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Barqaror rivojlanishda ilm-fan va
innovatsion yondashuvlarning roli

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A P R E L



“Barqaror rivojlanishda ilm-fan va innovatsion yondashuvlarning roli” mavzusidagi respublika ilmiy-amaliy konferensiya materiallari to‘plami. - J.: “D-PRESS SERVICES nashriyoti”, 2026.

Mazkur respublika ilmiy-amaliy konferensiya “Barqaror rivojlanishda ilm-fan va innovatsion yondashuvlarning roli” mavzusiga bag‘ishlangan bo‘lib, unda zamonaviy jamiyat taraqqiyotining ustuvor yo‘nalishlaridan biri hisoblangan barqaror rivojlanish konsepsiyasini ta‘minlashda ilm-fan, innovatsiya va ilg‘or texnologiyalarning ahamiyati keng yoritiladi. Konferensiya doirasida iqtisodiyot, ta‘lim, ekologiya, axborot texnologiyalari, ijtimoiy soha va boshqa yo‘nalishlarda olib borilayotgan ilmiy tadqiqotlar natijalari, ilg‘or tajribalar hamda innovatsion yondashuvlar muhokama qilinadi.

Globalashuv sharoitida davlatimizni yanada barqaror va jadal sur‘atlar bilan rivojlantirish bo‘yicha amalga oshirilayotgan islohotlar samarasini yaxshilash sohasidagi ilmiy-tadqiqot ishlariga alohida e‘tibor qaratilgan. Zero iqtisodiyotning, ijtimoiy sohalarini qamrab olgan modernizatsiya jarayonlari, hayotning barcha sohalarini liberallashtirishni talab qilmoqda.

Ushbu ilmiy ma‘ruza tezislarini to‘plamida mamlakatimiz va xorijlik turli yo‘nalishlarda faoliyat olib borayotgan mutaxassislar, olimlar, professor-o‘qituvchilar, ilmiy tadqiqot institutlari va markazlarining ilmiy xodimlari, tadqiqotchilari, magistr va talabalarning ilmiy-tadqiqot ishlari natijalari mujassamlashgan.

Tadbirning asosiy maqsadi – ilmiy ishlanmalar va amaliyot o‘rtasidagi integratsiyani kuchaytirish, innovatsion faoliyatni rivojlantirish, barqaror iqtisodiy o‘rtni ta‘minlash hamda jamiyatning ijtimoiy va ekologik muammolariga samarali yechimlar ishlab chiqishga ko‘maklashishdan iborat. Shuningdek, konferensiya ilmiy hamkorlikni kengaytirish, yosh tadqiqotchilarni qo‘llab-quvvatlash va ilmiy salohiyatni oshirishga xizmat qiladi.

Konferensiya natijalari sifatida ilg‘or ilmiy g‘oyalar, taklif va tavsiyalar shakllantiriladi hamda ularni amaliyotga joriy etish mexanizmlarini ishlab chiqish ko‘zda tutiladi. Mazkur anjuman ilm-fan, ta‘lim va ishlab chiqarish integratsiyasini mustahkamlash orqali barqaror rivojlanishning muhim omillarini aniqlash va rivojlantirishga qaratilgan.

Mazkur to‘plamga kiritilgan ma‘ruza tezislarining mazmuni, undagi statistik ma‘lumotlar va me‘yoriy hujjatlarning to‘g‘riligi hamda tanqidiy fikr-mulohazalar, keltirilgan takliflarga mualliflarning o‘zlari mas‘uldirlar.

A METHODOLOGICAL ANALYSIS OF THE USE OF ENGLISH TENSES IN “MEET ME IN ISTANBUL” BY RICHARD CHISHOLM

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Abstract: This article examines the use of English tense forms in the literary work “Meet Me in Istanbul” by Richard Chisholm. The study analyzes how various tense forms function across different narrative contexts. Particular attention is given to the stylistic and semantic roles of present, past, and future tenses, as well as their perfect and continuous aspects, in shaping literary discourse. The article also explores the contribution of tense usage to the representation of reality, characterization, and the organization of narrative structure. The findings highlight distinctive features of English tense usage in literary texts and may serve as a useful resource for scholars, philologists, and English language educators.

Key words: present simple, present continuous, present perfect, present perfect continuous, past simple, past continuous, past perfect, past perfect continuous, future simple, future continuous, future perfect, future perfect continuous.

The life and literary mastery of Richard Chisholm. Richard Chisholm is regarded as a contemporary writer working in the English language, primarily in the field of fiction. His works focus on human relationships, inner experiences, and life choices. However, there is limited reliable information available in publicly accessible sources about the author’s personal life, including his place and date of birth or educational background. In his literary activity, the writer pays particular attention to the in-depth exploration of human psychology, the portrayal of diverse cultures and settings, and the expression of complex ideas through simple yet meaningful language. His work *Meet Me in Istanbul* illustrates this approach, as the events are presented in a natural and realistic manner.

Richard Chisholm’s writing mastery is reflected in several key aspects. First, he skillfully employs English tense forms to establish a clear temporal framework of events, enhance narrative vividness, and engage the reader. The use of Present, Past,

and Perfect tenses contributes to the structural coherence of the narrative. In addition, the author adheres to a realistic mode of representation, portraying characters as lifelike and credible individuals rather than artificial constructs. Psychological depth constitutes another important feature of his works, as he systematically reveals characters' inner emotions, decision-making processes, and mental states. Furthermore, he demonstrates notable skill in depicting settings, particularly culturally diverse and contextually rich environments.

The English tense system can be classified into three main categories: Present, Past, and Future. Each category comprises four aspectual forms:

- **Present:** present simple, present continuous, present perfect, present perfect continuous
- **Past:** past simple, past continuous, past perfect, past perfect continuous
- **Future:** future simple, future continuous, future perfect, future perfect continuous.

1. Present Simple Tense is commonly used to describe habitual actions, general truths, and permanent situations. However, in literary texts, it may also perform a stylistic function by creating a sense of immediacy and vividness, often referred to as the “historical present.”

In the sentence “*Tom Smith picks up his suitcase and walks towards Gare*” [16:5], the use of the Present Simple tense conveys the action as if it is unfolding at the moment of narration. This creates a dynamic and vivid effect, allowing the reader to perceive the event as immediate and visually accessible. The verbs “*picks up*” and “*walks*” emphasize sequential actions and contribute to the narrative flow.

Similarly, in “*They are driving down narrow streets to the Golden Horn*” [27:5], although the Present Continuous tense is used, it complements the function of the Present Simple by reinforcing the sense of ongoing movement and spatial progression. The description of “narrow streets” and the destination “Golden Horn” enhances the realism of the setting, while the tense form immerses the reader in the process of the action.

Thus, the use of present tense forms in the text not only reflects actions but also serves an important stylistic role in intensifying narrative immediacy, ensuring coherence, and engaging the reader in the unfolding events.

2. Present Continuous Tense is typically used to describe actions that are occurring at the moment of speaking, as well as temporary situations and ongoing processes. In literary texts, this tense often serves to create a sense of immediacy, dynamism, and continuity, allowing the reader to experience events as they unfold.

In the sentence “*Hundreds of people are arriving, leaving or waiting for planes*” [5:5], the Present Continuous tense emphasizes the simultaneity and continuity of multiple actions. The verbs “*are arriving*,” “*leaving*,” and “*waiting*” convey a constant flow of activity, which contributes to the depiction of a busy and dynamic environment. This usage enhances the realism of the scene and creates a vivid impression of movement and crowd activity.

In “*Are you satisfied from what you are doing?*” [31:5], the Present Continuous form “*are doing*” highlights an action in progress and shifts the focus to the immediacy of the addressee’s current activity. The interrogative structure adds a psychological dimension, prompting reflection on an ongoing situation rather than a completed or habitual action. This contributes to character development by revealing internal states and evaluative attitudes.

Thus, the use of the Present Continuous tense in the text not only denotes ongoing actions but also performs important stylistic functions, such as intensifying narrative dynamism, reflecting simultaneity, and deepening psychological representation.

3. Present Perfect Tense is used to describe actions that occurred at an unspecified time in the past or actions that have a direct connection to the present moment. In literary discourse, this tense often functions to bridge past events with present perception, thereby adding psychological depth and temporal continuity.

In the sentence “*I’ve never met you before, but I feel I know you very well*” [51:5], the Present Perfect form “*have never met*” expresses a life experience (or lack of it) without reference to a specific time. This usage emphasizes the speaker’s subjective perception and creates a contrast between past experience and present emotional state. The combination of “*have never met*” and “*I feel*” strengthens the immediacy of the interaction and reveals an intuitive or emotional connection between the characters.

In “*A door has opened and closed inside the workshop*” [47:5], the Present Perfect tense highlights a recently completed action whose result is still relevant to the present moment. The focus is not on when the action occurred, but on its effect – suggesting a change in the environment or hinting at unseen activity. This contributes to the atmosphere of the scene and may evoke a sense of mystery or anticipation.

Thus, the use of the Present Perfect tense in the text not only denotes past actions but also performs important stylistic functions, such as linking past and present, emphasizing experiential meaning, and enhancing the psychological and atmospheric depth of the narrative.

4. Present Perfect Continuous Tense is used to describe actions that began in the past and continue up to the present moment or have recently stopped but still produce visible results. In literary texts, this tense often emphasizes duration, continuity, and the ongoing nature of processes, thereby contributing to narrative depth and temporal layering.

In the sentence “*And the man in a grey raincoat has been sitting patiently inside, smoking and watching Tom*” [11:5], the Present Perfect Continuous form “*has been sitting*” highlights the prolonged duration of the action. The use of this tense suggests that the man’s presence is not momentary but extended over a period of time, which creates a sense of persistence and tension. The accompanying participial constructions “*smoking*” and “*watching*” reinforce the continuity of the scene and contribute to a detailed and vivid characterization.

In “*They have been looking for the old café near the Bosphorus*” [32:5], the tense form “*have been looking*” emphasizes an ongoing search that started in the past and continues into the present. This conveys not only the duration of the action but also implies a degree of effort or difficulty. The use of this tense enhances the narrative by reflecting the characters’ sustained activity and engagement with their environment.

Thus, the Present Perfect Continuous tense in the text serves not only to indicate ongoing actions but also to underline their duration and intensity, enrich character portrayal, and strengthen the temporal cohesion of the narrative.

5. Past Simple Tense is used to describe actions that occurred and were completed at a definite time in the past. In literary texts, this tense typically serves as the primary narrative tense, providing a clear sequence of events and contributing to the chronological structure of the storyline.

In the sentence “*He turned quickly away from the workbench*” [44:5], the Past Simple form “*turned*” denotes a completed action and conveys a sense of immediacy within the past narrative frame. The adverb “*quickly*” intensifies the action, suggesting a sudden reaction, which may reflect the character’s emotional state or response to a particular situation. This contributes to the dynamic progression of the narrative.

In “*They treated me very well, replied Angela*” [54:5], the verbs “*treated*” and “*replied*” indicate completed past actions within a dialogue context. The use of Past Simple here not only reports past events but also structures the interaction between characters. It helps to maintain narrative coherence and clearly separates reported speech from the present moment of narration.

Thus, the Past Simple tense in the text functions as a fundamental narrative tool, ensuring temporal clarity, organizing the sequence of events, and supporting character interaction within the past-time framework.

6. Past Continuous Tense is used to describe actions that were in progress at a specific moment in the past or over a certain period of time. It often functions to provide background information for another action, thereby creating a layered and dynamic narrative structure.

In the sentence “*Kemal was waiting in the car outside the Consulate gates*” [26:5], the Past Continuous form “*was waiting*” emphasizes the duration of the action. It indicates that the character’s waiting was ongoing at a particular point in the past, rather than a completed action. This creates a sense of temporal extension and helps to build suspense or anticipation in the narrative.

In “*They were driving down narrow streets to the Golden Horn*” [27:5], the form “*were driving*” similarly highlights an ongoing action in progress. The tense conveys movement and continuity, allowing the reader to visualize the scene as unfolding in real time. The description of “*narrow streets*” and the destination “*Golden Horn*” further enhances the spatial and atmospheric realism of the narrative.

Thus, the Past Continuous tense in the text serves to depict ongoing past actions, establish background situations, and enhance the vividness and continuity of the narrative flow.

7. Past Perfect Tense is used to describe an action that was completed before another action or a specific point in the past. In literary texts, this tense serves to establish temporal precedence, allowing the reader to clearly understand the sequence of past events.

In the sentence “*They had forgotten the address*” [35:5], the Past Perfect form “*had forgotten*” indicates that the forgetting occurred prior to another implied or subsequent past situation. This usage emphasizes the completed nature of the action and helps to clarify its relevance within the broader narrative context.

In “*Tom had already left when she arrived*” [51:5], the verb phrase “*had left*” expresses an action completed before another past event (“*she arrived*”). The adverb “*already*” strengthens the sense of prior completion and highlights the temporal relationship between the two actions. This structure enhances narrative clarity by distinguishing earlier and later events in the storyline.

Thus, the Past Perfect tense in the text performs an important structural function by indicating earlier past actions, organizing the sequence of events, and ensuring temporal coherence in the narrative.

8. Past Perfect Continuous Tense is used to describe actions that began in the past, continued for a period of time, and were still in progress before another action or point in the past. In literary texts, this tense emphasizes the duration and continuity of an action, thereby adding depth to temporal and psychological representation.

In the sentence “*How long had she been working*” [6:5], the Past Perfect Continuous form “*had been working*” highlights the extended duration of the activity prior to a reference point in the past. The interrogative structure draws attention to the length and persistence of the action rather than its completion, thereby emphasizing continuity and sustained effort.

In “*He had been drinking coffee and smoking cheap cigarettes*” [10:5], the verb phrase “*had been drinking*” (together with “*smoking*”) conveys an ongoing habitual activity that continued over a period of time before another past event. This usage creates a vivid image of the character’s prolonged behavior and contributes to psychological characterization, suggesting routine, atmosphere, and emotional state.

Thus, the Past Perfect Continuous tense in the text functions to express prolonged past actions, highlight their duration before another past event, and enhance both narrative continuity and character depiction.

9. Future Simple Tense is used to describe actions that will take place in the future, including spontaneous decisions, predictions, promises, and immediate intentions made at the moment of speaking. In literary texts, this tense often reflects the speaker’s attitude toward future actions and contributes to the development of dialogue and interpersonal relations.

In the sentence “*Will you be all right?*” [25:5], the Future Simple form “*will you be*” is used in an interrogative structure to express concern and uncertainty about a future state. This usage reflects not only a prediction but also a communicative

intention to inquire about the addressee's well-being, thereby adding a psychological dimension to the dialogue.

In *“Well, I will tell you what you’re going to do”* [26:5], the verb *“will tell”* expresses a spontaneous decision made at the moment of speaking. This highlights the speaker's immediate intention and authority in the interaction. The combination of *“will tell”* and *“are going to”* also creates a layered temporal structure, distinguishing between immediate intention and planned future action.

Thus, the Future Simple tense in the text functions not only to denote future actions but also to express speaker intention, emotional attitude, and communicative dynamics within dialogue.

10. Future Continuous Tense is used to describe actions that will be in progress at a specific point in the future. It emphasizes the duration and continuity of an action, often showing that it will overlap with another future event. In literary discourse, this tense contributes to the projection of future scenes as dynamic and ongoing processes rather than completed actions.

In the sentence *“First, I will be showing you the Palace of Topkapi”* [27:5], the Future Continuous form *“will be showing”* indicates an action that will be in progress in the future. This usage creates a sense of planned activity and structured experience, suggesting that the speaker intends to guide the listener through a continuous presentation. The tense also enhances the vividness of the anticipated scene.

In *“Your fiancée will be helping us a lot”* [51:5], the form *“will be helping”* expresses an expected ongoing action in the future. It implies not only a single act but a sustained contribution over time. This usage highlights expectation and prediction regarding the character's future role within the situation.

Thus, the Future Continuous tense in the text functions to express ongoing future actions, emphasize duration, and create a sense of continuity in projected events.

11. Future Perfect Tense is used to describe actions that will be completed before a specific point or event in the future. In literary discourse, this tense emphasizes the completion of an action relative to a future reference point, thereby highlighting temporal sequencing and anticipatory perspective.

In the sentence *“By tomorrow morning, he will have written the letter to his fiancée”* [43:5], the Future Perfect form *“will have written”* indicates that the action will be completed before the specified future time (“tomorrow morning”). This usage emphasizes the result of the action rather than its process, suggesting a completed state in relation to a future moment.

In *“By the time the sun sets, they will have climbed the Galata Tower”* [47:5], the verb phrase *“will have climbed”* expresses a completed action that will occur before another future event (“the sun sets”). This structure highlights temporal priority and reinforces the idea of achievement within a defined future timeframe.

Thus, the Future Perfect tense in the text functions to express completed future actions, establish temporal order, and emphasize the outcome of events in relation to a future reference point.

12. Future Perfect Continuous Tense is used to describe actions that will have been in progress for a certain period of time by a specific point in the future. It emphasizes the duration and continuity of an activity up to a future reference moment. In literary discourse, this tense highlights prolonged processes rather than their completion, thereby creating a sense of temporal depth and ongoing activity.

In the sentence “*By the end of the evening, they will have been searching for the hidden work for hours*” [46:5], the Future Perfect Continuous form “*will have been searching*” emphasizes the long duration of the searching activity before a defined future point (“the end of the evening”). This usage highlights persistence and effort, suggesting a continuous and possibly unresolved action.

In “*They will have been traveling across Istanbul for the entire day by the time he meets him*” [29:5], the verb phrase “*will have been traveling*” expresses an extended activity that will continue up to a specific future moment. The phrase “for the entire day” strengthens the sense of duration and reinforces the idea of an ongoing journey.

Thus, the Future Perfect Continuous tense in the text functions to emphasize the duration of future actions, highlight ongoing processes up to a reference point, and enhance the temporal and dynamic depth of the narrative.

Conclusion. The use of English tenses in *Meet Me in Istanbul* acquires a distinctive character through various text genres and the author’s stylistic choices. The study shows that tenses serve as an important tool for organizing events, expressing the psychological states of characters, and enriching the narrative structure. Moreover, the article demonstrates that identifying the stylistic and semantic functions of tenses in context strengthens the methodological foundation of literary analysis and highlights their practical applicability in English language teaching.

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