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O'TGAN ZAMON FE'L SHAKLLARINING DISKURSIV TAHLILI (E.Hemingveyning "Chol va dengiz" asari asosida)

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ANNOTATSIYA

Ushbu maqolada ingliz tilidagi o'tgan zamon fe'l shakllarining diskursiv qo'llanishi tahlil qilingan. O'tgan zamon shakllarining narrativ diskurs, muallif munosabati va syujet zanjiridagi roli "Chol va dengiz" romani matnlari asosida o'rganilgan. Tadqiqot davomida o'tgan zamon fe'l shakllarining vaqtni ifodalovchi vosita sifatida qo'llanishidan tashqari matnni tashkil qiluvchi, hikoya progressiyasini belgilovchi va voqelikka munosabatni ifodalovchi vazifalarga ega ekanligiga urg'u berilgan.

Kalit so'zlar

fe'l, narrativ progressiya, hikoya zanjiri, diskursiv tuzilish, retrospektiv freym, meditativ ritm, metafora

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KIRISH

Har qanday tilda fe'l zamonlariga asosan vaqtni ifodalash vositasi sifatida e'tibor qaratilgan, ammo diskursiv tilshunoslik va kognitiv grammatika sohasidagi tadqiqotlar fe'l zamonlarining matn tuzish, muallif nuqtai nazarini ifodalash va pragmatik ma'nolarni aks ettirish kabi vazifalariga alohida urg'u bermoqda. Ushbu maqolada ingliz tillidagi o'tgan zamon fe'l shakllarining badiiy matnlarda qanday diskursiv va kontekstual funksiyalar bajarishini tahlil qilish maqsad qilingan.

Ingliz tilidagi o'tgan zamon fe'l shakllarining diskursiv qo'llanishida bir qator universal va til-spesifik xususiyatlar kuzatilishi tadqiqotning **dolzarbligi** ko'rsatadi. Tadqiqot **ob'ekti** sifatida ingliz tilidagi o'tgan zamon fe'l shakllari, **predmeti** sifatida esa ularning badiiy matnlardagi diskursiv va kontekstual qo'llanish xususiyatlari belgilangan.

Maqolaning **maqsadi** "Chol va dengiz" asaridan olingan misollar orqali o'tgan zamon fe'l shakllarining diskursiv funksiyalarini aniqlash va tahlil qilishdan iborat.

TADQIQOT NATIJALARI

Past Simple zamoni badiiy narrativda "foreground (oldingi plan)" funksiyasini bajargan holda asosiy syujet zanjirini tashkil etadi. Bu fe'l zamoni voqealar ketma-ketligini ochib berish orqali narrativ progressiyani ta'minlab beradi. Misol:

*The boy **went out**. They had eaten with no light on the table and the old man **took off** his trousers and **went to bed** in the dark. He **rolled** his trousers up to make a pillow, putting the newspaper inside them. He **rolled** himself in the blanket and **slept** on the other old newspapers that covered the springs of the bed (Ernest Hemingway, "The old man and the sea", P.8).*

Bu matnda ***went out, took off, went to bed, rolled his trousers, slept*** kabi *Past Simple* zamonida keltirilgan fe'llar voqealar zanjirini uzluksiz tarzda ifodalab kelmoqda. Har bir fe'l voqealar ketma-ketligini, avvalgi hodisadan mantiqan keyingi hodisaga ko'chishni ta'minlaydi. Yuzaga kelgan bu diskursiv tuzilish inliz tilida "narrative chain (hikoya zanjiri)" deb ataladi. Shu bilan birga, yozuvchi *yostiq qilish uchun shimini dumaloqladi*

*(**rolled** his trousers up to make a pillow), qorong‘uda uyquga ketdi (**went to bed** in the dark), kravat simlarini qoplab turgan eski gazetalar ustida adyolga o‘ralib uhladi (**rolled** himself in the blanket and **slept** on the other old newspapers that covered the springs of the bed)* kabi *Past Simple* zamonida keltirilgan jumlalar orqali qizqa shaklda cholning nochor hayoti va kulbasidagi nochor sharoitga ham ishora qilmoqda.

Past Perfect zamoni badiiy narrativda retrospektiv freym (retrospective frame – o‘tmishga qaytish) yaratish orqali o‘tmishdagi syujet chizig‘idan oldingi voqealarni aks ettirish uchun yordam beradi. Misol:

The old man had seen many great fish. He had seen many that weighed more than a thousand pounds and he had caught two of that size in his life, but never alone. Now alone, and out of sight of land, he was fast to the biggest fish that he had ever seen and bigger than he had ever heard of, and his left hand was still as tight as the gripped claws of an eagle (Ernest Hemingway, “The old man and the sea”, P.23).

Bu matnda uzun, murakkab yozish uslubidan farqli ravishda Hemingveyning qisqa va oddiy yozish uslubiga guvoh bo‘lamiz. Bu o‘rinda Hemingvey *Past Perfect* zamonidan shaxsiy tajriba va xotiralarini, tekis meditativ ritm orqali shaxsiy ichki kechinmalarini tasvirlaydi.

Ushbu matnda besh o‘rinda Past Perfect takrorlangan (*had seen (1), had seen (2), had caught, had ever seen, had ever heard of*). Ularning barchasi Santiagoning baliq ovlash borasidagi hayot tajribasini ifodalaydi. Bu yerda biz *Past Perfect* zamonini uch bosqichda darajlanishini kuzatamiz. Birinchi darajada “*had seen many fish*” jumlasi orqali umumiy tajriba, ya’ni Santiagoning oddiy, kundalik tajribasini; ikkinchi darajada “*had seen many that weighed more than a thousand pounds” va “had caught two of that size in his life” jumlalari orqali aniq tajriba; uchinchi darajada “the biggest fish that he had ever seen” va “bigger than he had ever heard of” kabi jumlalarda “ever” qo‘llash orqali superlativ (orttirma) ma’no ifodalab berilgan. Matnda “never alone – hech qachon yolg‘iz bo‘lmagan” va “now alone – hozir yolg‘iz” kabi jumlalar o‘tmish va hozirgi vaqt orasida kuchli kontrast yaratadi. Bu jumlalar asar qahramonini yolg‘iz ekanligini drammatik tarzda tasvirlab, Past Perfect zanjirini to‘xtatib, fokusni hodisa sodir bo‘layotgan vaqtga qaytaradi. Matn oxirida qo‘llangan jumla* “*his left hand was still as tight as the gripped claws of an eagle*” *Past Simple* zamonida qo‘llangan bo‘lib, unda Santiagoning hotiralari emas, hodisa sodir bo‘layotgan paytdagi statik holatini tasvirlaydi. Bu o‘rinda “*claws of an eagle – burgut panjasi*” metafora sifatida qo‘llangan bo‘lib, biz bu jumlalarni o‘qish orqali Santiagoning baquvvat qo‘llarini tasavvur qilamiz.

Shuningdek, bu matnda Hemingveyning mashxur “*aysberg nazariyasi*”ga (iceberg theory) guvoh bo‘lamiz. Matn ortiqcha izohlarsiz, ixcham va soda tilda *Past Perfect* hamda *Past Simple* zamonlarida bayon qilingan *ko‘rinadigan qism* hamda qisqa satrlarda Santiagoning butun hayoti, uning yo‘qotilgan do‘stlari, yoshlik va keksalik o‘rtasidagi tafovut, tabiat oldida inson ojizligi kabi ma’nolar bilan aysbergning *ko‘rinmas qismidan* iborat.

Qisqacha aytganda, Hemingvey bu matnda *Past Perfect* zamonidan huddi teleskop sifatida foydalanadi. Bir lahzada ortga qaytib asar qahramonining butun hayoti fokusga olinadi va so‘ngra yirik planda keksa baliqchi va ulkan baliq gavdalanadi.

Past Continuous zamoni badiiy diskursda shunchaki o‘tgan zamonda davomlilik harakatidan kengroq tushunchalarni, xususan, fon (background) hosil qilish, atmosfera yaratish, narrativ tempni sekinlashtirish, asar qahramonining psixologik holatini ochib berish, parallel hodisalarni yoritish kabi vazifalarni bajaradi.

He was rowing steadily and it was no effort for him since he kept well within his speed and the surface of the ocean was flat except for the occasional swirls of the current. He was letting the current do a third of the work and as it started to be light he saw he was already further out than he had hoped to be at this hour (Ernest Hemingway, “The old man and the sea”, P.10).

Bu matnda Santiagoning erta tongda dengizga chiqish sahnasi tasvirlangan. Parchadagi harakatlar “*He was rowing steadily*” jumlasidan rivojlanadi. “*Was rowing*” fe’li uzluksiz, davomli harakatni, “*steadily*” ravishi (bir maromda) esa “*shoshilmaslik, qat’iyat, ichki hotirjamlik*” ma’nolariga ishora qiladi. Fe’l va ravish uyg‘unlikda “*meditativ ritm*” yaratadi. “*It was no effort/ kept well within his speed*” kabi jumlalar Santiagoning mahorat va tajribasining grammatik ifodasi sifatida, go‘yoki eshkak eshish u uchun nafas olish kabi tabiiy jarayondek taassurot yaratadi. “*He was letting the current do a third of the work*” jumlasidagi “*was letting*” fe’li (*Past Continuous*) “*ongli ravishda ruxsat berish/ ongli qaror*”ni ifodalaydi. “*The current do a third of*

the work” jumlasi (*oqim vazifani uchdan birini bajaradi*) oqim bilan hamohanglik, tabiat bilan uyg‘unlikni, “*a third*” tajribali dengizchining aniq hisob-kitobini ko‘rsatadi. “*He saw he was already further out*” jumlasi (*allaqachon uzoqroqda ekanini ko‘rdi*) *Past Continuous* fonida kashfiyot lahzasi sifatida, “*already*” (allaqachon) ravishi esa bu kontekstda “*ijobiy hayrat*”ni ifodalash uchun qo‘llangan. (*Tong yorisha boshlaganida u bu soatta bo‘lishni umid qilgan joydan allaqachon ancha uzoqroqqa borib qolganini ko‘rdi.*) Umuman olganda bu matnda *Past Continuous* zamonida qo‘llangan fe’llar (*was rowing*, *was letting*) “*was*” fe’li bilan birga “atmosfera” yaratish, narrativ tempni sekinlashtirish uchun qo‘llangan.

XULOSA

Xulosa o‘rnida shuni aytish lozimki, badiiy diskursda o‘tgan zamon fe’l shakllari vaqtni ko‘rsatuvchi vosita ekanligi bilan birga, voqealar zanjirini yaratish, birlamchi (foreground) va ikkilamchi (background) hodisalarini farqlash, retrospektiv (ortga qaytuvchi) ma’lumot berish, qahramon psixologiyasini ifodalash kabi diskursiv funksiyalarni bajaradi.

Foydalanilgan adabiyotlar:

1. Hemingway E. The old man and the sea. – New York: Charles Scribner’s sons, 1951. – 140 p.