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Zebiniso ALLAYAROVA

Shahrisabz State Pedagogical Institute Doctor of Philosophy (PhD) in Philological Sciences, Associate Professor

E-mail: zeboallayorova51@gmail.com

Malika BAHROMOVA

1st year master's student, Department of Foreign Language and Literature (English) Shahrisabz State Pedagogical Institute

Reviewer DSc N.Sadullayeva

THE POETIC FUNCTION OF NATURE IMAGERY IN ERNEST HEMINGWAY AND TOG'AY MUROD'S WORKS

Annotation

This article examines the poetic function of nature imagery in Ernest Hemingway's prose and in Uzbek literature through a comparative analytical framework. The study focuses on Hemingway's *The Old Man and the Sea* and *A Farewell to Arms* alongside Tog'ay Murod's *Ot kishnagan oqshom* as representative texts in which natural imagery performs not merely a descriptive but a semantic, symbolic, and psychological role. The research argues that in both literary traditions nature is transformed into an active poetic structure that shapes character, conflict, mood, and philosophical meaning.

Keywords: nature imagery, poetic function, Ernest Hemingway, Uzbek literature, comparative literature, stylistics, symbolism, Tog'ay Murod, landscape, literary analysis.

«ПОЭТИЧЕСКАЯ ФУНКЦИЯ ОБРАЗОВ ПРИРОДЫ В ТВОРЧЕСТВЕ ЭРНЕСТА ХЕМИНГУЭЯ И ТЎҒАЙ МУРОДА

Аннотация

В данной статье рассматривается поэтическая функция природной образности в прозе Эрнеста Хемингуэя и в узбекской литературе на основе сравнительно-аналитического подхода. В центре исследования находятся произведения «Старик и море» и «Прощай, оружие!» Хемингуэя, а также «От кishnagan oqshom» Тогай Мурода как тексты, в которых образы природы выполняют не только описательную, но и семантическую, символическую и психологическую роль.

Ключевые слова: природная образность, поэтическая функция, Эрнест Хемингуэй, узбекская литература, сравнительное литературоведение, стилистика, символизм, Тогай Мурод, пейзаж, литературный анализ.

ERNEST XEMINGUEY VA O‘ZBEK ADABIYOTIDA TABIAT TASVIRINING POETIK FUNKSIYASI: QIYOSIY TAHLIL

Annotatsiya

Mazkur maqolada Ernest Hemingway nasri va o‘zbek adabiyotida tabiat obrazlarining poetik funksiyasi qiyosiy-tahliliy yondashuv asosida o‘rganiladi. Tadqiqot markazida Hemingueyning *The Old Man and the Sea* va *A Farewell to Arms* asarlari hamda Tog'ay Murodning *Ot kishnagan oqshom* asari turadi. Ushbu asarlarda tabiat tasviri faqat tasviriy vosita bo‘lib qolmay, balki semantik, ramziy va psixologik vazifani ham bajaradi.

Kalit so‘zlar: tabiat obrazlari, poetik funksiya, Ernest Hemingway, o‘zbek adabiyoti, qiyosiy adabiyotshunoslik, stilistika, ramziylik, Tog'ay Murod, peyzaj, adabiy tahlil.

Introduction. Nature imagery has long occupied a central place in world literature because it mediates between external reality and inner experience. In literary discourse, images of the sea, mountains, rain, animals, wind, fields, or seasonal change rarely remain neutral descriptions. Rather, they become poetic units that intensify mood, structure narrative tension, reveal cultural values, and encode philosophical meaning. In this sense, nature in fiction is not simply an object of representation; it is a mode of thought. Within twentieth-century prose, Ernest Hemingway stands out as one of the writers who transformed natural imagery into a powerful yet restrained expressive system. Nature imagery in Hemingway is closely connected with the idea of human endurance and moral resistance. This philosophical orientation is encapsulated in the well-known statement, “A man can be destroyed, but not defeated” (Hemingway, 1952), which reveals how external struggle in his prose often acquires symbolic and existential depth. Hemingway is widely recognized as a major modern American writer, and works such as *The Sun Also Rises*, *A Farewell to Arms*, and *The Old Man and the Sea* occupy a central place in his literary legacy. His fiction is often

associated with modernist economy, understatement, and symbolic density, while *The Old Man and the Sea* in particular remains one of his most discussed texts. In Hemingway's prose, nature is neither decorative nor sentimental. It is rendered through precise sensory detail, but those details often bear existential pressure. Water, darkness, rain, fish, animals, and landscapes become part of the moral testing ground on which human endurance is measured.

Uzbek literature, by contrast, has developed a deeply rooted poetics of nature shaped by folklore, oral performance, agrarian life, and collective memory. In many Uzbek prose texts, nature is intertwined with homeland, ethical tradition, kinship, and emotional atmosphere. In this regard, Tog'ay Murod is especially significant. He is recognized as an important twentieth-century Uzbek prose writer, and *Ot kishnagan oqshom* is among the works associated with his artistic identity. In his prose, nature imagery is often inseparable from the rhythm of village life, the psychology of characters, and the symbolic world of the steppe, horse, dust, evening, silence, and land. The relevance of this study lies in the fact that comparative analysis of Hemingway and Uzbek prose makes it

possible to identify both universal and nationally specific functions of nature imagery. Although these traditions emerge from different historical, linguistic, and cultural contexts, they share a fundamental interest in the relationship between human beings and the natural world. At the same time, they diverge in narrative method, emotional tonality, and symbolic organization.

Literature review. Scholarly discussions of Hemingway have repeatedly emphasized the compression of his style, his selective method of narration, and his ability to charge concrete details with latent significance. Modern Hemingway scholarship has expanded beyond biographical reading and now treats his prose as a complex field of ethics, ecology, spatiality, embodiment, and symbolic form. Critics of *The Old Man and the Sea* in particular have shown that natural elements in the novella—sea, darkness, birds, fish, and sharks—are not passive background matter. They function as interpretive nodes linked to struggle, insight, loneliness, endurance, and transcendence.

From the perspective of stylistics, scholars such as Leech and Short, Verdonk, and Wellek and Warren provide useful theoretical tools for understanding how imagery exceeds description and becomes structurally meaningful. Their approaches support the view that literary images operate across several levels at once: semantic, emotional, symbolic, and ideological. Such a framework is especially productive for Hemingway, whose prose seems simple on the surface but often achieves intensity by suppressing overt commentary.

In Uzbek literary studies, nature is commonly approached as a bearer of national worldview, a marker of space and memory, and a symbolic extension of character psychology. Research related to Tog'ay Murod indicates that his prose is valued for its strong connection to lived rural reality, national character, and vivid figurative language. Studies also note the richness of imagery, the role of folklore-inflected expression, and the emotional depth of environmental representation in his works. Although much of the available criticism is thematic rather than strictly narratological, it consistently points toward a major fact: nature in Tog'ay Murod is inseparable from the moral and emotional life of his characters.

Research Methodology. This study is based on a comparative literary methodology. The principal texts selected for analysis are Ernest Hemingway's *The Old Man and the Sea* and *A Farewell to Arms*, and Tog'ay Murod's *Ot kishnagan oqshom*. The selection is justified by the central presence of nature imagery in each text and by the distinct but comparable ways in which environment is linked to inner life, conflict, and worldview. The research employs four interrelated methods. First, the comparative method is used to identify similarities and differences in the poetic use of nature imagery across the two literary traditions. Second, the contextual method is used to situate the texts within their broader cultural and historical environments. Hemingway's imagery is read in relation to

modernist restraint, war trauma, masculinity, and existential testing, while Tog'ay Murod's imagery is read in relation to Uzbek rural life, oral tradition, and national imagination. Third, the stylistic method is used to analyze lexical choice, descriptive density, symbolic recurrence, and narrative tone. This allows attention to how imagery is verbalized rather than only what it represents.

Analysis and results. The analysis demonstrates that nature imagery in both Hemingway and Uzbek literature performs at least four major poetic functions: it creates atmosphere, it reflects psychological states. Yet the mode of operation differs significantly between the two traditions. In Hemingway, nature is often presented through sparse and controlled language. This surface simplicity is deceptive. The sea in *The Old Man and the Sea* is not merely a geographic environment; it is a moral and metaphysical field. Santiago's encounter with the sea transforms nature into a partner, rival, mirror, and witness. The fish is both prey and noble counterpart; the birds are signs of movement and life; the sharks embody destruction and inevitability. The sea, therefore, becomes a layered image containing beauty, danger, labor, dignity, and loss. Hemingway's style intensifies this function by refusing excessive ornament. The natural object is not explained at length; it is placed before the reader with precision. Such precision produces symbolic compression. The image remains concrete, yet it opens into abstraction. This is one of Hemingway's central poetic strategies. In *A Farewell to Arms*, rain acquires a recurring symbolic function. It is associated not simply with weather but with anxiety, death, foreboding, and emotional vulnerability. The recurrence of rain transforms a natural phenomenon into a pattern of narrative anticipation.

Conclusion/recommendations. The comparative analysis of Ernest Hemingway and Uzbek literature demonstrates that nature imagery is not a secondary decorative layer but a central poetic mechanism of prose. In Hemingway, nature functions through economy, tension, and symbolic precision. Images of sea, rain, darkness, animals, and landscape form an existential field in which the human subject confronts endurance, fear, dignity, and loss. In Uzbek prose, particularly in Tog'ay Murod's *Ot kishnagan oqshom*, nature imagery functions through emotional richness, ethno-poetic resonance, and cultural intimacy. It binds together land, memory, identity, and human feeling. The study has shown that the poetic function of nature imagery operates on several levels: atmospheric, psychological, symbolic, structural, and philosophical. Although Hemingway and Tog'ay Murod belong to different literary worlds, both reveal that nature is one of the most powerful literary languages for expressing the relation between human beings and existence. Therefore, the comparison does not merely identify stylistic differences between American modernist prose and Uzbek national prose. It also reveals a broader literary truth: nature imagery becomes poetic when it ceases to be background and begins to think, feel, and signify within the structure of the text.

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