog’ o’rtasi shohsupa, Siz undan o’tganmisiz? Birdam qo’nib ohista, Zavqini totganmisiz?” (“Bog’ o’rtasi shohsupa”) satrlarida jozibadorligini namoyon etadi.

Tabiat hodisalarining o’zaro bog’liqligi, parrandayu jonzotlar, nabototu hayvonot o’rtasidagi hayot uchun kurashda qonuniyat borligi “O’roqchi” she’rida ifodalansa, “O’git” she’rida “biri kam dunyo” degan fikrni “Sochsa ham zar yog’du Oyning dog’i bor, Qilichning o’tkiru O’tmas yog’i bor” tarzida aks ettiradi.

Chiroyi olamni mahliyo etuvchi, lekin ifori yo’q gullardan bir dona yam-yashil yalpizni afzal bilgan shoir tarnovdan tushgan sho’x suvning yo’l topib oqib ketishida, oq kapalakning qanot qoqishida, bug’doyning ko’klam bilan nish urishida, qoyalardan otilgan suvning urilishida borliqning mukammal abadiy harakatini ko’radi. Yetti iqlimning butunligi bargga qo’ngan shabnamning tovlanishida mujassam deya ta’kidlaydi.

O’zbek xalq og’zaki ijodi va mumtoz adabiyotimiz an’alarini o’ziga xos tarzda davom ettirgan shoir tovush va so’z takrorlaridan mohirlik bilan foydalangani holda o’ynoqi ifoda va ohangdor satrlar yaratadi. Uning “Tog’ boshida ko’k qarag’ay, qarag’ay, O’tib bo’lmas qarag’ayga qaramay. Yuraginga mehmon bo’ldi muhabbat, O’zginamdan biror og’iz so’ramay... Tog’ boshida qo’sh qarag’ay, qarag’ay, O’tib bo’lmas qarag’ayga qaramay, Rashk qilmasman yellar o’psa sochingni, Mayli chiqqin ro’molingni o’ramay” (“Tog’ boshida qarag’ay...”) satrlaridagi qarag’ay go’zallik, vafo va muhabbatning timsoli sifatida namoyon bo’ladi. “Kiyik” she’rida esa fikr tarangligi, dinamik tasvir omonim qofiya va ritorik so’roqlar asosidagi quyidagi satrlarda “Tik qoya boshida turar bir ohu, Qo’rqamen yiqilib tushmasa oh, u. Shu qadar labiga kelgan qoyaning, Nega ko’zi bejo, quloqlari ding” tarzda ifodalanadi. Ritorik so’roqlar shodasi, kechinmalar drammatizmi keyingi satrlarda yanada ortadi: “YO ko’rib qolganmi sayyod qorasin, YO izlar birorta jigarporsin, YO suv ichmoq uchun qoyadan tikka Sakrab tushmoqchimi pastlikka”. Tahdid va tahlikadagi ohu taqdiri hatto qoyani ham tashvishga soladi: “Hu... ohu qaygadir ketdi tez uchib, Qoya mayus qoldi qalbi uyushib”. Hasharot va nabotot, darranda va parrandalarda tabiat zukkoligini ko’rgan shoir boyo’g’lining quvilishi, bulbulning ardoqlanishi, ipakqurtning e’zozlanishi, shilliqqurtning yuzi shuvutligi sababini ularning hayot tarzida ko’radi. Burgut qancha yuksak parvoz qilmasin, qo’nar yeri kichik oshiyon, bulut qancha erkin bo’lmasin, to’xtar yeri cho’qqi, tog’, dovon. She’rdagi so’nggi satrlar insonlar taqdiri bilan bog’lanadi: “Shuncha to’lqin shalola otib Toshsa ham suv, yutar bo’z tuproq. Shuncha to’ymas bo’lsa ham fotih Yotar yeri ikki gaz tuproq”.

H.Saloh umrining so’nggi yillarida “Ishqda yonib kulga aylansam Dalalarga seping hokimni. Shoyad chechak, gulga aylansam, va shod etsam har kim har kimni” deya yozgan edi. Shuningdek, uning ikkinchi jahon urushida halok bo’lgan hassos shoir Sulton Jo’raga bag’ishlab yozgan “Yangroq hayot” dostonidagi “Shunda dedim o’z-



o‘zinga men Ona yurtga berib qalb qo‘rin, Jasorati va she‘ri bilan U boshlabdi ikkinchi umrin” degan so‘zlarini to‘laligicha o‘ziga atalgan deyish mumkin. Darhaqiqat, H.Salohning keyingi umri uning zavol bilmas she‘riyatida davom etmoqda. Nozik kechinmalar, beg‘ubor tuyg‘ular singgan she‘riyat simfoniyasi hamon dillarni xushnud etib kelmoqda.

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