

**ALISHER NAVOIY NOMIDAGI TOSHKENT DAVLAT O‘ZBEK TILI VA
ADABIYOTI UNIVERSITETI HUZURIDAGI ILMIY DARAJALAR
BERUVCHI DSC.03/30.12.2019.FIL.19.01 RAQAMLI ILMIY KENGASH**

TERMIZ DAVLAT UNIVERSITETI

OMONTURDIYEV ALIBEK ANVARIY

**USMON AZIM SHE‘RIYATIDA HIS-TUYG‘ULARNING
TELEPORTATSION TABIATI**

**10.00.02 – O‘zbek adabiyoti (XX asr o‘zbek adabiyoti va
hozirgi adabiy jarayon)**

**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

Toshkent – 2025

Falsafa doktori (PhD) dissertatsiyasi avtoreferati mundarijasi

**Contents of dissertation abstract of doctor of Philosophy (PhD) in
philological sciences**

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**FILOLOGIYA FANLARI BO‘YICHA FALSAFA DOKTORI (PhD)
DISSERTATSIYASI AVTOREFERATI**

Toshkent – 2025

Falsafa doktori (PhD) dissertatsiyasi mavzusi O‘zbekiston Respublikasi Oliy ta’lim, fan va innovatsiyalar vazirligi huzuridagi Oliy attestatsiya komissiyasida B2023.4.PhD/Fil4070. raqam bilan ro‘yxatga olingan.

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KIRISH (falsafa doktori (PhD) dissertatsiyasi annotatsiyasi)

Dissertatsiya mavzusining dolzarbligi va zarurati. Jahon poeziyasining tarkibiy elementlarini, uning subyektiv his-tuyg‘u va g‘oya o‘laroq yaralish sabablarini hamda ta’sir ko‘lamini tadqiq etish muammosi jahon adabiyotshunosligi diqqat-e’tiboridan chetda qolmay kelayotgan asosiy rakurslardan biri hisoblanadi. She’rning badiiy-estetik quvvati sifatida tavsiflanib, uning negizini tashkil etuvchi his-tuyg‘u ifodasini turli nazariy mezonlar vositasida tizimli o‘rganish, ayniqsa, tobora shakliy-g‘oyaviy o‘zgarishlarga yuz tutib borayotgan XXI asrga xos jahoniy she’riyatni muvofiq ravishda yangicha talqinlarda tekshirishni taqozo etmoqda.

Dunyo fanlarining o‘zaro integratsiyalashuvi, mutanosib qonuniyatlari va funksional jihatdan uyg‘un ilmiy qarashlarning sintezlashuvi natijasida mohiyatni idrok etish hamda ilmiy-nazariy jihatdan talqin qilishning yangi imkoniyatlari ortib bormoqda. Ana shunday yondashuvlarga tayangan holda qilinayotgan ilmiy tadqiqotlar esa globallashuv jarayonida muayyan muammolarning yechimi bo‘lib xizmat qilmoqda. Shu ma’noda kvant fizikasiga oid teleportatsiya tushunchasi mohiyatiga asosan poeziyaning muhim va ayni zamonda nozik jihatlari tadqiqiga yondoshish: ijod psixologiyasi va tabiati, she’rning yaralish omillari, ijodkor uslubi, she’riy matnga ko‘chgan subyektiv his-tuyg‘uning badiiy teleportatsion xususiyatlari, poetik so‘zning hissiy-ekspressivlik dinamikasi, his-tuyg‘uning ko‘chish reglamenti, ta’sir etish darajalari, tasviriy ifodaning vizual xossalari, shuningdek “poetik zichlik” kabi bir qator zarur kategoriyalarni tekshirish muayyan she’riy matnga ilmiy jihatdan xolis baho berish, saralash, uni asosli qabul qilish yoki inkor etish imkoniyatlarini oshiradi.

O‘zbek adabiyotshunosligida she’rning fundamental tarkibiy qismlari va badiiy qiymatini shakllantiradigan muhim unsurlar barobarida muallifning ijodiy imkoniyatlari tahlillari asosida qator ilmiy muammolar hal etilib kelinmoqda. Shu ma’noda ta’kidlash zarurki, badiiy matndagi his-tuyg‘uning yangi tushuncha – teleportatsion tabiatiga oid adabiy muammolar muhokamasi dolzarb sanaladi. Hozirgi o‘zbek she’riyatida har hijatdan sermahsul ijod qilib kelayotgan yirik namoyanda, O‘zbekiston xalq shoiri Usmon Azim she’riyatida she’rga ko‘chgan his-tuyg‘ularning voqealanish jarayonini mazkur nazariy tushuncha asosida tadqiq qilish esa milliy adabiyotshunosligimizni yangi ilmiy xulosalar bilan boyitishi, shubhasiz. Zotan “...o‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilish, ko‘pqirrali bu mavzuni bugungi kunda dunyo adabiy makonida yuz berayotgan eng muhim jarayonlar bilan uzviy bog‘liq holda tahlil etib, zarur ilmiy-amaliy xulosalar chiqarish”¹ har qachongidan-da dolzarb ahamiyat kasb etmoqda.

O‘zbekiston Respublikasi Prezidentining 2022-yil 28-yanvardagi PF-60-son “2022-2026-yillarga mo‘ljallangan yangi O‘zbekistonning Taraqqiyot strategiyasi to‘g‘risida”gi Farmoni, 2017-yil 17-fevraldagi PQ-2789-son “Fanlar akademiyasi faoliyati, ilmiy-tadqiqot ishlarini tashkil etish, boshqarish va moliyalashtirishni yanada takomillashtirish chora-tadbirlari to‘g‘risida”, 2017-yil 13-sentabrdagi PQ-3271-son

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг “Ўзбек мумтоз ва замонавий адабиётини халқаро миқёсда ўрганиш ва тарғиб қилишнинг долзарб масалалари” мавзусидаги халқаро конференция иштирокчиларига йўллаган табриги // Халқ сўзи. – Тошкент, 2018 йил 8 август.

“Kitob mahsulotlarini nashr etish va tarqatish tizimini rivojlantirish, kitob mutolaasi va kitobxonlik madaniyatini oshirish hamda targ‘ib qilish bo‘yicha kompleks chora-tadbirlar dasturi to‘g‘risida”gi qarorlari, “Adabiyot va san‘at, madaniyatni rivojlantirish – xalqimiz ma‘naviy olamini yuksaltirishning mustahkam poydevori” mavzusidagi ma‘ruzasida va O‘zbekiston Respublikasi Vazirlar Mahkamasining 2018-yil 16-fevraldagi 124-F-son “O‘zbek mumtoz va zamonaviy adabiyotini xalqaro miqyosda o‘rganish va targ‘ib qilishning dolzarb masalalari” mavzusidagi xalqaro konferensiyani o‘tkazish to‘g‘risida”gi Farmoyishi, O‘zbekiston Respublikasi Vazirlar Mahkamasining 2020-yil 24-avgustdagi 502-son “Atoqli adiblar va mutafakkirlarimiz ijodiy merosini yoshlar o‘rtasida targ‘ib qilish hamda adiblar xiyobonidan samarali foydalanish chora-tadbirlari to‘g‘risida”gi qarori hamda mazkur faoliyatga tegishli boshqa me‘yoriy-huquqiy hujjatlarda belgilangan vazifalarni amalga oshirishda ushbu dissertatsiya tadqiqoti muayyan darajada xizmat qiladi.

Tadqiqotning respublika fan va texnologiyalari rivojlanishining ustuvor yo‘nalishlariga bog‘liqligi. Dissertatsiya respublika fan va texnologiyalar rivojlanishining I. “Axborotlashgan jamiyat va demokratik davlatni ijtimoiy, huquqiy, iqtisodiy, madaniy, ma‘naviy-ma‘rifiy rivojlantirish, innovatsion iqtisodiyotni rivojlantirish” ustuvor yo‘nalishiga muvofiq ravishda bajarilgan.

Mavzuning o‘rganilganlik darajasi. Jahon adabiyotshunosligida ham, o‘zbek adabiyotshunosligida ham shu kunga qadar “teleportatsiya” muayyan badiiy situatsiyaning mohiyatini anglatuvchi istiloh sifatida qo‘llanilmagan. Bu nazariy tushuncha adabiyotshunoslik sohasi uchun mutlaqo yangi ekanligini inobatga olgan holda, biz, tadqiqot mavzumiz mazmuni bilan uyg‘un bo‘lgan mazkur terminning ilmiy asoslarini, dastlab kvant fizikasidan keltirishni maqsadga muvofiq deb hisoblaymiz. Fanda o‘z tasdig‘ini topgan kvant teleportatsiyaga oid ilmiy tadqiqotlarning dastlabki natijalari o‘tgan asrning 90-yillari avvalida dunyo ilmiy afkor ahliga havola etilgan². Shundan so‘ng aniq fanlarda mazkur masala ko‘plab mutaxassislarning e‘tiborini jalb etdi. Hozirgi kunga qadar kvant fizikasida mazkur nazariy tushuncha bilan bog‘liq muammolarning yechimiga xizmat qilgan ilmiy xulosalar turli yillar mobaynida ayrim nazariyotchi fizik olimlar³ tomonidan berilgan.

² Charles H. Bennett, Gilles Brassard, Claude Crepeau, Richard Jozsa, Asher Peres, and William K. Wootters. Teleporting an unknown quantum state via dual classical and Einstein-Podolsky-Rosen channels. Phys. Rev. Lett. 70, 1895 – Published 29 March 1993.

³ Boschi D., Branca S., De Martini F., Hardy L., Popescu S. “Experimental Realization of Teleporting an Unknown Pure Quantum State via Dual Classical and Einstein-Podolsky-Rosen Channels”. <https://journals.aps.org/prl/abstract/10.1103/PhysRevLett.80.1121>; Bouwmeester Dik, Pan Jian-Wei, Mattle Klaus, Eibl Manfred, Weinfurter Harald, Zeilinger Anton. Experimental quantum teleportation. Nature, Volume 390, Issue 6660, 1997. – P. 575-579; Ursin Rupert, Jennewein Tomas, Aspelmeyer Markus, Kaltenbek Rayner, Lindental Maykl, Valter Filipp, Zeilinger Anton. Communications Quantum teleportation across the Danube. Nature, Volume 430, Issue 7002, 2004. – P. 849; Masahiro Hotta. Energy-Entanglement Relation for Quantum Energy Teleportation. <https://www.sciencedirect.com/science/article/abs/pii/S0375960110007723?via%3Dihub>; Ma Xiao-Song, Herbst Thomas, Scheidl Thomas, Wang Daqing, Kropatschek Sebastian, Naylor, William, Wittmann Bernhard, Mech Alexandra, Kofler Johannes, Anisimova Elena, Makarov Vadim, Jennewein Thomas, Ursin Rupert, Zeilinger Anton. Quantum teleportation over 143 kilometres using active feed-forward. Nature, Volume 489, Issue 7415, 2012. – P. 269-273; Ren Ji-Gang, Xu Ping, Yong Hai-Lin, Zhang Liang, Liao Sheng-Kai, Yin Juan, Liu Wei-Yue, Cai Wen-Qi, Yang Meng, Li Li, Yang Kui-Xing, Han Xuan, Yao Yong-Qiang, Li Ji, Wu Hai-Yan, Wan Song, Liu Lei, Liu Ding-Quan, Kuang Yao-Wu, He Zhi-Ping, Shang Peng, Guo Cheng, Zheng Ru-Hua, Tian Kai, Zhu Zhen-Cai, Liu Nai-Le, Lu Chao-Yang, Shu Rong, Chen Yu-Ao, Peng Cheng-Zhi, Wang Jian-Yu, Pan Jian-Wei. Ground-to-satellite quantum teleportation. Nature,

XX asrning 70-yillarida milliy adabiyotimizga kirib kelgan shoir Usmon Azim she'riyatiga B.Nazarov, I.G'afurov, A.Abdullayev, N.Karimov, I.Haqqulov, Sh.Rizayev, Q.Yo'ldoshev, Y.Solijonov, D.Quronov, T.Shermurodov, K.Mullaxo'jayeva, O.Toshboyev kabi adabiyotshunoslar⁴ munosabat bildirgan. Xususan, istiqoldan keyingi yillarda adabiyotshunoslik⁵ va tilshunoslik⁶ning muayyan muammolari yechimi uchun adabiy manba bo'lib xizmat qilayotgan shoir ijodiga mutaxassislar bot-bot murojaat qilgan.

Volume 549, Issue 7670, 2017. – P. 70-73. Pandey Ravi, Prakash Ranjana, Prakash Hari. High success standard quantum teleportation using entangled coherent state and two-level atoms in cavities. Quantum Information Processing, Volume 20, Issue 10, October 2021. Article id. – 322 p.

⁴ Назаров Б. Ҳаётгийлик – безавол мезон. – Тошкент: Ёш гвардия, 1979. – Б. 175; Ғафуров И. Оҳанграбо қаерда? / Ўзбекистон маданияти, 1979 йил 13 февраль; Шукуров Н. Сўз сеҳри – шеър меҳри. – Самарқанд: Зарафшон, 1992. – Б. 215; Ғафуров И. Танланган асарлар. Туғиб бўлмас соя // Салом, чироқ! Салом, Усмон. – Тошкент: Шарқ, 2017. – Б. 701. Каримов Н. Некбин рух, ҳаётсевар ғоя / Ўзбекистон адабиёти ва санъати, 2010. № 47; Абдуллаев А. Шеъримда узок бир ишқнинг шарҳи бор (Усмон Азим ижодига чизгилар...) // Шарқ юлдузи, 2010. №1; Ҳаққулов И. Ғуссали юрак – ёлқинли юрак / Ўзбекистон адабиёти ва санъати, 1996 йил 11 октябрь; Шермуродов Т. Жозиб изҳор излаб. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2009. – Б. 31-34.; Солижонов Й. Уйғониш ва уйғотиш истаги // Шарқ юлдузи, 2009. № 2. – Б. 154-156; Ризаев Ш. Қийноқ сенга бўлсин шараф // Шарқ юлдузи, 2010. №6. – Б. 154-163; Йўлдошев Қ. Туйғулар ҳайкириғи // Гулистон, 2010. № 4; Йўлдошев Қ. Кўнгилик юксакликлариди / Ўзбекистон адабиёти ва санъати, 2020. №39; Солижонов Й. Покиза ниятнинг нурли йўллари // Кўзгудаги ҳаёт: адабий-танқидий мақолалар, суҳбатлар. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2013. – Б. 84-95; Муллаҳўжаева К. Юракнинг аъмоли / У.Азим. Танланган асарлар. 1-жилд. – Тошкент: Ғафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2016. – Б. 3-29; Тошбоев О. Шоирлари ёлғон айтса ўлади эл / У.Азим. Кўнгилик. – Тошкент: Янги аср авлоди, 2019. – Б. 3-23.

⁵ Мўминов Ғ. Ҳозирги ўзбек адабиётида фольклоризм: Филол. фан. д-ри. ...дисс. автореф. – Тошкент, 1994. – 56 б.; Сувонова Ж. Усмон Азим шеъриятида бадиий тафаккур теранлиги. Монография. – Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2012. – 96 б.; Жумабоева Ж. XX аср ўзбек шеъриятида психологик тасвир маҳорати: Филол. фан. д-ри. ...дисс. – Тошкент, 2000. – 321 б.; Ҳайитов А. 90-йиллар ўзбек лирикасида анъана ва бадиий изланишлар: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2004. – 24 б.; Шарипова Л. XX асрнинг 70-80-йиллари ўзбек шеъриятида фольклоризмлар: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2008. – 26 б.; Ҳамдамов У. XX аср ўзбек шеърияти бадиий тафаккури тадрижининг ижтимоий-психологик хусусиятлари. Филол. фан. д-ри. (DSc) ...дисс. автореф. – Тошкент, 2017. – 88 б.; Шарипова Л. XX асрнинг иккинчи ярми ўзбек шеърияти бадиий тараққиётида фольклор. Филол. фан. д-ри. (DSc) ...дисс. автореф. – Тошкент, 2019. – 72 б.; Қуронов С. Замонавий ўзбек адабиётида синтез муаммоси (шеърят ва рангтасвир санъатлари мисолида). Филол. фан. б. фалс. док. (PhD) ...дисс. – Фарғона, 2018. – 155 б.; Абдурахмонов А. Ўзбек шеъриятида нур, ранг ва руҳият тасвири поэтикаси (анъана ва новаторлик асосида): Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2018. – 53 б.; Тажибаева Д. XX асрнинг сўнгги чораги ўзбек шеъриятида поэтик услуб муаммолари: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2018. – 24 б.; Холлова М. Ўзбек модерн шеърияти поэтикаси: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Самарқанд, 2018. – 51 б.; Давронова М. Ҳозирги ўзбек шеъриятида индивидуал услуб поэтикаси (Усмон Азим, Иқбол Мирзо, Фахриёр ва Абдували Қутбиддин шеърияти мисолида): Филол. фан. д-ри. (DSc) ...дисс. автореф. – Самарқанд, 2019. – 68 б.; Эшқобилов А. Ўзбек балладасининг назарий-поэтик таҳлили (XX асрнинг 70-90-йиллари мисолида). Филол. фан. б. фалс. док. (PhD). ...дисс. автореф. – Тошкент, 2019. – 52 б.; Эрнарзорова Г. Ҳозирги ўзбек шеъриятининг медитатив табиати: Филол. фан. д-ри (DSc) ...дисс. автореф. – Тошкент, 2020. – 88 б.; Султонқулова Ф. Усмон Азим шеъриятида метафорик образлар талқини. Филол. фан. б. фалс. док. (PhD) ...дисс. – Жиззах, 2022. – 145 б.; Жуманова Ш. Усмон Азим шеъриятида пейзаж типологияси. Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2022. – 150 б.; Buriyeva F. Hozirgi o'zbek she'riyatida janrlar va shakllar rang-barangligi (Usmon Azim va Xurshid Davron ijodi misolida). Filol. fan. b. fals. dok. (PhD) ...diss. avtoref. – Samarqand, 2023. – 52 b.

⁶ Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеъриятининг лингвопоэтик тадқиқи: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2004. – 52 б.; Умирова С. Ўзбек шеъриятида лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим ижоди мисолида): Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Самарқанд, 2019. – 51 б.; Садинова Н. Бадиий матнларда контрастнинг лингвопрагматик хусусиятлари (Анвар Обиджон, Усмон Азим, Аъзам Ўктам асарлари мисолида). Филол. фан. б. фалс. док. (PhD) ...дисс. – Тошкент, 2021. – 139 б.

Usmon Azim she'riyati – badiiy teleportatsiya, ya'ni subyektiv his-tuyg'ularning she'riy matn va shu orqali kitobxon sezimlariga ko'chish hamda ta'sir muammosi nuqtayi nazaridan monografik planda maxsus tadqiq etilmagan.

Tadqiqotning dissertatsiya bajarilgan oliy ta'lim muassasasi ilmiy-tadqiqot ishlari rejalari bilan bog'liqligi. Dissertatsiya Termiz davlat universiteti istiqbolli ilmiy-tadqiqot ishlari rejasining “Hozirgi adabiy jarayon muammolari” yo'nalishi doirasida bajarilgan.

Tadqiqotning maqsadi Usmon Azim she'riyati orqali his-tuyg'ularning teleportatsion xususiyatlarini yangi nazariy tushunchaga tayangan holda badiiy matnga ko'chgan subyektiv tuyg'uning ko'chish va ta'sir etish hodisasini ilmiy asoslashdan iborat.

Tadqiqotning vazifalari:

teleportatsiya tushunchasining ilmiy asoslariga tayangan holda “badiiy teleportatsiya”ning adabiyotshunoslikda poetik matnni adabiy-nazariy jihatdan tadqiq qilishdagi imkoniyatlarini belgilash;

Usmon Azim she'rlarida his-tuyg'uni ko'chirishda bir qator poetik komponentlarning hissiy gradatsiyani shakllantiradigan vositalar ekanligini asoslab berish;

shoirning syujetli hamda sarbast she'rlarida tasvirning tasavvurda vizuallashuvi “harakatdagi tasvir” va “poetik zichlik” kombinatsiyalarining badiiy teleportatsion omillar ekanligini asoslash;

zamon-makon shakllari hamda idilliyaviylik modusining shoir peyzaj lirikasida his-tuyg'uni ko'chirishdagi estetik komponent ekanligiga oydinlik kiritish.

Tadqiqotning obykti sifatida Usmon Azimning turli yillarda chop etilgan: “Saylanma” (1995), “Kuz” (2001), “Sog'inch” (2007), “Yurak” (2009), “Fonus” (2010), “Jimlik” (2012), “Kollaj” (2018), “Ko'ngil” (2019), “Tanlangan asarlar” (1-6-jildlar; 2016-2023), “Tanlangan asarlar” (2021), “Bir parcha osmon” (2022) kabi she'riy kitoblari olingan. Bundan tashqari davriy matbuotda e'lon qilingan adabiy-estetik qarashlari, suhbatlari, zamondoshlari fikrlariga murojaat etildi.

Tadqiqotning predmetini teleportatsiya, badiiy teleportatsiyaning nazariy qonuniyatlari, emotsional teleportatsion xususiyatlarning Usmon Azim ijodidagi tasviriy-ifodaviy ahamiyati, his-tuyg'uning ko'chish tadriji va badiiy tamoyillari, ijtimoiy so'rov orqali olingan xulosalarning analizi tashkil qiladi.

Tadqiqotning usullari. Dissertatsiyada germeneytik, biografik, qiyosiy-tipologik, analitik hamda sotsiologik tahlil usullaridan foydalanildi.

Tadqiqotning ilmiy yangiligi quyidagilardan iborat:

teleportatsiyaning atama, tushuncha va poetik mohiyat sifatidagi ildizlari, she'riy matnning ta'sir quvvati, vizualligi sabablarini tekshirishda masalaga ilmiy-nazariy jihatdan yangicha yondashuv kasb etishi asoslangan;

tuyg'u, g'oya, tasvir, harakat, metafora, ohang, badiiy niyat kabi absolyut birliklari qabul qilingan she'arning tadrijiy ta'sirchanlik kuchini tasavvurda hosil bo'lish/bo'lmaslik oqibatlari Usmon Azim she'riyati misolida: she'rdagi hissiy daraja, so'zlarning “navi”, metaforik bo'yoqdorlik, tasvirning harakati, tasvirning

vizuallashuvi, she’rda sifat (so‘z turkumi)ning miqdori, satrlararo ohanglar uyg‘unligi, badiiy matndagi (hissiy) rang, poetik kayfiyat ko‘lami kabi qator birlamchi vositalar asosida subyektiv his-tuyg‘uning teleportatsiyasi sodir bo‘lishi isbotlangan;

shoir qalamiga mansub syujetli she’rlarning poetik zichligini ta’minlovchi aniq tasvir, ohang, uslub, tematika, badiiy niyat, til imkoniyatlari, temperament kabi birliklarning koordinatsion spetsifikasi, shoirning avtopsixologik va ijtimoiy xarakterdagi hamda ishqiy va falsafiy ruh aks etgan sarbast she’rlaridagi his-tuyg‘uning teleportatsion imkoniyatlari ochib berilgan;

Usmon Azim she’riyatida peyzajning badiiy teleportatsion qirralarini tekshirish orqali makon va zamon manzaralarida idilliyaviylikning emotsional ta’sir qamrovi, shuningdek, o‘tkazilgan ijtimoiy anonim so‘rovnomalar natijalariga ko‘ra his-tuyg‘uning teleportatsion ta’sir doirasining mos va farqli jihatlari hamda ularning sabablari dalillangan.

Tadqiqotning amaliy natijalari:

Usmon Azim she’riyati misolida badiiy teleportatsiya ilmiy-nazariy tushunchasi his-tuyg‘uning ko‘chish hodisasi ekanligiga oid muayyan va izchil qarashlar shakllantirilgan;

Usmon Azimning dramatik, sarbast she’rlarida, peyzaj tasvirlarida his-tuyg‘uning teleportatsion ahamiyatini oshiruvchi xususiyatlari: vizuallik, o‘tkir hissiy bo‘yoqdorlik, makon va zamon manzarasi, idilliyaviylik modusi kabi roli va ahamiyati dalillangan;

his-tuyg‘uning badiiy teleportatsion xususiyati orqali tekshirilgan va ajratib olingan asarlardan – she’riy antologiyalar, almanaxlar, bayozlar va turli to‘plamlarni yuksak adabiy saviya hamda did bilan tuzish mumkinligi asoslangan;

badiiy matnni oson va qulay tarzda tushuntirish usullarini tatbiq etish fanning muhim vazifalaridan biri ekanligini nazarda tutgan holda ushbu termin imkoniyatlari orqali she’rni muayyan auditoriyaga oson tushuntirishda ma’lum samaraga erishish mumkinligi isbotlangan.

Tadqiqot natijalarining ishonchliligi tadqiqot yuzasidan chiqarilgan xulosalar tadqiqotchi tomonidan e’lon qilingan ilmiy ishlarda o‘z ifodasini topganligi hamda bu xulosalar ilmiy jamoatchilik tomonidan ijobiy baholanganligi, aniq qo‘yilgan muammo qiyosiy-tahliliy va sotsiologik usullar yordamida yechilganligi tadqiqot natijalarining ishonchliligini belgilaydi.

Tadqiqot natijalarining ilmiy va amaliy ahamiyati. Tadqiqot natijalarining ilmiy ahamiyati shundaki, dissertatsiyada keltirilgan fikr-mulohaza va takliflar istiqloq davri o‘zbek adabiyotshunosligida erishilgan ilmiy-nazariy fikrlarni to‘ldirishi, adabiyotshunoslikka oid lug‘atlar va qo‘llanmalarni tayyorlashda manba bo‘lib xizmat qilishi bilan belgilanadi.

Tadqiqot natijalarining amaliy ahamiyati dissertatsiya materiallari va xulosalaridan “Adabiyot nazariyasi”, “Yangi o‘zbek adabiyoti”, “Qiyosiy adabiyotshunoslik”, “Hozirgi adabiy jarayon” kabi fanlardan ma’ruza va seminar mashg‘ulotlarini o‘tkazishda, darsliklar va o‘quv qo‘llanmalar yaratishda foydalanish mumkinligi bilan izohlanadi.

Tadqiqot natijalarining joriy qilinishi. Usmon Azim she'riyatidagi his-tuyg'ularning teleportatsion xususiyatlarini tadqiq etish bo'yicha olingan ilmiy natijalar asosida:

teleportatsiyaning atama, tushuncha va poetik mohiyat sifatidagi ildizlari, she'riy matnning ta'sir quvvati, vizualligi sabablarini o'rganishda masalaga ilmiy-nazariy jihatdan yangicha yondashuv kasb etishi asoslab berilganiga doir ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan F3-201912258-raqamli "O'zbek adabiyotining ko'p tili (o'zbek, rus, ingliz tillarida) elektron platformasini yaratish" mavzusidagi amaliy loyihada foydalanilgan. (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2024-yil 20-sentabrdagi 04/1-2383-son ma'lumotnomasi). Natijada loyiha teleportatsiyaning atama, tushuncha va poetik mohiyat sifatidagi ildizlari, she'riy matnning ta'sir quvvati, vizualligi sabablari kabi materiallar bilan boyitilgan;

tuyg'u, g'oya, tasvir, harakat, metafora, ohang, badiiy niyat kabi absolyut birliklari qabul qilingan she'rning tadrijiy ta'sirchanlik kuchini tasavvurda hosil bo'lish/bo'lmaslik oqibatlari Usmon Azim she'riyati misolida: she'rdagi hissiy daraja, so'zlarning "navi", metaforik bo'yoqdorlik, tasvirning harakati, tasvirning vizuallashuvi, she'rda sifat (so'z turkumi)ning miqdori, satrlararo ohanglar uyg'unligi, badiiy matndagi (hissiy) rang, poetik kayfiyat ko'lami kabi qator birlamchi vositalar asosida subyektiv his-tuyg'uning teleportatsiyasi sodir bo'lishi isbotlanganiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan IL-402104474 raqamli "bolalaradabiyoti.uz" elektron platforma va uning mobil ilovasini yaratish" mavzusidagi amaliy loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 27-fevraldagi 04/1-775-son ma'lumotnomasi). Natijalar yosh kitobxonlarning milliy she'riyatimizda kechayotgan poetik yangilanish jarayonlari haqidagi tasavvurlari kengayishiga va kitobxonlik madaniyati yuksalishiga xizmat qilgan;

shoir qalamiga mansub syujetli she'rlarning poetik zichligini ta'minlovchi aniq tasvir, ohang, uslub, tematika, badiiy niyat, til imkoniyatlari, temperament kabi birliklarning koordinatsion spetsifikasi, shoirning avtopsixologik va ijtimoiy xarakterdagi hamda ishqiy va falsafiy ruh aks etgan sarbast she'rlaridagi his-tuyg'uning teleportatsion imkoniyatlari ochib berilganiga oid ilmiy xulosalardan Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetida 2021-2023-yillarda bajarilgan IL-402104474 raqamli "bolalaradabiyoti.uz" elektron platforma va uning mobil ilovasini yaratish" mavzusidagi amaliy loyihasida foydalanilgan (Alisher Navoiy nomidagi Toshkent davlat o'zbek tili va adabiyoti universitetining 2025-yil 27-fevraldagi 04/1-775-son ma'lumotnomasi). Natijalar ijtimoiy anonim so'rovnomalar o'tkazgan holda loyihaning amaliy imkoniyatlarini oshirishga xizmat qilgan;

Usmon Azim she'riyatida peyzajning badiiy teleportatsion qirralarini tekshirish orqali makon va zamon manzaralarida idilliyaviylikning emotsional ta'sir qamrovi,

shuningdek, o'tkazilgan ijtimoiy anonim so'rovnomalar natijalariga ko'ra his-tuyg'uning teleportatsion ta'sir doirasining mos va farqli jihatlari hamda ularning sabablari ochib berilganiga oid takliflar va xulosalardan "O'zbekiston tarixi" telekanalining "Elbek – erk shoiri", "Men kuylayman ushbu olamda", "Vatan bog'ida faryod et" dasturlarini tayyorlashda foydalanilgan (O'zbekiston Milliy teleradiokompaniyasi "O'zbekiston" teleradiokanali) davlat muassasasining 2024-yil 23-yanvardagi 06-28-2288-son ma'lumotnomasi). Natijalar ko'rsatuv mavzusi doirasidagi ma'lumotlarning ma'rifiy, ilmiy va amaliy jihatdan boyishiga xizmat qilgan.

Tadqiqot natijalarining aprobatsiyasi. Mazkur tadqiqot natijalari 4 ta xalqaro va 3 ta respublika ilmiy-amaliy anjumanlarida muhokamadan o'tkazilgan.

Tadqiqot natijalarining e'lon qilinganligi. Dissertatsiya mavzusi bo'yicha 12 ta ilmiy ish chop etilgan. Jumladan, O'zbekiston Respublikasi Oliy attestatsiya komissiyasining doktorlik dissertatsiyalari asosiy ilmiy natijalarini chop etish tavsiya etilgan ilmiy nashrlarda 5 ta maqola, ulardan 2 tasi respublika hamda 3 tasi xorijiy jurnalda nashr qilingan.

Dissertatsiyaning tuzilishi va hajmi. Dissertatsiya kirish, uch asosiy bob, xulosa va adabiyotlar ro'yxatidan tashkil topgan bo'lib, umumiy hajmi 120 sahifadan iborat.

DISSERTATSIYANING ASOSIY MAZMUNI

Kirish qismida mavzuning dolzarbligi va zarurati asoslangan, tadqiqotning o'rganilish darajasi, maqsad va vazifalari, obykti va predmeti tavsiflangan, tahlil usullari, ilmiy yangiligi asoslangan, nazariy va amaliy ahamiyati, natijalarning joriylanishi va tuzilishi haqida ma'lumotlar berilgan.

Tadqiqotning "**Teleportatsiya va poeziya: genesis, munosabat, talqin**" deb nomlangan birinchi bobi ikki fasldan iborat. Dastlabki – "**Teleportatsiya – termin, tushuncha va poetik mohiyat sifatida**" deb nomlangan faslda tadqiqot mavzusida aks ettirilgan "teleportatsiya" terminining nazariy tushuncha sifatidagi ildizlari hamda so'z san'ati bilan integratsion aloqadorligi xususida fikr-mulohazalar keltirilgan.

Ilm-fanda jahon olimlarining katta qiziqishlariga, bahs-munozaralariga sabab bo'lib kelayotgan jumboqlar – bir qarashda aqlbovar qilmasdek ko'rinadigan ilmiy qarashlar, tushunchalar ko'p uchraydi. Ana shulardan biri teleportatsiya hodisasi hisoblanadi.

Materialistik muhitda muayyan jismning bir joydan ikkinchi joyga qadar bo'lgan masofani jismonan bosib o'tmay turib, xayoliy harakatini sodir etish nazarda tutilgan "teleport" istilohidan birinchi marta XIX asrning ikkinchi yarimida foydalanilgan. 1878-yil 29-iyunda Kvinslend shtati (Avstraliya) Rokgempton shahrida chop etilgan "The Capricornian" ("Uloq burji") gazetasida "The latest wonder" ("Eng so'nggi hayrat") sarlavhali materialda (matn muallifi gazeta sahifasida aks etmagan – A.O.) insonni cheksiz kichik atomlarga aylantirish mumkin bo'lgan "*kuchli batareya, katta metall disk*" dan iborat g'alati qurilma orqali bir itning metall disk ustiga qo'yilishi va "*bir muncha vaqt o'tgach*" kuchli sirkulyatsion oqim tufayli itning ko'zdan g'oyib bo'lishi hamda boshqa joydan topilganligi; keyinchalik, bu hayratomuz tajriba bir bola

ustida amalga oshirilgani, natijalar esa it bilan sodir bo'lgan kabi bir xil ekanligiga oid ma'lumotlar keltirib o'tilgan⁷. Ushbu ma'lumot o'sha yilning oktabr oyida Gavayi orollarining ma'muriy markazi – Gonoluludagi “The Hawaiian gazette” nashrida “The Teleport” (“Teleport”) sarlavhasi ostida ikkinchi bor chop etiladi⁸.

Teleportatsiya o'zi nima? “Teleport” o'zagi ustiga “qurilgan” ushbu istiloh qanday vujudga kelgan? Dastavval, shu haqida to'xtalsak. “Teleportatsiya (yunoncha *tele* – “uzoqda” va lotincha *portare* “tashuvchi”) obyekt (harakat) koordinatalarining faraziy o'zgarishidir”⁹. U asosan vaqt sayohati bilan bog'liq.

Ushbu termin 1931-yilda amerikalik yozuvchi Charlz Fort tomonidan “g'alati g'oyib bo'lish, ko'rinishlarni, umumiy narsaga ega bo'lgan paranormal hodisalarni tasvirlash uchun”¹⁰ kiritilgan. “Menimcha, tabiat deb ataladigan makonda, – deb qayd etgan Ch.Fort, – teleportatsiya hamma joyda obyektlar va materiallarni tarqatish vositasi sifatida mavjud va odamlar bu kuchni ba'zan, asosan, ongsiz ravishda, ba'zan esa tadqiqot va tajribalar natijasida o'zlashtiradilar”¹¹.

“Qur'oni Karim”da qavmi quyoshga sajda qiladigan Yaman malikasi Bilqiys Sulaymon alayhissalomning chindan ham payg'ambar ekanligiga amin bo'lib, talablariga bo'ysunib, uning huzuriga otlangani, shunda Sulaymon alayhissalom Bilqiys yo'lda kelayotganidan xabar topib, unga Allohning qudratini namoyish etish uchun Yamanda qolgan taxtini “ko'z ochib yumguncha” Quddusi Sharifga keltirishlarini (teleportatsiya) buyurgani haqida bayon etiladi¹².

Nyuton qonunlariga ko'ra, teleportatsiya mutlaqo mumkin bo'lmagan harakatdir, chunki atomlar bir holatdan ikkinchi holatga o'ta olmaydi va harakatlantiruvchi kuchsiz kosmosda harakatlana olmaydi. Biroq, teleportatsiyani inkor etmaydigan kvant nazariyasi (“Kvant – *lot.* Quantum – qancha, qanchalik oz; *fiz.* Diskret (uzlukli, ayrim-ayrim) tabiatga ega bo'lgan fizik kattalik (harakat, energiya va sh.k.) o'zgarishi mumkin bo'lgan eng kichik miqdor”¹³ bo'lib, (kvant) “foton – elektromagnit maydon kvanti; U ko'rinuvchi yorug'lik oqimida ham, rentgen nurlanishda ham, radioto'lqinlar ko'rinishida ham, lazer impulslarida ham uchraydi”¹⁴) bugungi kunga qadar kvant teleportatsiyasiga doir qator kashfiyotlarga erishdi. “Teleportatsiya mumkin, chunki atomlar to'lqinga o'xshash harakatlar qilishlari va sakrashlar qilishlari mumkin. Obyekt atomlari klasterining bunday uyushgan sakrashi teleportatsiya bo'ladi”¹⁵.

Teleportatsiya hodisasi badiiy adabiyotda sodir bo'ladimi? Bizningcha, bu hodisa his-tuyg'u va fikr olamining uzluksiz harakatini ta'minlab turuvchi hal qiluvchi sistemadir. Badiiy so'z san'ati yaralibdiki, badiiy teleportatsiya insonning botiniy olamiga, his-tuyg'ulari orqali tasavvuriga ta'sir o'tkazib kelmoqda.

⁷ The latest wonder / The Capricornian. (Rockhampton) June 29, 1878. – P. 14.

⁸ Qarang: The Teleport / The Hawaiian gazette. [volume] (Honolulu [Oahu, Hawaii]). October 23, 1878. – P. 1.

⁹ Qarang: <https://www.etymonline.com/word/teleportation>

¹⁰ Qarang: Complete Books of Charles Fort. Dover Publications, New York City, 1998. – 1010 p.

¹¹ Форт Ч. Вулканы небес / Чарльз Форт; [пер. с англ. Г. Соловьевой]. – Москва: Эксмо; СПб.: Мидгард, 2007. – С. 37.

¹² Қуръони Карим (Гаржима ва изоҳлар муаллифи Алоуддин Мансур). – Тошкент: Чўлпон, 1992. – Б. 273-274.

¹³ Ўзбек тилининг изоҳли луғати. 5 жилдли. 2-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006. – Б. 340.

¹⁴ Ёш физик энциклопедик луғати. – Тошкент: Ўзбек Совет Энциклопедияси Бош редакцияси, 1989. – Б. 351

¹⁵ <https://minikar.ru/uz/ezoterika/kak-nauchitsya-magii-teleportacii-teleportaciya-eto-prosto/>

She'rni tuyg'u – tasvir – harakat – metafora – ohang – badiiy niyat va g'oya umumlashmasi o'laroq qabul qilsak-da, uning tadrijiy ta'sirchanlik kuchini tasavvurimizda hosil bo'lish/bo'lmasligi bilan farqlaymiz. Bu jarayonni "his-tuyg'uning teleportatsion" xususiyati orqali tekshirish esa, nazarimizda, ahamiyat kasb etadi.

Bobning *"Yangi o'zbek she'riyatida ifoda muammosi: Usmon Azimning his-tuyg'uni "ko'chirish" vositalari"* deb nomlangan ikkinchi faslida so'nggi yuzyillarda o'zbek she'riyatidagi sifat o'zgarishlari hamda bevosita o'z ijodi bilan hozirgi o'zbek she'riyati qiyofasini belgilab kelayotgan shoirlardan biri U.Azim poeziyasida his-tuyg'uni ko'chirish vositalari ilmiy nuqtayi nazardan tadqiq etilgan.

XX asrning ilk choragida o'zbek she'riyatiga Abdulhamid Sulaymon o'g'li Cho'lpon olib kirgan epkin milliy adabiyotimizda his-tuyg'uni ifodalashning yangi davrini boshlab berdi.

E'tirof etish lozimki, XX asrning 70-yillari avlodiga mansub shoirlar ichida hammaslamlari va keyingi davrlardan to hozirgi kunga qadar eng sermahsul ijod qilayotgan katta adiblardan biri Usmon Azimdir. Kuzatishlarimizga ko'ra, shoir shu kunga qadar 3 mingga yaqin she'r bitgan bo'lib, ayni ijod namunalari uning "Insonni tushunish"(1978)dan "Tanlangan asarlar"(XII jildlik, shundan VII jildi chop etilgan – 2016-2023)gacha turli davrlarda dunyo yuzini ko'rgan o'nlab she'riy kitoblarida aks etgan (Bu haqida alohida ilmiy tadqiqot mavjud¹⁶).

U.Azimning ikki she'ri misolida muallif his-tuyg'ularining badiiy teleportatsion xususiyatini quyidagi jadval asosida tekshiramiz:

"Tog'lar kichiraydi. Pasaydi osmon.

Yashab bo'lmaydi-ku, axir engashib

Jo'nadim balandroq osmonlar tomon –

Ortimdan Boysunning dashti ergashdi..."¹⁷. (1-misol. "Dasht haqida ballada").

Usmon Azimning o'z ta'biri bilan aytganda, katta shoirning ichida turli katta-kichik janrlarda mukammal ijod qiladigan o'nga yaqin mayda ijodkorlar bo'ladi. Bunday subyektiv, mohiyatan o'zini oqlagan konsepsiyadan kelib chiqib, yozilgan yana bir she'rga e'tibor qaratamiz:

"Bir yoqlarga ketmaymizmi?" – dedi ayol.

"Qayoqqa?"

"Bir yoqlarga..."

"Bir yoq qaysi tarafda? – dedi erkak

– nomi bormi bir yoqning?

Unga qanday borsa bo'ladi?"

"Bilmayman, – dedi ayol..."¹⁸. (2-misol)

¹⁶ Qarang: To'hir Shermurod, Il'os Ismoil. Usmon Azim ijodiyati. – Toshkent: TDPU, 2011. – 203 b.

¹⁷ Usmon Azim. Tanlangan asarlar: Nazm, nasr, dramaturgiya. – Toshkent: Shark, 2021. – B. 36.

¹⁸ Usmon Azim. K'ungil. – Toshkent: Yangi asr avlodi, 2019. – B. 85.

Usmon Azimning shakl jihatdan farqlanuvchi ikki she'ri tahlili amalha oshirilgan
jadval

Usullar	Natijalar	
	1-misol:	2-misol:
She'rdagi hissiy daraja	Yuqori	Sokin
So'zlarning "navi"	"Oliy": <i>tog'lar, osmon,</i>	"1- va 2-navli oddiy so'zlar": bir yoq, taraflar, so'roqlar, yo'nalishlar va h.k..
Metaforik bo'yoqdorligi	Mavjud: <i>"Yashab bo'lmaydiku, axir engashib", "Ortimdan Boysunning dashti ergashdi...", "Meni ishonmadi ufqlarga u", (dasht – A.O.)</i>	Mavjud emas.
Tasvirning harakati	Tasvir metafora orqali harakatlanadi. Mas.: <i>"Qoqilib temir yo'l shpallariga"</i> .	Tasvir tuyg'u orqali harakatlanadi. Mas.: <i>"Xo'rsindi ayol. Javob bermadi. Faqat uzoqlarga tikildi g'amgin"</i> .
Tasvirning vizuallashuvi	Vizullashadi: <i>jo'nash, shasht bilan yugurish, temir yo'l shpallari tasvirlari</i>	Vizullashadi: <i>pichirlab gaplashayotgan, hasratlashayotgan erkak va ayolning eng g'amgin va shafiq suvrati "ko'rinadi"</i>
She'rda sifat (so'z turkumi)ning berilishi	Mavjud: <i>balandroq osmonlar</i>	Mavjud: <i>g'amgin</i>
Satrlararo ohang oqimi	Uyg'un: she'r bir nafasda, bir ohangda o'qiladi.	Uyg'un: she'r bir nafasda, bir ohangda o'qiladi.
Badiiy niyat	Ezgu	Ezgu
Badiiy matndagi rang	Sariq	Sutrang, pushti
Poetik kayfiyat	Sog'inch	Armon

Usmon Azim she'riyatida his-tuyg'uni "ko'chirish"ga qaratilgan alohida jihatlar, bizningcha, quyidagilar:

his qilish: hayotni, voqea-hodisani, fojiani teran payqash, his etish qobiliyatining, san'atkorona nazar va intuitsiyaning yuksakligi;

aniq tasvir: metafora, ramzlar; ruhiy holat, kayfiyatni ta'sirli ifoda etish orqali;

ohang: she'rda so'zlarning (qofiyali/qofiyasiz qat'i nazar) badiiy-kompozitsion mutanosibliigi – savqi tabiiy, iste'dod mahsuli sifatida avtomatik tarzda to'g'ri tanlanishi, she'rning favqulodda yuqumliligi;

uslub: jahon she'riyatining qator yuksak yutuqlarini o'zlashtirgan va ayni zamonda o'ziga xos, hech kimga o'xshamaydigan betakror uslub – "qanday yozish" borasida aniq to'xtamlarga kelganligi;

tematika: qalamga olingan mavzuning (xoh subyektiv, xoh obyektiv bo'lsin) yuksakligi, umuminsoniy o'ta muhim mavzular haqidagi, poetik tafakkur chiqirig'idan

o'tgan, aniq badiiy alomatlar va oqibatlar, natijalar va xulosalarning uzil-kesil, haqqoniy aks ettirilganligi;

badiiy niyat: adabiyotning bosh vazifalariga xizmat qiluvchi umuminsoniy ezgu g'oyalarga asoslanishi: *yorug'lik, oqlik, poklik, ezgulik, haqiqat, kurash, ozodlik, hayotga muhabbat, ishonch, vatanparvarlik, muhabbat, sadoqat* kabi yuksak va o'lmas birliklarning yangi talqinda tarannum etilganligi;

she'riy san'atlar: jahon va milliy she'riyatning avangard namunalari, muvaffaqiyatli eksperimental yo'nalishlarining o'zbekcha badiiy tafakkurda sintezlashgan muqobillaridan keng foydalana bilish imkoniyati barobarida yangi nazmiy shakliy-struktur, hissiy-psixologik "sinov"larni she'riyatda qo'llashi;

so'z tanlashi, ishlatishi: "oliy navli" so'zlar va "1-, 2-, 3-navli" so'zlarning bitta she'r yoki satrda qo'llashdagi intuitiv aniqlikka erishganligi, so'zning muqobillari, alternativlari hamda ta'sir etish dinamikasikasiga binoan bexato istifoda etilishi;

temperament: shaxs sifatida o'z xarakteri, fe'l-atvori, temperamenti va o'ziga xos fikrlash tarzini badiiy ijodda yuksak darajada tatbiq eta olishi, boshqacha aytganda o'zining qiyofasini, "imzo"sini qoldirishi ("Usmon Azim – yorqin xarakter sohibi, – deb yozadi O.Toshboyev. – Uning o'ziga xos qiyofasi, ko'z qarashi va hatto, so'zlash ohangi ham har bir she'rda, qolaversa, barcha bitiklarida "mana man" deb ko'rinib turadi. Qiyofasiz ijodkorning o'zi ham, qoralamasi-yu so'zi ham birovlarining soyasiga o'xshaydi. Bordi-yu Usmon Azimning bir turkum she'ri imzosiz e'lon qilingan taqdirda ham zukko o'quvchi uni hech adashmasdan payqaydi"¹⁹).

She'r kamdan-kam holatda yaxlit holda his-tuyg'uning teleportatsion tabiatini yaqqol aks ettiradi. Hatto, ba'zida bir yoki bir necha satr mustaqil tarzda bu funksiyani bajarishi ham mumkin. "*Kim osmonni ketdi pichoqlab?*"²⁰; "*Maysalar, tovonim sizni sog'inar, / Tog'lar, viqoringiz qalbmida mangu*"²¹; "*Maysa, rahmat, o'sishni eslatib turding*"²²; "*Senga aytadigan so'zim qolmadi, / Senga aytadigan jimliklarim – ko'p*"²³; "*Yulduzlarni ko'p ko'rganman hayotimda, / Dengizdagi yulduzlarni keldi quchgim*"²⁴... kabi "o'z taqdirini o'zi hal etishga qodir bo'lgan" satrlar fikrimizga yorqin misol.

Tadqiqotning ikkinchi bobi "**Usmon Azim poeziyasining badiiy teleportatsion xususiyatlari**" deb nomlangan bo'lib, uning birinchi fasli – "**Usmon Azimning dramatik she'rlarida badiiy teleportatsiya**" hodisasiga taalluqli o'rinlar, shoirning barmoq vaznida bitgan yangi she'riyati namunalari, balladalari hamda "Baxshiyona"lari tahliliga bag'ishlangan.

Har qancha kamtar-u xoksor bo'lmasin, shoir o'z she'riga bahoni birinchilardan bo'lib o'zi beradi. Nima yozganini va uning badiiy qiymati qay majolda "tosh bosishi"ni yaxshi biladi. U.Azim ham shu kunga qadar qanday she'rlar yozganini aksar adabiyotshunoslardan ko'ra o'zi yaxshi angelaydigan shoirlardan.

¹⁹ Toshboyev O. Ботиндаги бўрон. – Тошкент: Адабиёт, 2021. – Б. 86.

²⁰ Азимов У. Дарс. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1986. – Б. 39.

²¹ Азим Усмон. Сайланма. – Тошкент: Шарқ, 1995. – Б. 62.

²² Азим Усмон. Юрак. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 2009. – Б. 318.

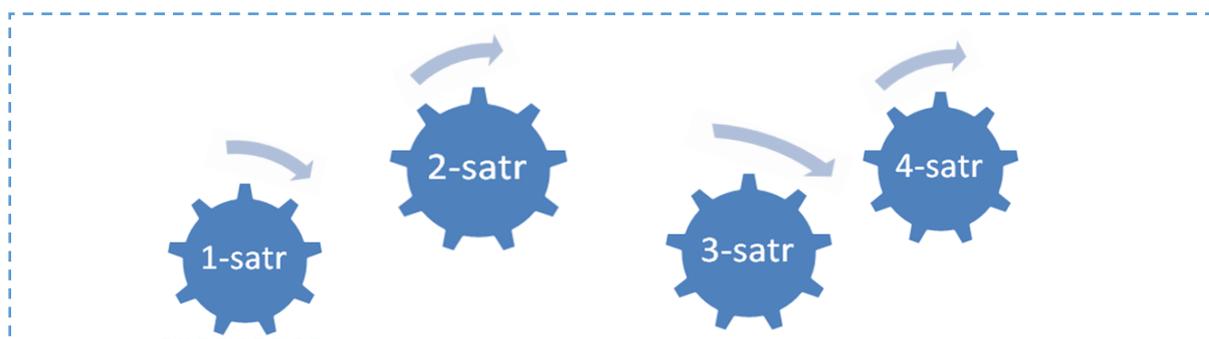
²³ Азим Усмон. Фонус. – Тошкент: Шарқ, 2010. – Б. 8.

²⁴ Азим Усмон. Сайланма. – Тошкент: Шарқ, 1995. – Б. 5.

“...Mana, sahna uzra bir moviy falak.
 Bir dala. Bitta sen. Bir navnihol qiz.
 Unga “sevaman” deb aytishing kerak,
 So‘ng tomosha tugar. Zal cho‘kadi tiz”²⁵. (“Suflyor monologi”) – she’rida shoir tasvirlayotgan dekorativ peyzaj orqali tabiiy, real his-tuyg‘uni aniq ifoda etadi.

“Qanday kar bandasan! Chiday olmayman,
 Ko‘ksimni yorguday yurakning zarbi.
 “Sevaman” desang-chi...” Ho‘ngrab yig‘layman –
 Egasiz moziyning arvohi kabi”²⁶.

Quyidagi rasmga e’tibor qaratamiz:



2.1-rasm. “Suflyor monologi” she’ridagi “harakatdagi tasvir” hodisasining mexanik ko‘rinishi.

Har qanday harakatning sodir bo‘lishi uchun uning tarkibidagi motiv va detallar o‘zaro bog‘liq bo‘lishi tabiat taqozosidir. Kinematografiyada lahzada minimal 24 ta kadr ketma-ketligidan so‘nggina tasvir davomli harakatga kelsa, she’riyatda har bir badiiy so‘z, ishora, motiv, tashbeh, his-tuyg‘uni aks ettirish, tasvirni harakatga keltirish orqali subyektiv his-tuyg‘uni teleportatsiya qilish mumkin. Bu jarayonda tasavvurda vizuallik kasb etadigan she’r, bizningcha, uning strukturasi ko‘ra shartli ravishda quyidagi qismlarga ajralgan holda o‘z funksiyasini bajaradi:

- 1) satr;
- 2) qo‘shsatr;
- 3) band;
- 4) yaxlit she’r.

Ayrim she’rlarda his-tuyg‘ularning badiiy teleportatsion xususiyatlari yaxlit she’rni tekshirganda bor-yo‘g‘i bitta satrdagina aniqlanishi (butun boshli she’r shu satrga qurilgan bo‘lishi, aksincha, muallif beixtiyor, bilib-bilmay ushbu satrni istifoda etgan bo‘lishi mumkin. Mas., **Zulfiyaning**: “Men o‘tgan umrimga achinmay qo‘ydim”²⁷); ba’zi she’rlarda esa biz, tadqiqotimizda diqqat qaratgan jihat she’rning *a-b*, *b-a* yoki *a-a*, *b-b* (Mas., **T.Sulaymonning**: “Oy tutilib Onam yig‘laydir, / Qolganlari

²⁵ Shu muallif. Ko‘rsatilgan asar. – B. 45.

²⁶ Shu muallif. Ko‘rsatilgan asar. – B. 46.

²⁷ XX asr ўzbek шеърляти антологияси/[Таҳрир ҳайъати: А.Орипов ва бошқ. Тузувчи ва нашрга тайёрловчилар: Б.Каримов, Ҳ.Абдиев]. – Тошкент: Ўзбекистон миллий энциклопедияси, 2007. – Б. 64.

yolg'on yig'laydir"²⁸) qo'shsatrlarida hatto, a-b-a, b-a-a yoki a-a-b (Mas., **M.Yusufning**: -b. "Nur tomsin/ Lablaring / Sohillaridan. / -a. O'zing ayt, / Senday qiz / yana qayda bor, -a. Kipriklari uzun – / Kokillaridan?.." ²⁹ va h.k.) tarzlarida uchrashi (satr va qo'shsatr ko'rinishida nisbatan ko'proq uchraydi – A.O.); yana ba'zi zuvalasi pishiq she'rlarda bandlar ko'rinishida (Mas., **A.Oripovning**: "Qotil qo'li qilich soldi mast, / Quyosh bo'lib uchdi tilla bosh. / Do'stlar, ko'kda yulduzlar emas, U – Ulug'bek ko'zidagi yosh"³⁰); kamdan-kam holatlarda esa yaxlit she'r shaklida uchraydiki (Mas., **Cho'lponning** "Qalandar ishq", Usmon Nosirning "Yurak", "Yana she'ringa", **G'G'ulomning** "Vaqt", **Oybekning** "Na'matak", **A.Oripovning** "Ruhim", **R.Parfining** "Abdulhamid Sulaymon Cho'lpon", "Sensiz", "Tavba", **X.Davronning** "Ayol, qayg'u va muhabbat haqida"³¹, **U.Azimning** "Yomg'ir haqida ballada", "Dasht haqida ballada" va h.k.), mazkur durdona asarlarning o'zbek she'riyatida alohida o'rni bor.

Yangi o'zbek she'riyati taraqqiyoti tadrijining jahon poeziyasi miqyosida tezlashuvini ta'minlagan omillar, bizningcha, ikki faktorda:

1) dunyo xalqlari ilg'or she'riyatining ta'sirida;

2) o'zbek xalqi zehniyati, poetik an'analari, o'zlik ohanglari, badiiy tafakkuri va xarakterining davr ruhi bilan sintezlashuvi hosilasi bo'lgan yuksak ifoda yo'sinlarida yaqqol ko'rinadi.

Usmon Azimning keyingi yillarda yozgan baxshiyonalarida voqealar rivojiga yangi lirik obrazlarning kirib kelishini kuzatish mumkin. Mazkur jarayonda shoir ko'ngilda sodir bo'lgan eng ingichka hislarning betakror izhorlarini Kunto'ra, Oyyorug', Mingsuluv kabi badiiy obrazlarning tiliga ko'chirib, badiiyat yaratgan.

"Qumqo'rg'ondan o'tib Surxon oqadir,

Yo'llariga Jayxundaryo boqadir.

Yolg'iz-yolg'iz daryolar ham bir bo'ldi,

Biz bir bo'lsak – xudoga ham yoqadir"³². – misralaridagi daryolarning bir-biriga qarab oqishi (umrning yonma-yon, lekin hajrda o'tishi), hatto, kimsasiz daryolarning ham bir o'zanga quyilishi xulosalarini ikki taqdir qovishuvi bilan ta'birlamoq: bu ishning Yaratganga ham ma'qul bo'lishiga qat'iy ishonch sezimi subyektiv tuyg'uning teleportatsion xossalarini kuchaytiradi.

Ikkinchi bobning ikkinchi fasli "**Usmon Azimning sarbast she'rlarida badiiy teleportatsiya**" deb nomlangan bo'lib, mazkur faslda shoirning shaklga "sig'maydigan" – sarbast she'rlarida zuhur bo'lgan emotsiyaning o'quvchi sezimlariga ko'chish fazalari tekshirilgan.

Biz, tadqiqotimizning mazkur faslida shoirning sarbastlari orqali subyektiv histuyg'ularning teleportatsion elementlarini, fikr, tuyg'u va ohang uyg'unligidan, keskinligidan hosil bo'lgan ta'sir kuchini tadqiq etarkanmiz, U.Azimning sarbast

²⁸ Сулаймон Тўра. Сайхон. – Тошкент: Шарк, 2003. – Б. 22.

²⁹ Юсуф М. Сайланма: Шеърлар, Достонлар, Хотиралар. – Тошкент: Шарк, 2007. – Б. 20.

³⁰ Орипов А. Йиллар армони. – Тошкент: Адабиёт ва санъат нашриёти, 1987. – Б. 228

³¹ Qarang: XX asr ўzbek шеърляти антологияси / [Тахрир хайъати: А.Орипов ва бошқ. Тузувчи ва нашрга тайёрловчилар: Б.Каримов, Х.Абдиев]. – Тошкент: Ўзбекистон миллий энциклопедияси, 2007. – 496 б.

³² Azim U. Sog'inch. – Toshkent: O'zbekiston milliy ensiklopediyasi Davlat ilmiy nashriyoti, 2007. – B. 191.

she'rlarini tematikisiga ko'ra quyidagi shartli to'rt guruhga ajratgan holda ulardagi badiiy teleportatsiya hodisasini tahlil qilishni maqsadga muvofiq deb hisoblaymiz:

- 1) Avtopsixologik xarakterdagi sarbast she'rlar;
- 2) Ijtimoiy muammolarga bag'ishlangan sarbast she'rlar;
- 3) Muhabbat mavzusidagi sarbast she'rlar;
- 4) Falsafiy ruh yetakchilik qiladigan sarbast she'rlar.

Avtopsixologik xarakterdagi sarbast she'rlar – muallif kechinmalarida sodir bo'lgan tig'iz hissiy po'rtanalar, umrsherik og'riqlar, armonlardan tug'ilgan so'zlar bo'lib, haqiqatan ham ularni bir qarashda “tizim”da saflash ilojsizdek tuyuladi:

*“Bizni baxt yaratgan.
Qishloqdagi onamizga
o'xshash baxt.
Ammo uni
tashlab ketdik.
Ba'zan sog'inib
ko'rgani boramiz.
Yayraymiz uyida...”³³.*

Umrning o'zlikdan tobora olislashuvi, inson harchand istamasin, o'zi muqaddas deb bilgan narsalar va insonlardan doim ham bahra ololmay, ko'rabila turib, ularning fano yo'lidagi intiholarini – so'nib borayotgan shamlarini jimgina kuzatib turishga mahkum ekanligi har qanday inson zotiga tanish his. Ona ham shunday zot. Lekin, hatto, undan ham “ketish kerak”! *“Baxt bizni quchoqlab / xayrlashar, Labida tabassum, / ko'zlarida yosh. / Ba'zan baxt / sog'inib ko'rgani keladi. / O'shanda bayram. / Bolalarga o'xshab qolamiz. Birdan ketishga hozirlanar. / “Qol”, deymiz. / Ammo so'zlarimizdan samimiyat qochganini, / allaqachon sezgan. / Aniq biladi bebaxtlikka ko'nikkanimizni”³⁴.*

U. Azimning qofiyali she'rlari barobarida sarbastlarida ham ichki ritmik tadrij tartibini, mantiq va ohang tizginida harakatlanuvchi mazmun yolqinini yaqqol his etish mumkin.

*“Aniq aytdim hamma narsaning ismini:
Toza – toza,
Iflos – iflos,
Halol – halol,
Harom – harom...
Umrinni do'zax qildi bu haromilar!”³⁵*

“Usmon Azimning ijodiy yangilanib turishining sabablaridan biri shundaki, – deb yozadi adabiyotshunos N. Karimov, – u bir adabiy turdan ikkinchisiga, bir janrdan boshqasiga o'tib turadi... U shunday yangilanish pallalarida avval topgan poetik obraz va bo'yoqlarni yanada o'ynatib-yashnatib yuboradi. Eng muhimi, u his va tuyg'ular olamiga nur tezligi bilan kirib, lirik qahramonning yoniq ruhiy holatini bir-ikki chizma

³³ Усмон Азим. Фонуc. Тошкент: Шарқ, 2010. – Б. 130-131.

³⁴ О'sha joyda.

³⁵ Усмон Азим. Фонуc. Тошкент: Шарқ, 2010. – Б. 156.

bilan yaqqol gavdalantirib beradi”³⁶. Ana shu “nur tezligi” xoh ballada-yu baxshiyona, xoh oq she’r-u sarbast bo’lsin, qat’i nazar, shoirning, deylik, qog’ozga ko’chgan his-tuyg’ularini qabul qilish jarayonida o’quvchi shuurida takrorlanishi mumkin.

“Bular – mollar:

kuchlisini

qo’shga qo’shamiz,

uchqurini uloqqa;

yuvoshini

minamiz o’lguncha;

semizini so’yamiz;

gapga kirmaganini

qamab qo’yamiz

og’ilxonaga”³⁷.

Jamiyatda insonni oyoq uchida ko’rsatib keladigan toifalar: mansabdorlar (siyosat), boylar (moddiy tengsizlik), shaharliklar (“aristokratiya”), hayot mohiyatini faqat moddiy qiymatlardan iborat deb hisoblaydiganlar (tujjorlar) hamisha bo’lgan. Insonni “hayvon” sanovchi muayyan qatlamlar vakillari o’tgan asrda ham o’zbek millatining qaddini egishga intilganlar, taassufki, bugungi kunda ham bundaylar topiladi. 2003-yilda bitilgan mazkur she’rda muallif ana shunday toifa vakillarining – ma’lum amal va iqtidor sohiblarining “oddiy xalq”ga nisbatan munosabatini: ichki va xos siyosatining asl basharasini badiiy obrazlar vositasida fosh etadi: *Kuchli – qo’shga* (og’ir mehnatga); *uchqur – uloqqa* (yugurdaklik); *yuvosh – mingi*; (landavurlik); *semizi – kushxonaga* (puldorni talash); *o’jar – og’ilxonaga* (qamoqxona, turma).

Dissertatsiyaning uchinchi bobi “**Usmon Azim peyzajida badiiy teleportatsiya**” deb nomlangan bo’lib, “**Shoirning peyzaj lirikasida badiiy teleportatsiya**” nomli birinchi faslda peyzaj orqali ifoda etilgan his-tuyg’uning makon va zamon manzaralari hamda idilliyaviylik modusi vositasidagi gradatsion imkoniyatlari tadqiq etilgan.

U.Azim she’riyatiga tog’li Boysunning betakror fauna va florasini ta’sir etmay qolmagan, albatta. Har bir ijodkor asarlari orasida tabiat tasviri uchrashi traditsion xarakterga ega holat. She’riyatda peyzaj ramziylikning, simvolizmning muhim motivlaridan biri hisoblanadi. Poeziyada peyzaj orqali muallif odatda a) tabiatning o’zini, uning mislsiz sir-sinoatlari-yu go’zalligini, tabiat va inson munosabatlarini, b) ichki tug’yonlari, ruhiy holat kechinmalarini (peyzaj lirikasi), v) zamon va makonni, g) timsol sifatidagi ijtimoiy-siyosiy muhit kirdikorlari kabi polifunksional jihatlarni ifodalaydi. Biz, peyzajning mazkur funksiyalarini Usmon Azim she’rlarida ham uchratishimiz mumkin. Ayniqsa, peyzaj lirikasi shoir she’rlarida ustuvorlik kasb etadiki, uning “Qishgi bog’dan kelgan she’rlar”, “Bahorgi bog’lardan kelgan she’rlar”, “Yozgi bog’dan kelgan she’rlar”, “Kuzgi bog’lardan kelgan she’rlar” kabi qator turkumlarida his-tuyg’ularning shakl-shamoyili tabiat hodisalari bilan uyg’unlashib, fasllarni boshqarib turadigan qudratli kuchning o’zgarmas qonun-qoidalari izmida go’zal va hazin, shafqatsiz va haqqoniy ifodasini topadi.

³⁶ Н.Каримов. Некбин рух, ҳаётсевар ғоя // Ўзбекистон адабиёти ва санъати, 2010. № 47.

³⁷ Усмон Азим. Фонус. Тошкент: Шарқ, 2010. – Б. 91.

*“Zabt ayladi meni xayoling,
O‘rtamizda qolmadi firoq.
Yuragimda, Olloh, jamoling –*

*Barg uchganda uyg‘ongan titroq”*³⁸. – satrlarida shoirning nazari dunyo va tabiat qonuniyatlarining eng mitti ko‘rinishi (bir dona bargning uzilishi) ham xuddi sayyoralarning o‘z o‘qidan chiqishi bilan shaklan farq qilsa-da, mohiyatan bir xil ekanligini donishmandona falsafa bilan ilg‘aydi va bu jarayonning negizida Ollohning qudratini (jamolini) ko‘radi.

Shoir yana bir she‘rida tabiat hodisasi orqali inson hayotidagi turfa muhim pallalarni sintez qiladi: turmush qiyinchiliklaridan tolgan insonning zada qalbi, hech qachon qaytmaydigan yoshlik va o‘tgan yillarning armonini qorning yog‘ishi (ravish, fasllar almashinuvi, vaqt, umr o‘tishi) orqali bayon etadi.

*“Odam qoldi – ko‘zida yoshi,
O‘z-o‘zidan kuldi telbavor.
Oqarardi odamning boshi –
Boshlariga yog‘ar edi qor”*³⁹.

Mazkur she‘rdagi obrazli ifodalar o‘quvchi ruhiyatini o‘zi bilgan insonlar (onaizor, yor, farzandlar, do‘stlar), motivlar (“tashqari”, qor, deraza, poyezd, daraxt), tasavvurida muhrlanib qolgan o‘rin-joy (uylar, ko‘cha, yo‘l), tabiat hodisalari (qor, tuman, dovul, shamol)ni xotirasida “tiklaydi” va muallifning qog‘ozga “ko‘chgan” his-tuyg‘usini aynan mana shu tasavvurlariga “tayanib” teranroq his etadi.

Usmon Azim peyzajida (tor vakeng ma‘nodagi peyzaj) xronotop ikki chiziqdan tarmoqlanadi:

- 1) umumiy, mavhum, tabiat va cheksiz borliq makon-zamoni;
- 2) aniq real vaqtni anglatadigan makon-zamon.

Poytaxtda turib, “shahri shovqinzor” (U.Azim ta‘biri – A.O.)da erta-yu kech ishlab, yugurib-yelib, aldanib, urinib-turtinib, “ilk bora alamli so‘zlarni tinglab” (U.Azim ta‘biri – A.O.) shoshilib yashayotgan, tog‘lik odamning: *“Maysalar, tovonim sizni sog‘inar, / Tog‘lar, viqoringiz dilimda mangu. / Qaydadir qo‘zichoq bo‘zlar, oh urar, / Qirlarda adashgan sog‘inchimmi u?”*⁴⁰– deya ikkilanibroq, sog‘inchdan quloqlariga chalinayotgan ovozlarga biroz ishtiboh bilan javob berarkan: *“Qorlar erib oqdi bu g‘amli fursat. / Bu fursat eridi tog‘larning toshi. / Yurak, rahming kelsin, to‘g‘ri yo‘l ko‘rsat, / Men qanday Boysunga ketay qorishib?”*⁴¹ – deya merosiy his-tuyg‘ularga berilishi U.Azimga xos idilliya bo‘lib, muallif tuyg‘ularini o‘quvchi sezimlariga ko‘chirishi haqiqatga yaqin.

Bobning ***“His-tuyg‘uning badiiy teleportatsiyasiga doir tajribalar, olingan natijalar tahlili”*** deb nomlangan ikkinchi faslida ijtimoiy tarmoqlar o‘zbek adabiy segmentining minglab respondentlari orasida she‘riy matnda aks etgan subyektiv his-

³⁸ Азим Усмон. Танланган асарлар. 2-жилд. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2018. – Б. 117.

³⁹ Азим Усмон. Сайланма. – Тошкент: Шарқ, 1995. – Б. 359-360.

⁴⁰ Ко‘rsatilgan asar. – В. 62.

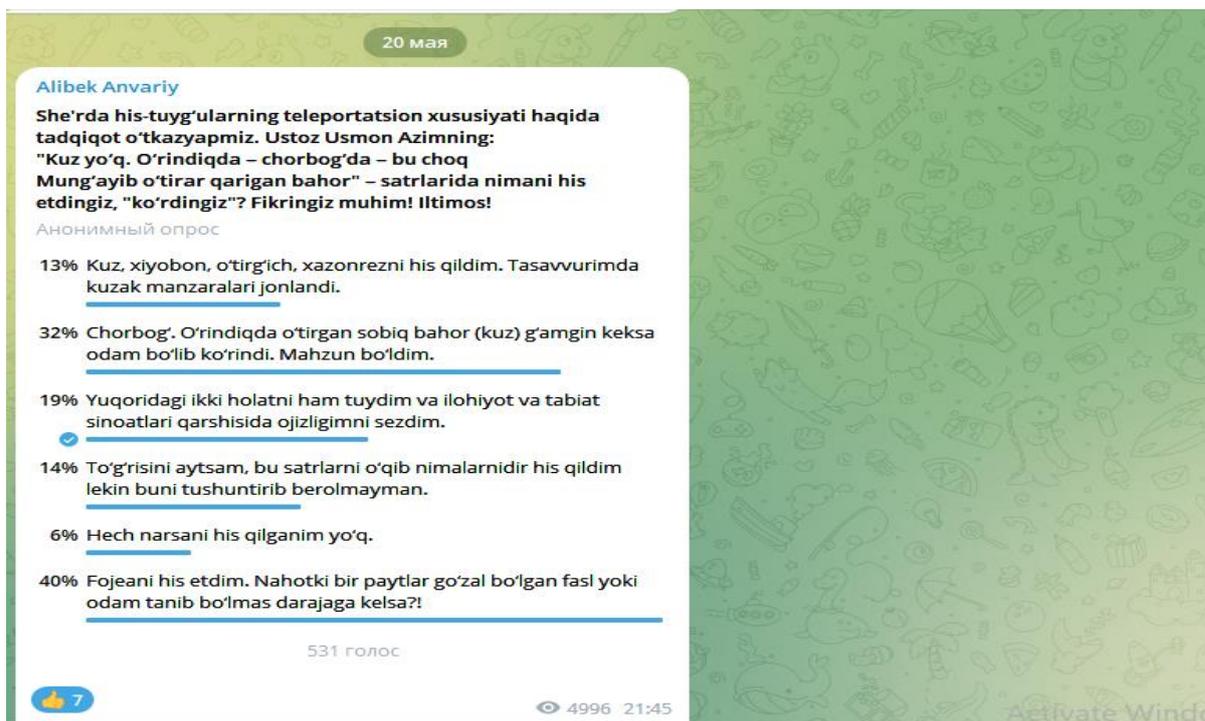
⁴¹ O‘sha joyda.

tuygʻuning badiiy teleportatsiyasiga oid oʻtkazilgan sotsial anonim soʻrovnoma va uning natijalari tahlil qilingan.

Usmon Azim sheʼriyatida his-tuygʻularning teleportatsion xususiyatlarini tekshirish maqsadida telegram ijtimoiy tarmogʻining adabiy-nazmiy segmentlarida – sheʼriyatga ixlosmand boʻlgan yuzlab foydalanuvchilar koʻz oʻngida shoirning ayrim satrlari misolida ijtimoiy-adabiy soʻrovnoma tashkil etdik. Bu soʻrovnoma kategoriyalashtirilgan boʻlib, quyidagi uch guruh asosida fikrlar olindi:

- 1) Koʻp sonli muxlislar (shartli ravishda omma. Soni: ming nafardan ortiq);
- 2) Adabiyotshunos olimlar (xoslar; mutaxassislar. Soni: 10 nafar);
- 3) Yosh shoirlar (xoslar; ijodkorlar. Soni: 10 nafar).

Alibek Anvari
344 подписчика



3.2-rasm. Telegram ijtimoiy tarmogʻi oʻzbek segmentidagi “Alibek Anvari” nomli adabiy-nazmiy telegram kanalida 2023-yilning 20-may kuni eʼlon qilingan soʻrovnoma⁴².

1-anonim soʻrovnoma. Shoir Usmon Azimning: “*Kim deding? Men seni tanimayman, kuz. / Kunlaring kunimning begonasidir. / Kuz degan fasl yoʻq. Bogʻdagi maʼyus / Vaqt asli bahorning vayronasidir*”⁴³ satrlari bilan boshlanuvchi sheʼrda “bahorning vayronasi” (zaʼfaron rang – A.O.) oʻquvchi hislarini “kuz”ga tayyorlaydi. Ana shu sheʼrning keyingi bandidagi satrlar soʻrovnomamizda aks ettirildi.

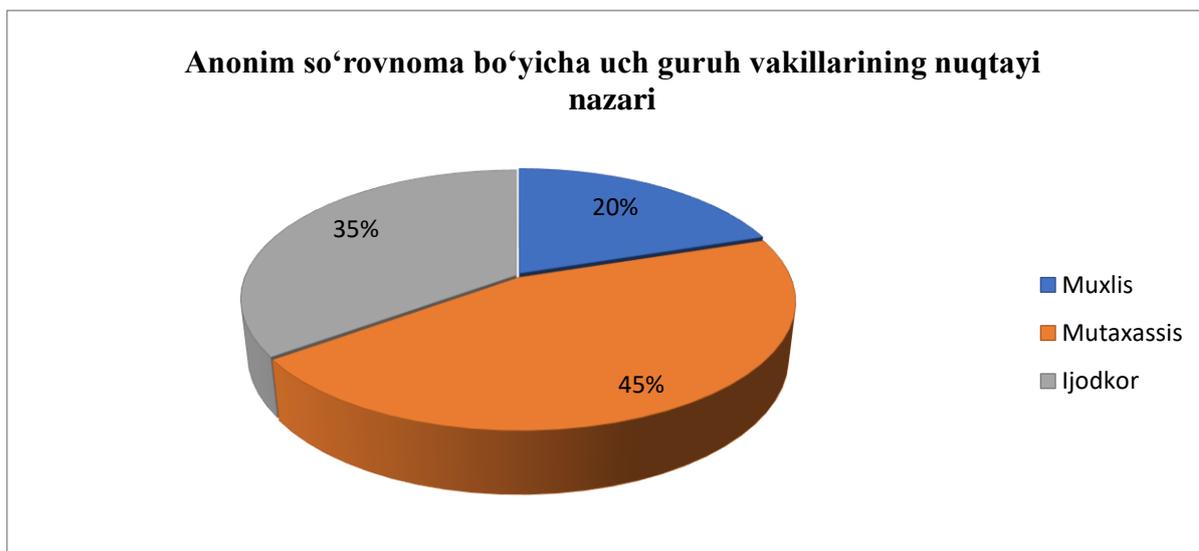
Ushbu anonim soʻrovnoma telegram ijtimoiy tarmogʻidagi ikkita adabiy-nazmiy kanalda (“Usmon Azim” va “Alibek Anvari”) eʼlon qilingan boʻlib, uni jami **toʻqqiz mingga yaqin** foydalanuvchi kuzatdi va **mingdan ortiq odam** ovoz berdi.

⁴² Qarang: https://t.me/Alibek_Anvari/643

⁴³ Usmon Azim. Kuz. – Toshkent: Faqur Fulom nomiдаги адабиёт ва санъат нашриёти, 2001. – Б. 205.

So‘rovnoma natijalariga ko‘ra, e‘lon qilingan satrni o‘qigan (2023-yilning 15-iyun holatiga ko‘ra) 516 nafar ovoz beruvchining 11 foizi (57,09 nafar) **1-variantdagi**; 34 foizi (176,46 nafar) **2-variantdagi**; 19 foizi (98,61 nafar) **3-variantdagi**; 13 foizi (67,47 nafar) **4-variantdagi**; 4 foizi (20,76 nafari) **5-variantdagi** hamda 41 foizi (212,79 nafar) **6-variantdagi** hissiy holatni tuyganini bildirgan.

Shundan kelib chiqib, taqdim etilgan uch guruhning umumiy nuqtayi nazari foizlarini quyidagi diagrammaga asosan shartli ravishda ajratishimiz mumkin.



3.4-rasm. Anonim so‘rovnomada fikr bildirgan (uch guruh) tarmoq foydalanuvchilari foizlarda aks etgan diagramma.

Bizningcha esa:

“..Kuz yo‘q. O‘rindiqda – chorbog‘da – bu choq

Mung‘ayib o‘tirar qarigan bahor”⁴⁴. – satrlari o‘quvchini seskantirib yuboradi: kuzning aslida “kuz emas”, bir paytlar bahor bo‘lgani va aniq tasvir orqali vizual funksiyasini aniq bajarayotgan his-tuyg‘u – “chorbog‘da, keksa odam yanglig‘ o‘rindiqda o‘tirgan kuz(“sobiq bahor” – yoshlik – ehtiros – A.O.)”ning g‘amgin manzarasi o‘quvchi tasavvurida akslanadi.

XULOSA

1. Badiiy matnda ifoda etilgan his-tuyg‘ularning teleportatsion xususiyatlariga doir tadqiq, talqin va tahlillarni kelgusida “badiiy teleportatsiya” muqobili orqali amalga oshirish hamda uni adabiyotshunoslikda yangi ilmiy atama sifatida istifoda etish mumkin.

2. Badiiy teleportatsiya hodisasi his-tuyg‘u va fikr olamining uzluksiz harakatini ta‘minlab turuvchi hal qiluvchi sistemadir. So‘z san‘ati yaralibdiki,

⁴⁴ Усмон Азим. Куз. – Тошкент: Фафур Фулом номидаги адабиёт ва санъат нашриёти, 2001. – Б. 205.

badiiy teleportatsiya insonning botiniy olamiga, his-tuyg‘ulari orqali tasavvuriga muayyan ta’sir qilib kelmoqda.

3. His-tuyg‘u ko‘chadi va ta’sir o‘tkazadi. Ammo o‘quvchi(qabul qiluvchi)larning turli did, fahm, idrok darajalari mansublari ekanligini nazardan qochirmagan holda aytish kerakki, subyektiv his-tuyg‘u, deylik, “A” nuqtadan “B” nuqtaga 100 foiz ko‘chmaydi va shuning uchun ham san’at, adabiyot, she’riyat yashab kelmoqda.

4. She’r tabiatan noyob hodisa. U kamdan-kam holatda yaxlit shaklda uchraydi. Demak, bundan xulosa chiqarish mumkinki, hozirgi o‘zbek she’riyatida she’r o‘laroq taqdim etilgan badiiy matnlarning aksariyat qismida (sakson foizi) she’r elementlari mutlaqo yo‘q (ular hoy-u havas, iste’dodsizlik yoki turli siyosiy buyurtma tufayli zo‘rma-zo‘raki qoralangan nochor bitiklardir). Poeziyani badiiy teleportatsion xususiyatlariga ko‘ra tekshirish orqali shoirlar bisotidagi she’rlarni saralash, aniq statistikasini qayd etish va alohida ajratib olish muammosi e’tirozsiz hal etilishi mumkin.

5. Shoir Usmon Azim qalamiga mansub she’rlarning poetik zichligini ta’minlovchi his etish, aniq tasvir, ohang, uslub, tematika, badiiy niyat, til imkoniyatlari, so‘z tanlash/qo‘llash, temperament kabi qator vositalar muallif his-tuyg‘ularining badiiy teleportatsion xususiyatlarini asoslovchi muhim komponentlar hisoblanadi.

6. Usmon Azim she’rlaridagi yuqori hissiy daraja, so‘z “nav”larining (“Oliy navli”, “1-navli”, “2-navli”, “3-navli” so‘zlar va h.k.) kombinatsiyalari, metaforik bo‘yoqdorlik, tasvirning harakati, tasvirning vizuallashuvi, she’rda sifat (so‘z turkumi)ning miqdori, satrlararo ohang uyg‘unligi, ichki ohang oqimi, badiiy matndagi rang, poetik kayfiyat ko‘lami kabi asosiy vositalarning tabiiy mutanosibligi natijasida subyektiv his-tuyg‘uning teleportatsion imkoniyatlari oshadi.

7. Usmon Azimning dramatik she’rlarida (jahoniy yangi formatdagi she’rlar, balladalar, baxshiyonalar va h.k.) his-tuyg‘uning badiiy teleportatsiyasini ta’minlovchi omillar sifatida vizuallik, “harakatdagi tasvir”, “poetik zichlik” kabi tushunchalarni sabab qilib ko‘rsatish o‘rinlidir. Xususan, shoirning “Dasht haqida ballada”, “Suflyor monologi”, “Yomg‘ir haqida ballada”, “Egey dengizi. Alpomish va Odissey” singari kuchli dramatzmdan iborat she’rlarida mazkur xulosalar o‘z tasdig‘ini topdi.

8. Usmon Azimning sərbast she’rlari orqali subyektiv his-tuyg‘ularning teleportatsion elementlarini, fikr, tuyg‘u va ohang uyg‘unligidan, sokinlik va keskinligidan hosil bo‘lgan ta’sir kuchini uning tematikisiga ko‘ra 1) avtopsixologik; 2) ijtimoiy xarakterdagi sərbast she’rlar; 3) muhabbat mavzusidagi sərbast she’rlar; 4) falsafiy ruh yetakchilik qiladigan sərbast she’rlarga ajratildi. Tekshirilgan yorqin misollardan aniq bo‘ldiki, ayrim hollarda hech qanday metaforik obraz hamda boshqa vosita va usullarsiz ham his-tuyg‘uni matnda aks ettirish, o‘quvchi qalb-u shuuriga ko‘chirish mumkin.

9. Shoirning peyzaj lirikasida subyektiv his-tuyg‘u asosan xronotop va idilliyaviylik modusi qorishuvidan hosil bo‘lgan satrlarda ta’sir quvvatini oshiradi. Keng ma’noda peyzaj – Usmon Azimning aksariyat she’rlaridagi adabiy makonni anglatadi va ikki chiziqdan tarmoqlanadi: 1) umumiy, mavhum, tabiat va cheksiz borliq makon-zamoni; 2) aniq real vaqtni anglatadigan makon-zamon.

10. Shoir ijodida Boysun, Alpomish, dasht, tog‘-*u* tosh obraz-motivlarini, ona yurt tasvirlarini ifodalovchi idilliyaviylik modusi aks etgan she’rlarining hissiy-psixologik tabiati, muallifning ushbu motivlar vositasida izhor etgan badiiy niyati, milliy an’ana va qadriyatlarimizga bo‘lgan munosabatlari uning individual uslubini belgilab beradi. Shoirning idillik modusi mavjud she’riy asarlari his-tuyg‘ularni ko‘chirishda o‘ziga xos ustuvorlik kasb etadi.

11. Ijtimoiy tarmoqlarda o‘tkazilgan anonim so‘rovnomada bildirilgan (bunda shartli uch guruh foydalanuvchilari: *a*) ko‘p sonli muxlislar – omma; *b*) adabiyotshunos olimlar – xoslar; *d*) ijodkorlar – xoslar) fikrlar sotsiologik tahlil metodi orqali tekshirildi. Natijalarga ko‘ra aytish mumkinki, badiiy teleportatsiya hodisasi ommaga qaraganda xoslar qalb-*u* shuurida ko‘proq sodir bo‘ladi.

**SCIENTIFIC COUNCIL OF DSC.03/30.12.2019.FIL.19.01 OF THE
TASHKENT STATE UNIVERSITY OF UZBEK LANGUAGE AND
LITERATURE NAMED AFTER ALISHER NAVOI**

TERMIZ STATE UNIVERSITY

OMONTURDIEV ALIBEK ANVARIY

**CHARACTER OF TELEPORTATION OF EMOTIONS IN
USMAN AZIM'S POETRY**

**10.00.02 – Uzbek Literature (20th Century Uzbek Literature and
Contemporary Literary Process)**

**DISSERTATION ABSTRACT OF DOCTOR OF PHILOSOPHY (PhD)
ON PHILOLOGICAL SCIENCES**

Tashkent – 2025

The theme of the dissertation for Doctor of Philosophy (PhD) was registered at the Supreme Attestation Commission under the Cabinet of Ministers of the Republic of Uzbekistan under number B2023.4.PhD/Fil4070.

The dissertation has been carried out at the Termiz State University.

The abstract of the dissertation is posted in three languages (Uzbek, English, Russian (abstract)) on the Scientific council's website (www.tsuull.uz) and on an informational and educational portal Ziyonet (www.ziyonet.uz).

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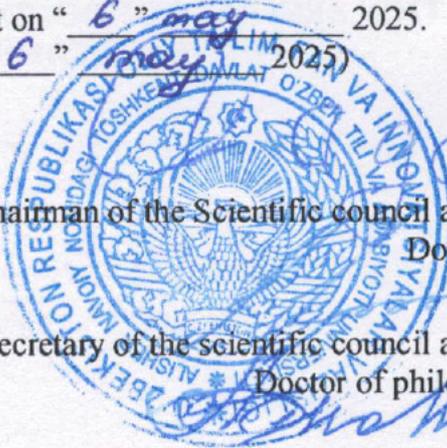
Leading organization:

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The dissertation is available at the Information Resource Center of the Tashkent State university of Uzbek language and literature named after Alisher Navoi (registered under number # 350). Address: 100100, Tashkent, Yakkasaroy district, Yusuf Xos Hojib, 103. Phone: (99871) 281-42-44; Fax: (99871) 281-42-44, (www.tsuull.uz); e-mail: monitoring@navoiy-uni.uz).

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INTRODUCTION

(Annotation of the dissertation of the Doctor of Philosophy (PhD))

The relevance and necessity of the dissertation topic. The investigation of the structural elements of world poetry, the reasons for its creation as a subjective expression of emotions and ideas, as well as the scope of its influence, remains one of the main focal points that has consistently attracted attention in global literary scholarship. The systematic examination of emotional expression, which is characterized as the artistic and aesthetic power of poetry and forms its foundation, through various theoretical criteria, is especially crucial. This necessity is particularly evident in the context of 21st-century global poetry, which is undergoing increasingly formal and ideological changes, requiring corresponding new interpretations and analysis.

As a result of the increasing integration of modern scientific disciplines, the synthesis of proportional laws, and the convergence of functionally harmonious scientific perspectives, new opportunities for understanding and interpreting the essence of phenomena from a scientific and theoretical standpoint are emerging. Scientific research based on such approaches is serving as a solution to certain problems in the process of globalization. In this sense, approaching the study of important and subtle aspects of poetry based on the concept of teleportation in quantum physics allows for a more comprehensive analysis. This approach encompasses examining the psychology and nature of creativity, factors influencing poetry creation, the author's style, artistic teleportation features of subjective emotions transferred to the poetic text, emotional-expressive dynamics of poetic words, the mechanism of emotional transfer, levels of impact, visual properties of figurative expression, as well as various essential categories such as "poetic density." This method enhances the possibilities for scientifically objective assessment, selection, and reasoned acceptance or rejection of specific poetic texts.

In Uzbek literary studies, alongside the main components of poetry and the important elements that constitute its artistic value, a number of scientific issues are being addressed through the analysis of the creator's creative potential. In this context, it is worth noting that the discussion of literary problems related to the new concept of emotion in a literary text - its teleportational nature - is particularly relevant.

Undoubtedly, studying the process of how emotions are manifested in poetry, particularly in the works of Usman Azim, a prominent figure in modern Uzbek poetry, enriches our national literary studies with new scientific conclusions based on this theoretical concept. Indeed, "the study and promotion of Uzbek classical and modern literature on an international scale, the analysis of this multifaceted topic in close connection with the most important processes occurring in the world literary space

today, and drawing necessary scientific and practical conclusions"¹ is more relevant than ever.

In the current literary process, where the diversity of literary and theoretical views is increasingly growing and broad creative opportunities are provided for this, conducting scientific research in this aspect serves to a certain extent in implementing the tasks defined in the following documents: the Decree of the President of the Republic of Uzbekistan dated January 28, 2022 No. UP-60 "On the Development Strategy of New Uzbekistan for 2022-2026"; the Resolution of the President of the Republic of Uzbekistan dated February 17, 2017 No. PP-2789 "On Measures for Further Improvement of the Activities of the Academy of Sciences, Organization, Management and Financing of Research Activities"; the Resolution dated September 13, 2017 No. PP-3271 "On the Program of Comprehensive Measures for the Development of the System of Publication and Distribution of Book Products, Increasing and Promoting the Culture of Reading"; the report "Development of Literature and Art, Culture - a Solid Foundation for Enhancing the Spiritual World of Our People"; the Decree of the Cabinet of Ministers of the Republic of Uzbekistan dated February 16, 2018 No. 124-F "On Holding an International Conference on 'Urgent Issues of Studying and Promoting Uzbek Classical and Modern Literature on an International Scale'"; the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated August 24, 2020 No. 502 "On Measures to Promote the Creative Heritage of Prominent Writers and Thinkers Among Youth and Effective Use of Writers' Alleys"; and other relevant regulatory and legal documents related to this activity.

The relevance of the research to the priority directions of the development of science and technology in the republic. This dissertation is conducted in accordance with the priority direction of the development of science and technology in the republic, specifically: I. "Forming and implementing an innovative ideas system for the social, legal, cultural, and spiritual-educational development of an information society and a democratic state".

The extent of study of the problem. In both world and Uzbek literary studies, "teleportation" has not yet been used as a term denoting the essence of a specific artistic situation. Considering that this theoretical concept is completely new for the field of literary studies, we consider it appropriate to first present the scientific basis of this term, which aligns with the content of our research topic, from quantum physics. The initial results of scientific research on quantum teleportation, which has been confirmed in science, were presented to the world's scientific community in the early 1990s². Subsequently, in the exact sciences, this issue attracted the attention of many specialists. To date, scientific conclusions that have contributed to solving problems

¹ Ўзбекистон Республикаси Президенти Шавкат Мирзиёевнинг “Ўзбек мумтоз ва замонавий адабиётини халқаро миқёсда ўрганиш ва тарғиб қилишнинг долзарб масалалари” мавзусидаги халқаро конференция иштирокчиларига йўлаган табриги // Халқ сўзи. – Тошкент, 2018 йил 8 август.

² Charles H. Bennett, Gilles Brassard, Claude Crepeau, Richard Jozsa, Asher Peres, and William K. Wootters. Teleporting an unknown quantum state via dual classical and Einstein-Podolsky-Rosen channels. Phys. Rev. Lett. 70, 1895 – Published 29 March 1993.

related to this theoretical concept in quantum physics have been provided by various theoretical physicists³ over the years.

Literary scholars such as B. Nazarov, I. Gafurov, A. Abdullaev, N. Karimov, I. Hakkulov, Sh. Rizaev, K. Yuldashev, Y. Solijonov, D. Kuronov, T. Shermurodov, K. Mullakhodzhaeva, and O. Toshboev have commented on the poetry of Usman Azim, who entered our national literature in the 1970s⁴. Particularly in the years following independence, specialists have repeatedly referred to the poet's work as a literary source for addressing certain issues in literary studies⁵

³ Boschi D., Branca S., De Martini F., Hardy L., Popescu S. "Experimental Realization of Teleporting an Unknown Pure Quantum State via Dual Classical and Einstein-Podolsky-Rosen Channels". <https://journals.aps.org/prl/abstract/10.1103/PhysRevLett.80.1121>; Bouwmeester Dik, Pan Jian-Wei, Mattle Klaus, Eibl Manfred, Weinfurter Harald, Zeilinger Anton. Experimental quantum teleportation. Nature, Volume 390, Issue 6660, 1997. – P. 575-579; Ursin Rupert, Jennewein Tomas, Aspelmeyer Markus, Kaltenbek Rayner, Lindental Maykl, Valter Filipp, Zeilinger Anton. Communications Quantum teleportation across the Danube. Nature, Volume 430, Issue 7002, 2004. – P. 849; Masahiro Hotta. Energy-Entanglement Relation for Quantum Energy Teleportation. <https://www.sciencedirect.com/science/article/abs/pii/S0375960110007723?via%3Dihub>; Ma Xiao-Song, Herbst Thomas, Scheidl Thomas, Wang Daqing, Kropatschek Sebastian, Naylor, William, Wittmann Bernhard, Mech Alexandra, Kofler Johannes, Anisimova Elena, Makarov Vadim, Jennewein Thomas, Ursin Rupert, Zeilinger Anton. Quantum teleportation over 143 kilometres using active feed-forward. Nature, Volume 489, Issue 7415, 2012. – P. 269-273; Ren Ji-Gang, Xu Ping, Yong Hai-Lin, Zhang Liang, Liao Sheng-Kai, Yin Juan, Liu Wei-Yue, Cai Wen-Qi, Yang Meng, Li Li, Yang Kui-Xing, Han Xuan, Yao Yong-Qiang, Li Ji, Wu Hai-Yan, Wan Song, Liu Lei, Liu Ding-Quan, Kuang Yao-Wu, He Zhi-Ping, Shang Peng, Guo Cheng, Zheng Ru-Hua, Tian Kai, Zhu Zhen-Cai, Liu Nai-Le, Lu Chao-Yang, Shu Rong, Chen Yu-Ao, Peng Cheng-Zhi, Wang Jian-Yu, Pan Jian-Wei. Ground-to-satellite quantum teleportation. Nature, Volume 549, Issue 7670, 2017. – P. 70-73. Pandey Ravi, Prakash Ranjana, Prakash Hari. High success standard quantum teleportation using entangled coherent state and two-level atoms in cavities. Quantum Information Processing, Volume 20, Issue 10, October 2021. Article id. – 322 p.

⁴ Назаров Б. Ҳаётгийлик – безавол мезон. – Тошкент: Ёш гвардия, 1979. – Б. 175; Гафуров И. Оҳанграбо қаерда? / Ўзбекистон маданияти, 1979 йил 13 февраль; Шукуров Н. Сўз сеҳри – шеър меҳри. – Самарқанд: Зарафшон, 1992. – Б. 215; Гафуров И. Танланган асарлар. Тутиб бўлмас соя // Салом, чирок! Салом, Усмон. – Тошкент: Шарқ, 2017. – Б. 701. Каримов Н. Некбин рух, ҳаётсевар ғоя / Ўзбекистон адабиёти ва санъати, 2010. № 47; Абдуллаев А. Шеъримда узоқ бир ишқнинг шарҳи бор (Усмон Азим ижодига чизгилар...) // Шарқ юлдузи, 2010. №1; Ҳаққулов И. Ғуссали юрак – ёлқинли юрак / Ўзбекистон адабиёти ва санъати, 1996 йил 11 октябрь; Шермуродов Т. Жозиб изҳор излаб. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2009. – Б. 31-34.; Солижонов Й. Уйғониш ва уйғотиш истаги // Шарқ юлдузи, 2009. № 2. – Б. 154-156; Ризаев Ш. Қийноқ сенга бўлсин шараф // Шарқ юлдузи, 2010. №6. – Б. 154-163; Йўлдошев Қ. Туйғулар ҳайкириғи // Гулистон, 2010. № 4; Йўлдошев Қ. Кўнгилик юксакликлариди / Ўзбекистон адабиёти ва санъати, 2020. №39; Солижонов Й. Покиза ниятнинг нурли йўллари // Кўзгудаги ҳаёт: адабий-танқидий мақолалар, суҳбатлар. – Тошкент: Ўзбекистон Миллий кутубхонаси, 2013. – Б. 84-95; Муллаҳўжаева К. Юракнинг аъмоли / У.Азим. Танланган асарлар. 1-жилд. – Тошкент: Гафур Ғулом номидаги нашриёт-матбаа ижодий уйи, 2016. – Б. 3-29; Ташбоев О. Шоирлари ёлғон айтса ўлади эл / У.Азим. Кўнгилик. – Тошкент: Янги аср авлоди, 2019. – Б. 3-23.

⁵ Мўминов Ғ. Ҳозирги ўзбек адабиётида фольклоризм: Филол. фан. д-ри. ...дисс. автореф. – Тошкент, 1994. – 56 б.; Сувонова Ж. Усмон Азим шеърлятида бадиий тафаккур теранлиги. Монография. – Тошкент: Алишер Навоий номидаги Ўзбекистон Миллий кутубхонаси нашриёти, 2012. – 96 б.; Жумабоева Ж. XX аср ўзбек шеърлятида психологик тасвир маҳорати: Филол. фан. д-ри. ...дисс. – Тошкент, 2000. – 321 б.; Ҳайитов А. 90-йиллар ўзбек лирикасида анъана ва бадиий изланишлар: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2004. – 24 б.; Шарипова Л. XX асрнинг 70-80-йиллари ўзбек шеърлятида фольклоризмлар: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2008. – 26 б.; Ҳамдамов У. XX аср ўзбек шеърляти бадиий тафаккури тадрижининг ижтимоий-психологик хусусиятлари. Филол. фан. д-ри. (DSc) ...дисс. автореф. – Тошкент, 2017. – 88 б.; Шарипова Л. XX асрнинг иккинчи ярми ўзбек шеърляти бадиий тараққиётида фольклор. Филол. фан. д-ри. (DSc) ...дисс. автореф. – Тошкент, 2019. – 72 б.; Куронов С. Замонавий ўзбек адабиётида синтез муаммоси (шеърлят ва рангтасвир санъатлари мисолида). Филол. фан. б. фалс. док. (PhD) ...дисс. – Фарғона, 2018. – 155 б.; Абдурахмонов А. Ўзбек шеърлятида нур, ранг ва руҳият тасвири поэтикаси (анъана ва новаторлик асосида): Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2018. – 53 б.; Тажибаева Д. XX асрнинг сўнги чораги ўзбек шеърлятида поэтик услуб муаммолари: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2018. – 24 б.; Холлова М. Ўзбек модерн шеърляти поэтикаси: Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Самарқанд, 2018. – 51 б.; Давронова М. Ҳозирги ўзбек шеърлятида индивидуал услуб поэтикаси (Усмон Азим, Иқбол Мирзо, Фахриёр ва Абдували Қутбиддин шеърляти мисолида): Филол. фан. д-ри. (DSc) ...дисс. автореф. – Самарқанд, 2019. – 68 б.;

and linguistics⁶.

The poetry of Usman Azim - artistic teleportation, that is, the problem of the transfer of subjective feelings to the poetic text and thereby to the reader's perceptions and influence, has not been specifically studied in a monographic format.

The connection of the research with the research plans of the higher educational institution where the dissertation was completed. The dissertation was conducted within the framework of the "Problems of the contemporary literary process" direction of the prospective research plan of Termez State University.

The purpose of the research is to scientifically substantiate the phenomenon of transference and influence of subjective feelings in literary text, based on a new theoretical concept of the teleportation-like properties of emotions, as examined through the poetry of Usman Azim.

The tasks of the research:

Determine the possibilities of "artistic teleportation" in the literary-theoretical study of poetic text in literary studies, based on the scientific foundations of the concept of teleportation;

Substantiate that a number of poetic components in the transmission of emotions in the poems of Usman Azim are means of forming emotional gradation;

Establish that the visualization of the image in the imagination in the poet's narrative and free verse poems is a combination of "moving image" and "poetic density" as artistic teleportation factors;

Clarify that the forms of time and space and the idyllic mode are aesthetic components in the transfer of emotions in the poet's landscape poems.

The object of the research comprises Usman Azim's poetic works published in various years, including "Selected Works" (1995), "Autumn" (2001), "Longing" (2007), "Heart" (2009), "Lamp" (2010), "Silence" (2012), "Collage" (2018), "Heart" (2019), "Selected Works" (Volumes 1-6; 2016-2023), "Selected Works" (2021), and "A Piece of Sky" (2022), which were used as primary sources. Additionally, literary and aesthetic views, interviews, and opinions of contemporaries published in periodicals were consulted.

The subject of the research encompasses teleportation, the theoretical principles of artistic teleportation, the figurative-expressive significance of emotional

Эшқобилов А. Ўзбек балладасининг назарий-поэтик таҳлили (XX асрнинг 70-90-йиллари мисолида). Филол. фан. б. фалс. док. (PhD). ...дисс. автореф. – Тошкент, 2019. – 52 б.; Эрназарова Г. Ҳозирги ўзбек шеърятининг медитатив табиати: Филол. фан. д-ри (DSc) ...дисс. автореф. – Тошкент, 2020. – 88 б.; Султонқулова Ф. Усмон Азим шеърятда метафорик образлар талқини. Филол. фан. б. фалс. док. (PhD) ...дисс. – Жиззах, 2022. – 145 б.; Жуманова Ш. Усмон Азим шеърятда пейзаж типологияси. Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Фарғона, 2022. – 150 б.; Buriyeva F. Hozirgi o'zbek she'riyatida janrlar va shakllar rang-barangligi (Usmon Azim va Xurshid Davron ijodi misolida). Filol. fan. b. fals. dok. (PhD) ...diss. avtoref. – Samarqand, 2023. – 52 b.

⁶ Муҳаммаджонова Г. 80-йиллар охири 90-йиллар бошлари ўзбек шеърятининг лингвопоэтик тадқиқи: Филол. фан. номз. ...дисс. автореф. – Тошкент, 2004. – 52 б.; Умирова С. Ўзбек шеърятда лингвистик воситалар ва поэтик индивидуаллик (Усмон Азим ижоди мисолида): Филол. фан. б. фалс. док. (PhD) ...дисс. автореф. – Самарқанд, 2019. – 51 б.; Садинова Н. Бадиий матнларда контрастнинг лингвопрагматик хусусиятлари (Анвар Обиджон, Усмон Азим, Аъзам Ўктам асарлари мисолида). Филол. фан. б. фалс. док. (PhD) ...дисс. – Тошкент, 2021. – 139 б.

teleportation features in Usman Azim's works, the evolution of emotions and artistic principles, and the analysis of conclusions obtained through social surveys.

Research methods. The dissertation employs hermeneutic, biographical, comparative-typological, analytical, and sociological methods of analysis.

The scientific novelty of the research is as follows:

a new scientific and theoretical approach is substantiated in examining the roots of teleportation as a term, concept, and poetic essence, as well as the reasons for the influential power and visual nature of poetic text;

using Usman Azim's poetry as an example, the research demonstrates that the teleportation of subjective feelings occurs based on several primary factors, such as the emotional level in the poem, the "type" of words, metaphorical coloring, image movement, image visualization, the quantity of adjectives in the poem, the harmony of interlinear tones, the emotional color in the artistic text, and the range of poetic mood;

the study reveals the coordination specifics of elements like clear imagery, tone, style, themes, artistic intention, language capabilities, and temperament, which ensure the poetic density of the poet's narrative poems. It also uncovers the teleportation possibilities of emotions in the poet's free verse poems of an autopsychological and social nature, as well as those reflecting romantic and philosophical spirit;

by examining the artistic teleportation aspects of landscape in Usman Azim's poetry, the research demonstrates the emotional impact of idyllic elements in spatial and temporal landscapes. Furthermore, based on the results of anonymous social surveys, it identifies and substantiates the corresponding and differing aspects of the teleportation impact of emotions and their causes.

The practical results of the research:

using Usman Azim's poetry as an example, specific and consistent views have been developed regarding the scientific and theoretical concept of artistic teleportation as a phenomenon of emotional transfer;

the role and significance of such features of emotions as visibility, sharp emotional coloring, the landscape of space and time, the mode of idyll, which increase the teleportation significance of emotions in the plot, free verse poems, landscape images of Usman Azim, have been proven;

it is substantiated that poetic anthologies, almanacs, bayazes, and various collections can be compiled with high literary quality and taste from works that have been examined and selected through the artistic teleportation property of emotions;

the application of methods of interpreting literary texts in a simple and understandable way is one of the most important tasks in this area. From this point of view, it has been proven that significant effectiveness can be achieved in the process of explaining poetry to a specific audience through the possibilities of this approach.

The reliability of the research results to explain literary texts in an easy and accessible manner is one of the important tasks of literary science, the research demonstrates that it is possible to achieve certain efficacy in explaining poetry to specific audiences through the application of this term.

Scientific and practical significance of the research results. The scientific significance of the research results lies in the fact that the ideas and suggestions presented in the dissertation complement the scientific and theoretical concepts developed in Uzbek literary studies during the independence period. Furthermore, they serve as a valuable resource for the preparation of dictionaries and reference materials related to literary studies.

The practical significance of the research results is evident in that the materials and conclusions of the dissertation can be utilized in conducting lectures and seminars on subjects such as "Theory of Literature", "New Uzbek Literature", "Comparative Literary Studies" and "Current Literary Process", as well as in the creation of textbooks and teaching aids.

Implementation of research results. Based on the scientific results obtained in the study of the teleportation features of emotions in Usman Azim's poetry:

The scientific conclusions regarding the roots of teleportation as a term, concept, and poetic essence, as well as the impact and visual power of poetic text, and the new scientific-theoretical approach to studying these aspects, were utilized in the practical project No. F3-201912258 titled "Creating a multilingual (Uzbek, Russian, English) electronic platform for Uzbek literature", conducted at the Alisher Navoi Tashkent State University of Uzbek Language and Literature from 2021 to 2023. (Reference No. 04/1-2383 dated September 20, 2024, from the Alisher Navoi Tashkent State University of Uzbek Language and Literature). As a result, the project was enriched with materials exploring the roots of teleportation as a term, concept, and poetic essence, the influential power of poetic text, and the reasons for its visual impact.

Scientific conclusions regarding the proven teleportation of subjective feelings in Usman Azim's poetry, based on primary factors such as the emotional level in the poem, the "quality" of words, metaphorical coloring, image movement, image visualization, the quantity of adjectives, harmony of interlinear tones, emotional color in the artistic text, and the range of poetic mood, which determine the gradual impact of a poem's absolute units including feeling, idea, image, action, metaphor, tone, and artistic intention, were utilized in the practical project "Creation of the electronic platform "bolalaradabiyoti.uz" and its mobile application" (project number IL-402104474), conducted at the Alisher Navoi Tashkent State University of Uzbek Language and Literature in 2021-2023 (Reference No. 04/1-775 dated February 27, 2025, from the Alisher Navoi Tashkent State University of Uzbek Language and Literature). The results have contributed to broadening young readers' understanding of the poetic renewal processes in our national poetry and enhancing the culture of reading.

Scientific conclusions regarding the coordinated specifics of elements such as vivid imagery, rhythm, style, themes, artistic intent, linguistic capabilities, and temperament, which ensure the poetic density of narrative poems by the poet, as well as the teleportation-like potential of emotions in the poet's free verse poems of autopsychological, social, romantic, and philosophical nature, were utilized in the practical project No. IL-402104474 titled "Creation of the electronic platform

"bolalaradabiyoti.uz" and its mobile application", conducted from 2021 to 2023 at the Alisher Navoi Tashkent State University of Uzbek Language and Literature (Reference No. 04/1-775 of the Alisher Navoi Tashkent State University of Uzbek Language and Literature dated February 27, 2025). The results contributed to enhancing the practical capabilities of the project through the conduct of socially anonymous surveys.

Proposals and conclusions regarding the examination of artistic teleportation aspects of landscape in Usman Azim's poetry, which reveal the emotional impact of idyllic imagery in space and time scenes, as well as the corresponding and differing aspects of the teleportation sphere of emotions based on the results of anonymous social surveys and their causes, were used in the preparation of the programs "Elbek - the poet of freedom", "I sing in this world" and "Cry Out in the Garden of the Homeland" for the TV channel "History of Uzbekistan" (Reference No. 06-28-2288 of the State Institution "TV and Radio Channel "Uzbekistan" of the National Television and Radio Company of Uzbekistan dated January 23, 2024). The results contributed to enriching the information within the scope of the program's topic from educational, scientific, and practical perspectives.

Approbation of the research results. The results of this study were discussed at 3 international and 3 republican scientific and practical conferences.

Publication of research results. 12 scientific works have been published on the dissertation topic. Specifically, 5 articles were published in scientific journals recommended by the Higher Attestation Commission of the Republic of Uzbekistan for publishing the main scientific results of doctoral dissertations, including 3 in republican and 2 in foreign journals.

The structure and scope of the research. The dissertation consists of an introduction, three main chapters, a conclusion and a list of references, with a total volume of 120 pages.

MAIN CONTENT OF THE DISSERTATION

The **introduction** substantiates the relevance and necessity of the topic, describes the level of study, goals and objectives, object and subject of the research, methods of analysis, scientific novelty, and provides information on the theoretical and practical significance, implementation and structure of the results.

The first chapter of the study, entitled "**Teleportation and Poetry: Genesis, Relationship, Interpretation**" consists of two sections. The first section, "**Teleportation - as a term, concept and poetic essence**" discusses the roots of the term "teleportation" as a theoretical concept reflected in our research topic, and its integration with the art of words.

In science, there are many puzzles that have sparked great interest and debates among world scientists - scientific views and concepts that seem incredible at first glance. One such phenomenon is teleportation.

In a materialistic context, the term "teleport" was first used in the second half of the 19th century, implying the imaginary movement of a certain object without physically traversing a distance from one place to another. On June 29, 1878, in the

newspaper "The Capricorn" published in Rockhampton, Queensland (Australia), an article titled "The latest wonder" (the author's name was not mentioned on the newspaper page - A.O.) reported that a dog was placed on a metal disk using a strange device consisting of a "powerful battery, a large metal disk" that could transform a person into infinitely small atoms, and "after some time" the dog disappeared due to a strong circulating current and was found elsewhere; later, this amazing experiment was conducted on a child, and the results were the same as with the dog⁷. This information was published for the second time in October of the same year in "The Hawaiian Gazette" in Honolulu, the administrative center of the Hawaiian Islands, under the title "The Teleport"⁸.

What is teleportation? How did this term, "built" on the root "teleport", emerge? First, let's discuss this. "Teleportation (from the Greek tele - "far away" and Latin portare - "to carry") is a hypothetical change in the coordinates of an object (movement)"⁹. It is mainly related to time travel.

The term was introduced in 1931 by the American writer Charles Fort "to describe strange disappearances, apparitions, and paranormal phenomena that have something in common"¹⁰. "In my opinion, in the space called nature, - noted Ch. Fort, - teleportation exists everywhere as a means of distributing objects and materials, and people acquire this power sometimes, mainly unconsciously, and sometimes as a result of research and experiments"¹¹.

In the "Quran," it is narrated that the Yemeni queen Bilqis, whose people worshipped the sun, became convinced that Solomon was indeed a prophet, submitted to his demands, and set out to his presence. When Solomon learned that Bilqis was on her way, he ordered that Bilqis's throne left in Yemen be brought to Jerusalem "in the blink of an eye" (teleportation) to demonstrate Allah's power to her¹².

According to Newton's laws, teleportation is an absolutely impossible motion because atoms cannot transition from one state to another and cannot move in space without a driving force. However, quantum theory, which does not deny teleportation ("quantum - Lat. Quantum - how much, how little; phys. The smallest quantity of a physical value (motion, energy, etc.) with a discrete nature that can change"¹³, and photon "is a quantum of the electromagnetic field; It occurs in visible light, X-rays, radio waves, and laser pulses"¹⁴) has made several discoveries in quantum teleportation to date. "Teleportation is possible because atoms can make wave-like movements and jumps. Such an organized jump in a cluster of object atoms is teleportation"¹⁵.

⁷ The latest wonder / The Capricornian. (Rockhampton) June 29, 1878. – P. 14.

⁸ See: The Teleport / The Hawaiian gazette. [volume] (Honolulu [Oahu, Hawaii]). October 23, 1878. – P. 1.

⁹ See: <https://www.etymonline.com/word/teleportation>

¹⁰ See: Complete Books of Charles Fort. Dover Publications, New York City, 1998. – 1010 p.

¹¹ Форт Ч. Вулканы небес / Чарльз Форт; [пер. с англ. Г. Соловьевой]. – Москва: Эксмо; СПб.: Мидгард, 2007. – С. 37.

¹² Қуръони Карим (Таржима ва изоҳлар муаллифи Алоуддин Мансур). – Тошкент: Чўлпон, 1992. – Б. 273-274.

¹³ Ўзбек тилининг изоҳли луғати. 5 жилдли. 2-жилд. – Тошкент: Ўзбекистон миллий энциклопедияси, 2006. – Б. 340.

¹⁴ Ёш физик энциклопедик луғати. – Тошкент: Ўзбек Совет Энциклопедияси Бош редакцияси, 1989. – Б. 351

¹⁵ <https://minikar.ru/uz/ezoterika/kak-nauchitsya-magii-teleportacii-teleportaciya-eto-prosto/>

Does the phenomenon of teleportation occur in fiction? In our view, this phenomenon is the decisive system that ensures the continuous movement of the world of feelings and thoughts. Since the creation of the art of the word, artistic teleportation has influenced the inner world of a person, their imagination through their feelings.

Although we perceive poetry as a generalization of feeling - image - action - metaphor - tone - artistic intention and idea, we distinguish its gradual impact by its formation or absence in our imagination. Examining this process through the "teleportational" nature of emotions, in our opinion, is important.

In the second section of the chapter, entitled "*The Problem of Expression in New Uzbek Poetry: Usman Azim's Means of 'Transferring' Emotions*" the qualitative changes in Uzbek poetry over the past century, as well as the means of transferring emotions in the poetry of U. Azim, who directly defines the image of modern Uzbek poetry through his work, are studied from a scientific perspective.

In the first quarter of the 20th century, the influence brought into Uzbek poetry by Abdulhamid Sulaymon Cholpon ushered in a new era of emotional expression in our national literature.

It should be acknowledged that among the poets belonging to the generation of the 70s of the 20th century, one of his like-minded people and one of the most prolific writers from later periods to the present day is Usman Azim. According to our observations, the poet has written close to 3,000 poems to date, and these creative works are reflected in dozens of his poetry books published in different periods from "Understanding Man" (1978) to "Selected Works" (Volume XII, of which Volume VII was published - 2016-2023) (There is a separate scientific study about this¹⁶).

Below, based on the table, we will examine the teleportational nature of emotions using the example of two poems by U. Azim:

"Tog'lar kichiraydi. Pasaydi osmon.

Yashab bo'lmaydi-ku, axir engashib

Jo'nadim balandroq osmonlar tomon –

Ortimdan Boysunning dashti ergashdi..."¹⁷. (Example 1. "Ballad about the Steppe").

According to Usman Azim's own words, within a great poet, there exist about ten smaller creators who produce perfect works in various genres, both major and minor. Let us turn our attention to another poem written based on this subjective, yet essentially well-founded concept:

"Bir yoqlarga ketmaymizmi?" – dedi ayol.

"Qayoqqa?"

"Bir yoqlarga..."

"Bir yoq qaysi tarafda? – dedi erkak

– nomi bormi bir yoqning?

Unga qanday borsa bo'ladi?"

¹⁶ See: Тоҳир Шермурод, Ил'с Исмоил. Усмон Азим ижодиёти. – Тошкент: ТДПУ, 2011. – 203 б.

¹⁷ Усмон Азим. Танланган асарлар: Назм, наср, драматургия. – Тошкент: Шарк, 2021. – Б. 36.

“Bilmayman, – dedi ayol...”¹⁸. (Example 2)

Table 1.1.

A table analyzing two poems by Usman Azim that differ in form

Methods	Results	
	Example 1:	Example 2:
Emotional level in the poem	High	Quiet
Variety of words	"High": mountains, sky,	"Simple words of the 1st and 2nd kind": one side, sides, questions, directions, etc.
Metaphorical coloring	They exist: <i>"It's impossible to live, after all, by bowing down," "The Boysun steppe followed in my wake...," "He didn't entrust the horizons to me"</i> (steppe - A.O.)	Not available.
Image's movement	The image progresses through metaphors. For example: <i>"Colliding with railway sleepers"</i>	The image moves through feeling. E.g.: <i>"The woman sighed. He didn't answer. He gazed sadly only into the distance."</i>
Image visualization	Visualized: <i>departure, rushing with determination, images of railway sleepers</i>	They visualize: <i>the most sorrowful and compassionate image of a man and woman whispering and lamenting "appears"</i>
The use of adjectives (as parts of speech) in this poem.	Available: <i>Higher skies</i>	Available: <i>Sad</i>
Rhythm flow between lines	Proportionality: the poem is read in one breath, in one tone.	Proportionality: the poem is read in one breath, in one tone.
Artistic intent	Good	Good
Color in literary text	Yellow	Milky, pink
Poetic mood	Longing	Regret

In our opinion, the distinctive features of Usman Azim's poetry aimed at "transferring" emotions are as follows:

feeling: a high level of the ability to deeply perceive, feel life, events, tragedy, artistic vision and intuition;

vivid imagery: through metaphors and symbols; expressive portrayal of mental states and moods;

rhythm: the artistic and compositional balance of words in the poem (regardless of rhyming) - the automatic and appropriate selection of words as a product of natural instinct and talent, resulting in the poem's exceptional expressiveness;

¹⁸ Усмон Азим. Кўнғил. – Тошкент: Янги аср авлоди, 2019. – Б. 85.

style: developing a unique, inimitable style while mastering many high achievements of world poetry - reaching clear conclusions about "how to write";

themes: elevating the chosen theme (whether subjective or objective), strictly and truthfully reflecting themes of universal significance, their specific artistic manifestations and consequences, results and conclusions filtered through poetic thinking;

artistic intention: based on universal noble ideas that serve the main purposes of literature: glorifying in a new interpretation such lofty and timeless concepts as light, purity, goodness, truth, struggle, freedom, love for life, faith, patriotism, love, and loyalty;

poetic devices: the ability to extensively use avant-garde examples from world and national poetry, synthesized alternatives of successful experimental directions in Uzbek artistic thinking, as well as applying new poetic, formal-structural, and emotional-psychological "experiments" in poetry;

word choice and usage: achieving intuitive accuracy in using "premium" words and "1st, 2nd, 3rd grade" words in a single poem or line, employing words flawlessly based on alternatives and impact dynamics;

temperament: the ability to apply one's character, temperament, and unique way of thinking at a high level in artistic creation, in other words, the ability to leave one's own image and "signature" ("Usmon Azim is a possessor of a vibrant character," writes O. Toshboev. "His unique appearance, gaze, and even the rhythm of his speech are clearly visible in each of his poems, and indeed, in all of his writings, as if proclaiming 'here I am. A creator without imagery resembles someone's shadow with their drafts and words. Even if Usman Azim's series of poems were published anonymously, the perceptive reader would recognize them without error"¹⁹).

A poem rarely fully reflects the teleportational nature of emotion. Sometimes one or more lines can perform this function independently.

The poem rarely fully reflects the teleportational nature of emotion. Sometimes a single line or several lines of poetry can perform this function independently. "*Kim osmonni ketdi pichoqlab?*"²⁰; "*Maysalar, tovonim sizni sog'inar, / Tog'lar, viqoringiz qalbimda mangu*"²¹; "*Maysa, rahmat, o'sishni eslatib turding*"²²; "*Senga aytadigan so'zim qolmadi, / Senga aytadigan jimliklarim – ko'p*"²³; "*Yulduzlarni ko'p ko'rganman hayotimda, / Dengizdagi yulduzlarni keldi quchgim*"²⁴... – The lines "capable of determining his own destiny" are a vivid example of this.

The second chapter of the study is called "**Features of Artistic Movement in the Poetry of Usman Azim**" and in its first part, entitled "*Artistic teleportation in Osman Azim's dramatic poems*" the poet's new poetic works, ballads, and "Baxshiyona" written in barmoq meter are analyzed.

¹⁹ Тошбоев О. Ботиндаги бўрон. – Тошкент: Адабиёт, 2021. – Б. 86.

²⁰ Азимов У. Дарс. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 1986. – Б. 39.

²¹ Азим Усмон. Сайланма. – Тошкент: Шарқ, 1995. – Б. 62.

²² Азим Усмон. Юрак. – Тошкент: Ғафур Ғулом номидаги адабиёт ва санъат нашриёти, 2009. – Б. 318.

²³ Азим Усмон. Фонус. – Тошкент: Шарқ, 2010. – Б. 8.

²⁴ Азим Усмон. Сайланма. – Тошкент: Шарқ, 1995. – Б. 5.

No matter how humble and modest the poet is, he is among the first to evaluate his poems. He knows well what he wrote and what the artistic value of his works is. Usman Azim is also one of the poets who understands his poems better than most literary scholars.

"...Mana, sahna uzra bir moviy falak.

Bir dala. Bitta sen. Bir navnihol qiz.

Unga "sevaman" deb aytishing kerak,

*So'ng tomosha tugar. Zal cho'kadi tiz"*²⁵. ("Sufler's Monologue") - in the poem, the poet clearly expresses a natural, real feeling through the decorative landscape he describes.

"Qanday kar bandasan! Chiday olmayman,

Ko'ksimni yorguday yurakning zarbi.

"Sevaman" desang-chi..." Ho'ngrab yig'layman –

*Egasiz moziyning arvohi kabi"*²⁶.

Let's focus on the image below:

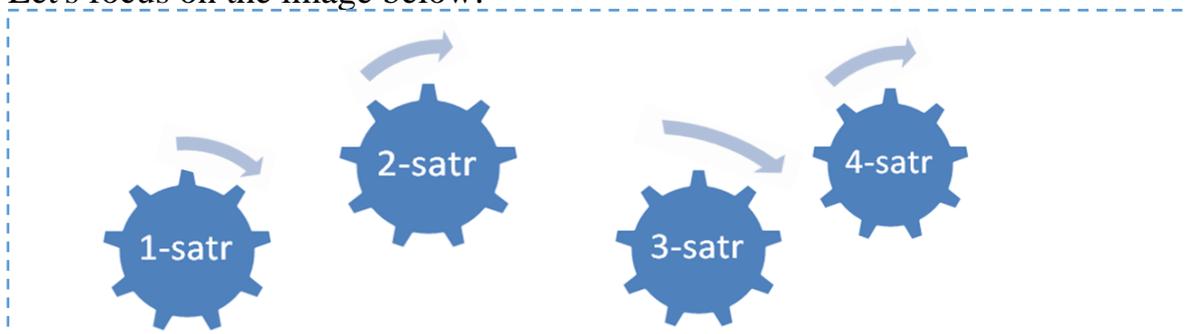


Figure 2.1. Mechanical representation of the "image in motion" phenomenon in the poem "Prompter's Monologue".

For any action to occur, the interconnection of motives and details within it is a natural requirement. In cinematography, an image appears in continuous motion only after a sequence of 24 frames in an instant, while in poetry, it is possible to teleport subjective feelings by reflecting each artistic word, gesture, motif, metaphor, emotion, and setting the image in motion. In this process, a poem that acquires visual imagery in one's imagination, in our opinion, performs its function while being conditionally divided into the following parts:

- 1) line;
- 2) couplet;
- 3) stanza;
- 4) whole poem.

In some poems, the artistic teleportation features of emotions are revealed in only one line when examining the whole poem (the entire poem may have been built on this

²⁵ The indicated work. – P. 45.

²⁶ The indicated work. – P. 46.

line, or conversely, the author may have used this line involuntarily, knowingly or unknowingly). For example, **Zulfiya's**: “*Men o‘tgan umrimga achinmay qo‘ydim*”²⁷); In some poems, however, the aspect we focused on in our research is the poem's a-b, b-a or a-a, b-b (E.g., **T.Sulaymon's**: “*Oy tutilib Onam yig‘laydir, / Qolganlari yolg‘on yig‘laydir*”²⁸); even in the couplets, a-b-a, b-a-a or a-a-b (For example, **M.Yusuf's**: - **b.** “*Nur tomsin/ Lablaring / Sohillaridan. / -a. O‘zing ayt, / Senday qiz / yana qayda bor, -a. Kipriklari uzun – / Kokillaridan?..*”²⁹ etc.) (relatively more common in the form of lines and double lines - A.O.); and in some well-formed poems in the form of stanzas (E.g., **A.Oripov's**: “*Qotil qo‘li qilich soldi mast, / Quyosh bo‘lib uchdi tilla bosh. / Do‘stlar, ko‘kda yulduzlar emas, U – Ulug‘bek ko‘zidagi yosh*”³⁰); It rarely appears as a complete poem (for example, **Cholpon's** "Qalandar ishqi", **Usmon Nosir's** "Yurak", "Yana she'rimga", **G. G'ulom's** "Vaqt", **Oybek's** "Na'matak", **A. Oripov's** "Ruhim", **R. Parfi's** "Abdulhamid Sulaymon Cholpon", "Sensiz", "Tavba", **X. Davron's** "About Woman, Sorrow, and Love"³¹, U. Azim's "Ballad about Rain", "Ballad about the Steppe", etc.), these masterpieces occupy a special place in Uzbek poetry.

The factors that ensured the acceleration of the development of new Uzbek poetry on the scale of world poetry, in our opinion, are manifested in two aspects:

- 1) under the influence of progressive poetry of the peoples of the world;
- 2) in the forms of high expression, which are the product of the synthesis of the mentality, poetic traditions, unique tones, artistic thinking and character of the Uzbek people with the spirit of the time.

In the bakhshi poems of Usman Azim, written in recent years, one can observe the emergence of new lyrical heroes in the development of events. In this process, the poet created artistry by giving unique expressions of the most delicate feelings in the heart through the language of such heroes as Kuntura, Ayyarug, Mingsuluv.

“Qumqo‘rg‘ondan o‘tib Surxon oqadir,

Yo‘llariga Jayxundayo boqadir.

Yolg‘iz-yolg‘iz daryolar ham bir bo‘ldi,

Biz bir bo‘lsak – xudoga ham yoqadir”³². – The rivers flowing towards each other in these lines (symbolizing lives passing side by side, yet in separation), and even the convergence of solitary rivers into a single channel, is interpreted as the union of two destinies: the sense of firm belief that this act would also be pleasing to the Creator intensifies the teleportational properties of subjective feeling.

The second section of the second chapter is titled "**Artistic Teleportation in Usman Azim's Free Verse Poems**", which examines the phases of emotion transfer to the reader's senses, as manifested in the poet's "form-defying" free verse poems.

²⁷ XX аср ўзбек шеърляти антологияси/[Тахрир хайъати: А.Орипов ва бошқ. Тузувчи ва нашрга тайёрловчилар: Б.Каримов, Ҳ.Абдиев]. – Тошкент: Ўзбекистон миллий энциклопедияси, 2007. – Б. 64.

²⁸ Сулаймон Тўра. Сайхон. – Тошкент: Шарқ, 2003. – Б. 22.

²⁹ Юсуф М. Сайланма: Шеърлар, Достонлар, Хотиралар. – Тошкент: Шарқ, 2007. – Б. 20.

³⁰ Орипов А. Йиллар армони. – Тошкент: Адабиёт ва санъат нашриёти, 1987. – Б. 228.

³¹ See: XX аср ўзбек шеърляти антологияси / [Тахрир хайъати: А.Орипов ва бошқ. Тузувчи ва нашрга тайёрловчилар: Б.Каримов, Ҳ.Абдиев]. – Тошкент: Ўзбекистон миллий энциклопедияси, 2007. – 496 б.

³² Azim U. Sog‘inch. – Toshkent: O‘zbekiston milliy ensiklopediyasi Davlat ilmiy nashriyoti, 2007. – B. 191.

In this section of our research, as we investigate the teleportation elements of subjective feelings through the poet's free verse, and the impact generated from the harmony and intensity of thought, emotion, and rhythm, we deem it appropriate to analyze the phenomenon of artistic teleportation in U. Azim's free verse poems by categorizing them into the following four conditional groups based on their themes:

- 1) Free verse poems of an autopsychological nature;
- 2) Free verse poems addressing social issues;
- 3) Free verse poems on the theme of love;
- 4) Free verse poems with a predominant philosophical spirit.

Free verse poems of an autopsychological nature are words born from intense emotional upheavals, lifelong pains, and regrets experienced by the author, and indeed, at first glance, it seems impossible to arrange them into a "system":

*“Bizni baxt yaratgan.
Qishloqdagi onamizga
o‘xshash baxt.
Ammo uni
tashlab ketdik.
Ba‘zan sog‘inib
ko‘rgani boramiz.
Yayraymiz uyida...”³³.*

The gradual distancing of life from one's self is a feeling familiar to every human being. No matter how much one desires, they are condemned to silently observe the fading candles of things and people they hold sacred, unable to always benefit from them despite seeing them, watching their final moments on the path to mortality. A mother is also such a being. But even from her, one must "depart"! *“Baxt bizni quchoqlab / xayrlashar, Labida tabassum, / ko‘zlarida yosh. Ba‘zan baxt / sog‘inib ko‘rgani keladi. / O‘shanda bayram. / Bolalarga o‘xshab qolamiz. Birdan ketishga hozirlanar. / “Qol”, deymiz. / Ammo so‘zlarimizdan samimiyat qochganini, / allaqachon sezgan. / Aniq biladi bebaxtlikka ko‘nikkanimizni”³⁴.*

Along with U. Azim's rhyming poems, one can clearly perceive the order of internal rhythmic progression and the flame of meaning moving within the reins of logic and melody in his free verse as well.

*“Aniq aytdim hamma narsaning ismini:
Toza – toza,
Iflos – iflos,
Halol – halol,
Harom – harom...
Umrinni do‘zax qildi bu haromilar!”³⁵.*

"One of the reasons for Usman Azim's continuous creative renewal", writes literary critic N. Karimov, "is that he transitions from one literary form to another, from

³³ Усмон Азим. Фонуc. Тошкент: Sharq, 2010. – Б. 130-131.

³⁴ In the same place.

³⁵ Усмон Азим. Фонуc. Тошкент: Sharq, 2010. – Б. 156.

one genre to another... During such periods of renewal, he further refines and enhances the poetic images and colors he had previously discovered. Most importantly, he enters the world of feelings and emotions with the speed of light, vividly embodying the burning spiritual state of the lyrical hero with just a few strokes"³⁶. This "speed of light" can be replicated in the reader's consciousness during the process of receiving the poet's emotions transferred to paper, regardless of whether it is a ballad, a bakhshi-style poem, free verse, or blank verse.

*"Bular – mollar:
kuchlisini
qo 'shga qo 'shamiz,
uchqurini uloqqa;
yuvoshini
minamiz o 'lguncha;
semizini so 'yamiz;
gapga kirmaganini
qamab qo 'yamiz
og 'ilxonaga"*³⁷.

There have always been humiliating classes in society: the officials (politics), the rich (material inequality), the townspeople ("aristocracy"), those who believe that the essence of life consists only of material values (merchants). Even in the last century, representatives of certain strata who viewed humans as "animals" tried to break the spirit of the Uzbek nation, and unfortunately, such people still exist today. In this poem, written in 2003, the author, through artistic images, reveals the attitude of representatives of this category - people of a certain status and talent - towards the "ordinary people": reveals the true face of their internal and unique politics: *Strong - for work; agile - for running; meek - for walking like a horse* (idle work); *fat - for the butcher shop* (exploitation of the rich); *stubborn - for the barn* (prison).

The third chapter of the dissertation is titled "**Artistic Teleportation in Usman Azim's Landscape Poetry**". The first section, "*Artistic Teleportation in the Poet's Landscape Lyrics*", examines the gradational possibilities of emotions expressed through landscape, utilizing spatial and temporal imagery as well as the idyllic mode.

The poetry of U. Azim was undoubtedly influenced by the unique flora and fauna of the mountainous Baysun. The depiction of nature is a traditional element found in the works of every artist. In poetry, landscape is one of the important motifs of symbolism. In poetry, through landscape, the author, as a symbol, usually expresses such multifaceted aspects as: a) nature itself, its incomparable secrets and beauty, the relationship between nature and man, b) inner turmoil, spiritual experiences (landscape lyrics), c) time and space, d) actions of the socio-political environment. These functions of landscape can also be found in the poems of Usman Azim. In particular, landscape lyrics dominate the poet's works, and in a number of his cycles, such as "Poems from the Winter Garden", "Poems from the Spring Gardens", "Poems from the Summer

³⁶ Н.Каримов. Некбин рух, ҳаётсевар ғоя / Ўзбекистон адабиёти ва санъати, 2010. №47.

³⁷ Усмон Азим. Фонус. Тошкент: Sharq, 2010. – Б. 91.

Garden", "Poems from the Autumn Gardens", the form and appearance of feelings are harmonized with natural phenomena, and in accordance with the unchanging laws of the powerful force governing the seasons, they find a beautiful and sad, cruel and truthful expression.

*“Zabt ayladi meni xayoling,
O‘rtamizda qolmadi firoq.
Yuragimda, Olloh, jamoling –*

*Barg uchganda uyg‘ongan titroq”*³⁸. – In these lines, the poet wisely perceives, through philosophical insight, that even the smallest manifestation of the laws of the world and nature (the falling of a single leaf), while differing in form from the planets' deviation from their orbits, is essentially the same in essence. He sees the power (beauty) of God at the core of this process.

In another poem, the poet synthesizes various significant moments in human life through natural phenomena: the weary heart of a person exhausted by life's difficulties, youth that will never return, and the regret of past years are expressed through the falling of snow (manner, cycle of seasons, time, passage of life).

*“Odam qoldi – ko‘zida yoshi,
O‘z-o‘zidan kuldi telbavor.
Oqarardi odamning boshi –
Boshlariga yog‘ar edi qor”*³⁹.

The figurative expressions in this poem "revive" in the reader's memory the people they know (mother, beloved, children, friends), motifs ("outside", snow, window, train, tree), places imprinted in their imagination (houses, street, road), and natural phenomena (snow, fog, storm, wind). The reader deeply feels the author's emotions "transferred" to paper by "relying" on these mental images.

In Usman Azim's landscape (not just a description of nature, but in a broader sense), the chronotope branches out from two lines:

- 1) the space-time of general, abstract, nature and infinite existence;
- 2) space-time denoting a specific real time.

Living in the capital, working day and night in a "noisy city" (U. Azim's words - A.O.), running around, being deceived, fighting and asking questions, "hearing painful words for the first time" (U. Azim's words - A.O.), the hasty life of a mountain person in the city: *“Maysalar, tovonim sizni sog‘inar, / Tog‘lar, viqoringiz dilimda mangu. / Qaydadir qo‘zichoq bo‘zlar, oh urar, / Qirlarda adashgan sog‘inchimmi u?”*⁴⁰ – he responds with slight suspicion to the voices of longing reaching his ears: *“Qorlar erib oqdi bu g‘amli fursat. / Bu fursat eridi tog‘larning toshi. / Yurak, rahming kelsin, to‘g‘ri yo‘l ko‘rsat, / Men qanday Boysunga ketay qorishib?”*⁴¹. – Yielding to hereditary emotions is characteristic of U. Azim's idyllic style, and his ability to transfer the author's feelings to the reader's emotions is close to reality.

³⁸ Азим Усмон. Танланган асарлар. 2-жилд. – Тошкент: Фафур Гулом номидаги нашриёт-матбаа ижодий уйи, 2018. – Б. 117.

³⁹ Азим Усмон. Сайланма. – Тошкент: Шарқ, 1995. – Б. 359-360.

⁴⁰ The indicated work. – P. 62.

⁴¹ The indicated work. – P. 62.

The second section of the chapter, titled *"Experiments on the Artistic Teleportation of Emotions and Analysis of the Results Obtained"*, analyzes a socially anonymous survey conducted among thousands of respondents from the Uzbek literary segment of social networks. The survey focuses on the artistic teleportation of subjective emotions reflected in poetic texts, and the results are examined.

To investigate the teleportational characteristics of emotions in Usman Azim's poetry, we organized a socio-literary survey in the literary and poetic segments of the Telegram social network. The survey was presented to hundreds of poetry enthusiasts, using examples of some of the poet's lines. This survey was categorized, with responses collected based on the following three groups:

- 1) A large number of fans (conditionally referred to as the general public. Number: more than a thousand people);
- 2) Literary scholars (specialists; experts. Number: 10 people);
- 3) Young poets (specialists; creators. Number: 10 people).

Alibek Anvari
344 подписчика

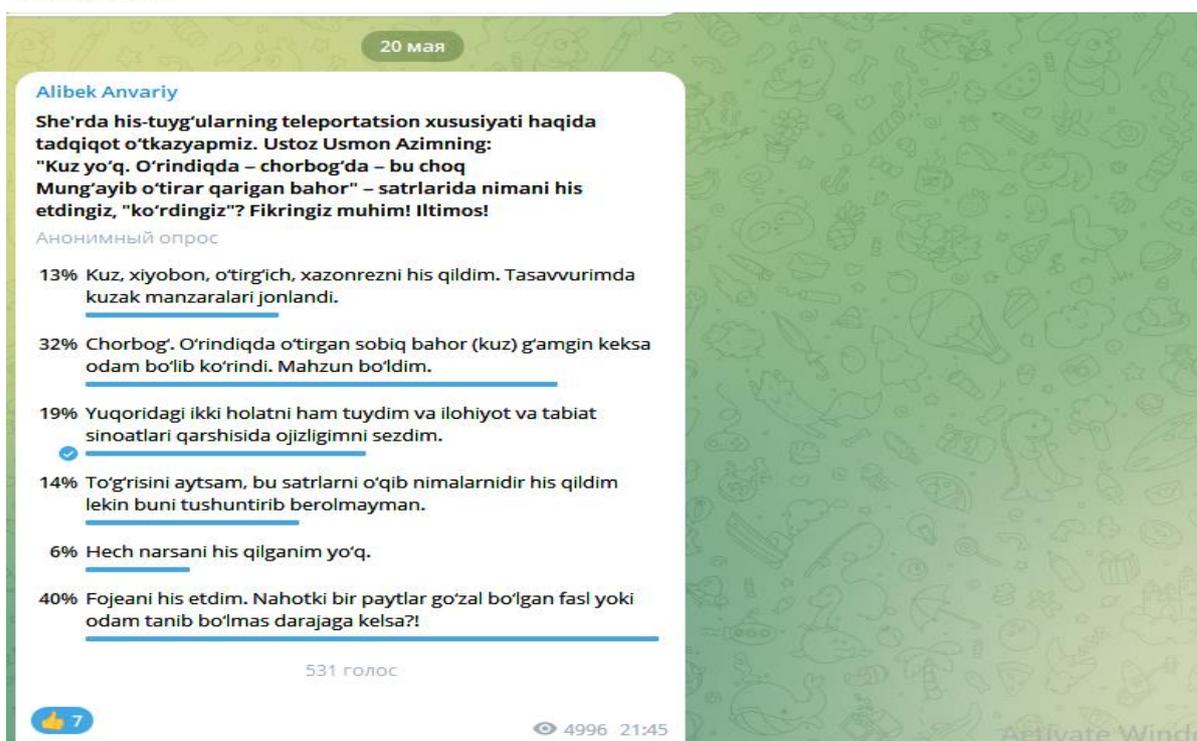


Figure 3.2. A survey published on May 20, 2023, in the literary-poetic Telegram channel "Alibek Anvari" in the Uzbek segment of the Telegram social network⁴².

1-Anonymous Survey. Poet Usman Azim's: *"Kim deding? Men seni tanimayman, kuz. / Kunlaring kunimning begonasidir. / Kuz degan fasl yo 'q. Bog 'dagi ma'yus / Vaqt asli bahorning vayronasidir"*⁴³ – In his poem, which begins with these

⁴² See: https://t.me/Alibek_Anvari/643

⁴³ Усмон Азим. Куз. – Тошкент: Фафур Фулом номидаги адабиёт ва санъат нашриёти, 2001. – Б. 205.

lines, "spring ruins" (yellow color - A.O.) prepare the reader's feelings for "autumn" scenes. The lines from the next stanza of this poem were reflected in our survey.

This anonymous survey was published on two literary and poetic channels ("Usmon Azim" and "Alibek Anvari") on the Telegram social network, which was viewed by about nine thousand users and voted for by more than a thousand people.

According to the survey results, out of 516 voters who read the published lines (as of June 15, 2023), 11 percent (57.09) chose option 1; 34% (176.46) chose option 2; 19% (98.61) chose option 3; 13% (67.47) chose option 4; 4% (20.76) 5th variant; 41% (212.79) chose option 6 and showed their emotional state.

Based on this, we can conditionally separate the percentages of the general point of view of the three given groups according to the diagram below.

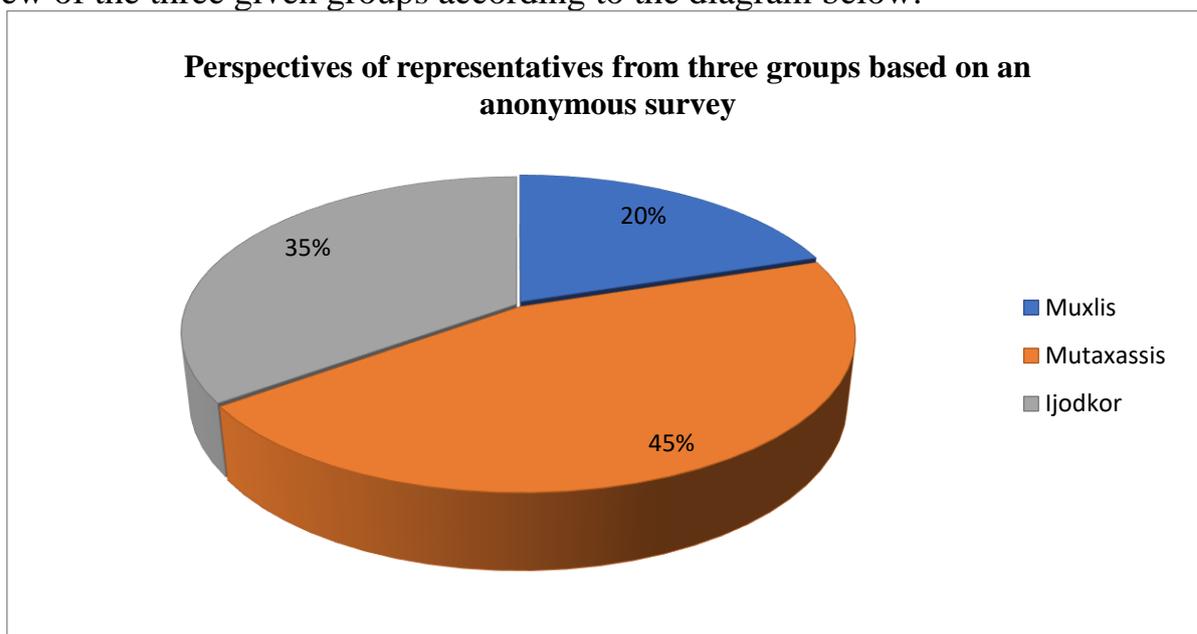


Figure 3.4. A diagram showing the percentages of network users (three groups) who expressed their opinions in an anonymous survey.

In our opinion:

"...Kuz yo'q. O'rindiqda – chorbog'da – bu choq

Mung'ayib o'tirar qarigan bahor"⁴⁴ – The lines disrupt the reader's balance: autumn is not "autumn", but something that was once spring, and through a vivid image, it reflects its pictorial function in the reader's imagination - "autumn (formerly "spring" - youth - passion - A.O.) is sitting on a bench in the garden like an old man".

CONCLUSION

1. Research, interpretation, and analysis regarding the teleportation-like properties of emotions expressed in literary texts can be conducted in the future using the alternative concept of "artistic teleportation". This concept can be introduced and utilized as a new scientific term in literary studies.

⁴⁴ Усмон Азим. Куз. – Тошкент: Фафур Фулом номидаги адабиёт ва санъат нашриёти, 2001. – Б. 205.

2. The phenomenon of artistic teleportation is a crucial system that ensures the continuous movement of the emotional and intellectual realm. Since the inception of the art of words, artistic teleportation has been exerting a specific influence on the inner world of a person, affecting their imagination through their feelings.

3. Emotions are transferable and influential. However, it should be noted that readers (recipients) have varying levels of taste, understanding, and perception. Keeping this in mind, we can say that subjective emotions do not transfer 100 percent from point "A" to point "B". This is precisely why art, literature, and poetry continue to thrive and endure.

4. Poetry is inherently a rare phenomenon. It seldom occurs in its complete form. Thus, one can conclude that in the majority (eighty percent) of literary texts presented as poetry in modern Uzbek literature, there are absolutely no poetic elements (these are mediocre writings forcibly produced due to ambition, lack of talent, or various political commissions). The issue of selecting genuine poems from poets' collections, recording accurate statistics, and distinguishing them can be unequivocally resolved by examining poetry according to its artistic teleportation characteristics.

5. A range of elements, including perception, precise imagery, rhythm, style, thematic content, artistic intent, linguistic capabilities, word selection and usage, and temperament, contribute to the poetic density of poems by the poet Usmon Azim. These serve as crucial components that substantiate the artistic teleportation characteristics of the author's emotions and feelings.

6. In the poetry of Usman Azim, the teleportation potential of subjective feelings is enhanced by the natural balance of the following main elements: high emotional intensity; types of words ("high level", "Grade 1", "Grade 2", "Grade 3" and others); metaphorical coloring; dynamic image; visualization of images; quantity of qualities in the poem (as a part of speech); harmonic resonance between lines; internal flow of rhythm; color in the literary text; spectrum of poetic moods.

7. In Usman Azim's dramatic poems (which include globally new format poems, ballads, bakhshi-style poems, etc.), it is appropriate to highlight concepts such as visuality, "moving imagery" and "poetic density" as factors that enable the artistic teleportation of emotions. Specifically, these conclusions were substantiated in the poet's works with strong dramatic elements, such as "Ballad of the Steppe", "Prompter's Monologue", "Ballad of Rain" and "The Aegean Sea: Alpomish and Odysseus".

8. In Usman Azim's free verse poems, the teleportation elements of subjective emotions and the impactful force created by the harmony of thought, feeling, and rhythm, as well as tranquility and intensity, were categorized according to their themes into: 1) autopsychological; 2) free verse poems of social nature; 3) free verse poems on the theme of love; 4) free verse poems dominated by philosophical spirit. From the vivid examples examined, it became evident that in some cases, emotions can be reflected in the text and conveyed to the reader's heart and consciousness without any metaphorical imagery or other means and techniques.

9. In a broad sense, landscape represents the literary space in most of Usman Azim's poems and branches into two lines: 1) the space-time of general, abstract nature

and infinite existence; 2) space-time denoting a specific, real time. In the poet's landscape lyrics, subjective feelings primarily intensify the impact in verses formed by the intertwining of chronotope and idyllic modes.

10. The emotional and psychological nature of the poet's works, which depict imagery and motifs of Boysun, Alpomish, steppes, mountains and rocks, and portrayals of the homeland, reflecting an idyllic mode, along with the author's artistic intentions expressed through these motifs and his attitude towards national traditions and values, define his individual style. The poet's verses that embody an idyllic mode possess a distinctive prominence in conveying emotions and feelings.

11. An anonymous survey conducted on social networks (involving three conditional groups of users: a) a large number of fans - the masses; b) literary scholars - the elite; c) creative writers - the elite) was examined using sociological analysis methods. Based on the results, it can be concluded that the phenomenon of artistic teleportation occurs more frequently in the hearts and consciousness of the elite compared to the masses.

**НАУЧНЫЙ СОВЕТ ПО ПРИСУЖДЕНИЮ УЧЁНЫХ СТЕПЕНЕЙ
DSc.03/30.12.2019.Fil.19.01 ПРИ ТАШКЕНТСКОМ ГОСУДАРСТВЕННОМ
УНИВЕРСИТЕТЕ УЗБЕКСКОГО ЯЗЫКА И ЛИТЕРАТУРЫ ИМЕНИ
АЛИШЕРА НАВОИ**

ТЕРМЕЗСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ

ОМОНТУРДИЕВ АЛИБЕК АНВАРИЙ

**ТЕЛЕПОРТАЦИОННАЯ ПРИРОДА ЭМОЦИЙ В
ПОЭЗИИ УСМАНА АЗИМА**

**10.00.02 – Узбекская литература (узбекская литература
XX века и современный литературный процесс)**

**АВТОРЕФЕРАТ ДИССЕРТАЦИИ
ДОКТОРА ФИЛОСОФИИ (PhD) ПО ФИЛОЛОГИЧЕСКИМ НАУКАМ**

Ташкент – 2025

Тема диссертации доктора философии (PhD) зарегистрирована в Высшей аттестационной комиссии при Министерстве высшего образования, науки и инноваций Республики Узбекистан за номером B2023.4.PhD/Fil4070.

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Защита диссертации состоится «30» мая 2025 года в 16⁰⁰ часов на заседании Научного совета DSc.03/30.12.2019.Fil.19.01 по присуждению учёных степеней при Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (Адрес: 100100, Ташкент, Яккасарайский район, улица Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44; факс: (99871) 281-42-44, e-mail: (www.tsuull.uz) monitoring@navoiy-uni.uz).

С диссертацией можно ознакомиться в информационно-ресурсном центре Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои (зарегистрирована за № 350). (Адрес: 100100, Ташкент, Яккасарайский район, улица Юсуфа Хос Хожиба, 103. Тел.: (99871) 281-42-44 (www.tsuull.uz)).

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ВВЕДЕНИЕ (аннотация к диссертации доктора философии (PhD))

Цель исследования состоит в научном обосновании телепортационных свойств эмоций посредством поэзии Усмана Азима, опираясь на новое теоретическое понимание – явление переноса и воздействия субъективного чувства, воплощенного в художественном тексте.

Объектом исследования выбраны поэтические произведения Усмана Азима, опубликованные в разные годы: «Избранное» (1995), «Осень» (2001), «Тоска» (2007), «Сердце» (2009), «Фонарь» (2010), «Тишина» (2012), «Коллаж» (2018), «Душа» (2019), «Избранные произведения» (тома 1-6; 2016-2023), «Избранные произведения» (2021), «Осколок неба» (2022). Также были изучены литературно-эстетические взгляды автора, интервью, опубликованные в периодической печати, и мнения его современников.

Научная новизна исследования заключается в следующем:

обосновано, что исследование корней телепортации как термина, понятия и поэтической сущности, а также причин силы воздействия и визуальности поэтического текста требует нового научно-теоретического подхода к рассмотрению этого вопроса;

на примере поэзии Усмана Азима доказано, что телепортация субъективного чувства происходит на основе ряда первичных средств, таких как эмоциональный уровень в стихотворении, «сорт» слов, метафорическая окраска, движение образа, визуализация образа, количество прилагательных в стихотворении, гармония междустрочных созвучий, (эмоциональный) цвет в художественном тексте, диапазон поэтического настроения, которые являются абсолютными единицами стихотворения, принятыми как чувство, идея, образ, действие, метафора, ритм, художественный замысел;

раскрыта координационная специфика таких единиц, как четкое изображение, тон, стиль, тематика, художественный замысел, языковые возможности, темперамент, обеспечивающие поэтическую плотность сюжетных стихотворений поэта, а также телепортационные возможности чувства в свободных стихах поэта, отражающих автопсихологический и социальный характер, а также любовный и философский дух;

путем изучения художественных телепортационных аспектов пейзажа в поэзии Усмана Азима доказано охват эмоционального воздействия идиллии в пространственных и временных пейзажах, а также соответствующие и отличительные аспекты телепортационного воздействия эмоций и их причины по результатам проведенных социально-анонимных опросов.

Внедрение результатов исследования. На основе полученных научных результатов по изучению телепортационных свойств чувств в поэзии Усмана Азима:

научные выводы о том, что изучение корней телепортации как термина, понятия и поэтической сущности, а также силы воздействия и причин образности поэтического текста имеет новый научно-теоретический подход, были использованы в практическом проекте № F3-201912258 «Создание многоязычной (на узбекском, русском, английском языках) электронной платформы узбекской литературы», реализованном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои. (Справка № 04/1-2383 от 20 сентября 2024 года Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои). В результате проект был обогащен такими материалами, как корни

телепортации как термина, понятия и поэтической сущности, сила воздействия поэтического текста и причины его образности;

научные выводы о последствиях возникновения/отсутствия в воображении постепенной силы воздействия стихотворения, принятого как абсолютные единицы чувства, идеи, образа, действия, метафоры, ритма, художественного замысла, на примере поэзии Усмона Азима, доказывающие, что телепортация субъективного чувства происходит на основе ряда первичных средств, таких как эмоциональный уровень в стихотворении, «сорт» слов, метафорическая окраска, движение образа, визуализация образа, количество прилагательных (часть речи) в стихотворении, гармония междустрочных созвучий, (эмоциональный) цвет в художественном тексте, масштаб поэтического настроения, были использованы в практическом проекте IL-402104474, выполненном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои, на тему «создание электронной платформы «bolalaradabiyoti.uz» и ее мобильного приложения» (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 04/1-775 от 27 февраля 2025 года). Результаты послужили расширению представлений юных читателей о процессах поэтического обновления в нашей национальной поэзии и повышению культуры чтения;

научные выводы, касающиеся координационной специфики таких компонентов, как точное описание, ритм, стиль, тематика, художественный замысел, языковые возможности и темперамент, обеспечивающих поэтическую насыщенность сюжетных стихотворений поэта, а также телепортационные возможности эмоций в свободных стихах автопсихологического и социального характера, отражающих любовный и философский дух, были использованы в практическом проекте IL-402104474 на тему «Создание электронной платформы «bolalaradabiyoti.uz» и ее мобильного приложения», выполненном в 2021-2023 годах в Ташкентском государственном университете узбекского языка и литературы имени Алишера Навои (справка Ташкентского государственного университета узбекского языка и литературы имени Алишера Навои № 04/1-775 от 27 февраля 2025 года). Результаты способствовали повышению практической эффективности проекта путем проведения анонимных социальных опросов;

предложения и выводы, касающиеся охвата сферы эмоционального воздействия идиллии в пространственно-временных пейзажах, полученных путем изучения художественных телепортационных аспектов пейзажа в поэзии Усмана Азима, а также специфических и отличительных особенностей сферы телепортационного воздействия чувств, выявленных в результате анонимных социальных опросов, и их причин, были использованы при подготовке передач «Эльбек – поэт свободы», «В этом мире я пою», «Крик в саду Родины» телеканала «История Узбекистана» (Справка № 06-28-2288 Государственного учреждения телерадиоканала «Узбекистан» Национальной телерадиокомпании Узбекистана от 23 января 2024 года). Результаты способствовали обогащению информации в рамках темы передачи с просветительской, научной и практической точек зрения.

Структура и объем диссертации. Диссертация состоит из введения, трех основных глав, заключения и списка литературы, общий объем составляет 120 страниц.

E'LON QILINGAN ISHLAR RO'YXATI
LIST OF PUBLISHED WORKS
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I bo'lim (part I; I часть)

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II bo'lim (part II; II часть)

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