



ERNEST HEMINGUEY ASARLARIDA KONSEPTUAL METAFORALAR

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Annotatsiya: *Ushbu maqolada ingliz adabiyotining yorqin vakili Ernest Hemingueyning mashhur asari "Chol va dengiz" asarida konseptual metaforalarning ishlatilishi va semantik xususiyatlari lisoniy jihatdan tahlil qilingan. Asarda qo'llangan "suv" bilan bog'liq metaforalar ko'rib chiqilgan va yozuvchining ushbu konseptual metaforalarga singdirgan madaniy va diniy ma'nolari izohlab o'tilgan.*

Kalit so'zlar: *Ernest Heminguey, Chol va dengiz, konseptual metaforalar, "suv".*

Ernest Heminguey Amerikalik yozuvchi, romannavis va qisqa hikoyalar muallifi bo'lib, 1954-yilda Nobel mukofotini olgan. U o'z adabiy ishlarida asosan ikki mavzuga, xususan, erkaklar hamda avtobiografik sayohatlarga murojaat qilgan. Uning asarlarida yigirmanchi asr Amerika va Britaniya fantastikasining ta'sirini kuzatish mumkin. Heminguey bir qancha muddat Chikagoda oddiy ishlarda ishladi va Fransiyaga sayohat qildi. Shundan so'ng amerikalik mashhur yozuvchilar Scot Fitzgerald, Gertrud Steyn va Ezra Pound bilan Parijda uchrashib, ulardan rag'bat oladi va birinchi, muhim "Bizning vaqtlarda" asarini chop ettiradi. Kyinchalik uning "Quyosh albatta chiqajak", "Alvido, qurol", "Chol va dengiz" kabi asarlari dunyo yuzini ko'radi. "Chol va dengiz" asari uchun yozuvchi Pulitzar mukofotini qo'lga kiritadi. Asar Santiyogo ismli kubalik qari baliqchi va uning 84 kun mobaynida amalga oshirgan baliq ovi haqida hikoya qiladi. Ushbu asarda muallifning hayotiy chizgilar bilan tasavvur olamini mahorat bilan ifodalaganiga guvoh bo'lish mumkin. Ushbu maqola asarning lisoniy xususiyatlari haqida fikr yuritib, asarda qo'llangan "suv" konseptual metaforalarini tahlil qiladi.

Kristine Tucker(2022)ga ko'ra, Santiyagoning eski qayiqda baliq ovi uchun suzishining o'zi metaforadir. "Sail serves a useful purpose, and sail is a symbol of Santiago's worthlessness and lack of success", ya'ni aslida, suzish foydali maqsad va u Santiyagoning omadsizlik va foydasizligi ramzidir.

Delving Deep(2013)ning "Chol va dengiz" asarida metaforalar" mavzusida yozilgan ilmiy ishida, tadqiqotchi eng asosiy metafora dengizning o'zi ekanligi va u g'ayrisha xususiyatga ega va donishmandlikning boshqaruvchisi, tabiat hamda yovvoyi yaratiqqa o'xshatilganini yozib o'tadi. Shuningdek, "katta baliq" "searching life" qidirilayotgan hayot metaforasidir. Santiyagoning o'zi "My big fish must be somewhere" deb aytadi. Baliq va toshbaqalar orqali qahramonning qadr-qiyamati va zaifligi ochib beriladi¹.

Yuqorida keltirib o'tilganidek, asarda ko'plab metaforalarga duch kelish mumkin va quyida suv bilan bog'liq konseptual metaforalar tahlil qilinadi.

Konseptual metaforalar konsept sifatida kognitiv tilshunoslikning bir bo'lagi, til va tafakkur, o'ylash va bilish jarayonining mahsuli, ma'lum bir konseptlar tizimini yanada yaxshiroq tushunish

¹ Delving Deep "Metaphors in The old man and the sea", Indian scientific journal, 2013.



uchun odatda kundalik hayotda oddiy insonlar tomonidan ishlatiladigan insoniyat tajribasidir². “Suv” konseptual metaforalari turli millatlarda turlicha linvomadaniy ma’no va tushunchaga ega bo’lib, amerika adabiyotida “suv” bilan bog’liq, “water is my home”, “water is yard”, “water is nector”, “water is thoughts”³ kabi konseptual metaforalarni ko’plab uchratish mumkin. Xususan, Ernest Hemingueyning “Chol va dengiz” asarida ham quyidagicha ishlatilganini ko’rish mumkin:

1) The fish moved steadily and they travelled slowly on the calm water.

Baliq sekinlik bilan harakatlandi va ular osoyishta suvda sekingina sayohat qilishdi.

Asarning mohiyatiga e’tibor beradigan bo’lsak, asarda ko’pgina ramzlar, asosan, dengiz, baliq va chol obrazlarini uchratish mumkin. Shuningdek, ko’plab tadqiqotchilarning fikricha, asar o’sha davr amerika iqtisodini ochib berish uchun ko’plab vositalardan foydalangan. “Calm water” metaforasi iqtisodiyotda turg’unlik ma’nosini ifodalaydi va ushbu asarda mavjlanmayotgan, sokin dengizni osoyishta hayotga muqoyasa qiladi.

2) The water was dark blue now, so dark that it was almost purple. As he looked down into it he saw the red sifting of the plankton in the dark water and the strange light the sun made now.

Suv tim havorang, so’ng qora va oxirida binafsharang. U pastga qararkan, qora suvda...

Ushbu o’rinlarda suv uch marotaba qora so’zi bilan yonma yon qo’llanilib, yozuvchi aynan dengizni hayot ramzi sifatida qo’llaganiga guvoh bo’lamiz. Ulkan dengiz hayot va undagi suv har bir insonning taqdiridagi voqealar bilan to’lib toshgan hamda turf axil ranglardan iborat, avval mussafolik ramzi havorang- inson yoshligi, so’ngra mehnatga, sinovga to’lib toshgan davr qora rang va yakunida binafsharang va tugayotgan kun, yoinki umr ma’nolarini ifodalab kelgan. Gapning davomida esa, qora suvdagi g’alati quyosh yorug’i haqida tasvir berib, har qanday ondan ham hikmat topish mumkinligiga ishora qilgan.

Xulosa o’rnida aytish mumkinki, asarda bu kabi “suv” konsepti bilan bog’liq metaforalar, tasvirlarni ko’plab uchratish mumkin va yozuvchi ushbu tabiatning ajralmas unsuri orqali ko’plab ma’nolarni yetkazib berishga harakat qilgan.

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² Haydarova U. “Yapon mumtoz manbalarida qo’llangan metaforalar va ularning diniy-falsafiy talqini”, *Oriental Renaissance: Innovative, educational, natural and social sciences*, 2022

³ Haydarova U. “Ingliz adabiyotida suv konsepti (U.Shekspir asarlari misolida)”, *IJORCES.org*, 2022.



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