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COMPOSITION AND POETICAL FUNCTIONS OF THE ILLUSTRATION OF NATURE IN ENGLISH AND UZBEKISTAN NOVELS (BASED ON THE NOVELS "A FAREWELL TO ARMS" AND "UFQ")

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ANNOTATION: This article examines the compositional and poetic functions of nature representation in Ernest Hemingway's *A Farewell to Arms* and Said Ahmad's *Ufq* from a comparative literary perspective. The study focuses on the ways in which landscapes, weather conditions, seasonal changes, and other natural elements contribute to the structural, semantic, psychological, symbolic, and aesthetic organization of the novels. Particular attention is given to the relationship between nature and narrative space, character psychology, plot development, atmosphere, and characterization. The research applies comparative literary analysis, close reading, narratological, stylistic, and historical-cultural approaches. The findings demonstrate that nature in both novels functions not merely as a background but as an active artistic component that conveys emotional and philosophical meanings. Hemingway predominantly employs nature to express individual psychological states, existential uncertainty, and the contrast between war and peace, whereas Said Ahmad integrates natural imagery with collective experience, national identity, cultural memory, labor and attachment to homeland. The study concludes that nature representation serves as an important intersection of universal human experiences and culturally specific literary expression.

Keywords: nature representation, landscape, poetic function, compositional function, comparative literature, literary imagery, symbolism, psychological representation, narrative space, Ernest Hemingway, *A Farewell to Arms*, Said Ahmad, *Ufq*, English

INGLIZ VA O‘ZBEK ROMANLARIDA TABIAT TASVIRINING KOMPOZITSION VA POETIK FUNKSIYALARI (“ALVIDO QUROL” VA “UFQ” ROMANLARI ASOSIDA)

ANNOTATSIYA: Ushbu maqolada Ernest Xemingueyning "Alvido qurol" va Said Ahmadning "Ufq" asarlarida tabiat tasvirining kompozitsion va poetik funktsiyalari qiyosiy adabiy nuqtai nazardan o'rganiladi. Tadqiqot landshaftlar, ob-havo sharoitlari, mavsumiy o'zgarishlar va boshqa tabiiy elementlarning romanlarning strukturaviy, semantik, psixologik,

ramziy va estetik tuzilishiga qanday hissa qo'shishiga qaratilgan. Tabiat va hikoya maydoni, personaj psixologiyasi, syujet rivojlanishi, atmosfera va xarakteristikalar o'rtasidagi munosabatlarga alohida e'tibor qaratilgan. Tadqiqot qiyosiy adabiy tahlil, diqqat bilan o'qish, rivoyat, stilistik va tarixiy-madaniy yondashuvlarni qo'llaydi. Topilmalar shuni ko'rsatadiki, ikkala romanda ham tabiat nafaqat fon sifatida, balki hissiy va falsafiy ma'nolarni ifodalovchi faol badiiy komponent sifatida ham ishlaydi. Xeminguey asosan tabiatdan individual psixologik holatlarni, ekzistensial noaniqlikni va urush va tinchlik o'rtasidagi qarama-qarshilikni ifodalash uchun foydalanadi, Said Ahmad esa tabiiy tasvirlarni jamoaviy tajriba, milliy o'ziga xoslik, madaniy xotira, mehnat va vatanga bog'liqlik bilan birlashtiradi. Tadqiqot tabiat tasviri universal insoniy tajribalar va madaniy jihatdan o'ziga xos adabiy ifoda o'rtasidagi muhim kesishma bo'lib xizmat qiladi degan xulosaga keladi.

Kalit so'zlar: tabiat tasviri, landshaft, she'riy funktsiya, kompozitsion funktsiya, qiyosiy adabiyot, adabiy tasvirlar, simbolizm, psixologik tasvir, rivoyat maydoni, Ernest Xeminguey, Alvido qurol, Said Ahmad, Ufq, ingliz tili

КОМПОЗИЦИЯ И ПОЭТИЧЕСКИЕ ФУНКЦИИ ИЗОБРАЖЕНИЯ ПРИРОДЫ В АНГЛИЙСКИХ И УЗБЕКСКИХ РОМАНАХ (НА ОСНОВЕ РОМАНОВ АЛВИДО КУРОЛ И УФК)

АННОТАЦИЯ: В данной статье с позиций сравнительного литературоведения рассматриваются композиционные и поэтические функции изображения природы в романах Эрнеста Хемингуэя “Прощай, оружие!” и Саида Ахмада “Уфк”. Исследование сосредоточено на том, как пейзажи, погодные условия, смена времен года и другие природные элементы участвуют в структурной, семантической, психологической, символической и эстетической организации произведений. Особое внимание уделяется взаимосвязи природы с нарративным пространством, психологией персонажей, развитием сюжета, атмосферой и характеристикой героев. В работе применяются методы сравнительно-литературного анализа, детального текстового разбора, а также нарратологический, стилистический и историко-культурный подходы. Результаты исследования показывают, что природа в обоих романах выступает не просто как фон, а как активный художественный компонент, передающий эмоциональные и философские смыслы. Хемингуэй использует образы природы преимущественно для выражения индивидуальных психологических состояний, экзистенциальной неопределенности и контраста между войной и миром, тогда как Саид Ахмад связывает природные образы с коллективным опытом, национальной идентичностью, культурной памятью, созидательным трудом и привязанностью к родной земле. Делается вывод о том, что изображение природы служит важной точкой пересечения общечеловеческого опыта и культурно-специфического литературного выражения.

Ключевые слова: изображение природы, пейзаж, поэтическая функция, композиционная функция, сравнительное литературоведение, литературная образность, символика, психологизм, нарративное пространство, Эрнест Хемингуэй, Прощай, оружие, Саид Ахмад, Уфк.

INTRODUCTION. Nature has always occupied a significant position in literary representation, serving not only as a visual background for narrative events but also as an important compositional and poetic element. In literary works, descriptions of landscapes, seasons, weather, plants, rivers, mountains, and other natural phenomena frequently perform functions that extend beyond simple depiction. Nature may reflect the emotional condition of characters, intensify the atmosphere of a particular scene, symbolize important ideas, establish temporal and spatial dimensions, and contribute to the development of the plot. Consequently, the study of nature description represents an important area of literary analysis, particularly in comparative studies that examine the ways in which different literary traditions transform natural phenomena into artistic meanings. The representation of nature has particular importance in war literature. In works devoted to war, natural landscapes frequently contrast with violence, destruction, and human suffering. The peacefulness or beauty of nature may emphasize the tragedy of military conflict, while changes in weather, landscape, and season may correspond to changes in the psychological and emotional states of characters. Nature can therefore become an indirect means of expressing experiences that cannot always be articulated through dialogue or direct psychological description. This characteristic is especially significant in the works of Ernest Hemingway, whose restrained narrative style frequently relies on external details to communicate deeper emotional and philosophical meanings. Ernest Hemingway's *A Farewell to Arms* occupies an important place in twentieth-century English-language literature dealing with war, love, human suffering, and individual experience. The novel contains numerous descriptions of mountains, rivers, rain, snow, forests, fields, and changing weather conditions. These natural elements are not merely decorative components of the narrative. They contribute to the organization of the fictional space, establish the atmosphere of particular episodes, and frequently interact with the experiences of the central characters. Nature may appear peaceful and harmonious in one context and threatening or destructive in another, thereby creating a meaningful contrast with the human world. One of the characteristic features of Hemingway's artistic method is the economical use of descriptive details. His descriptions of nature are often concise, but their semantic and emotional implications can be considerably broader than their literal meaning. A landscape may suggest tranquility, loneliness, uncertainty, danger, or hope without explicitly naming these emotions. In this respect, natural imagery is closely connected with Hemingway's broader aesthetic principle of understatement. The external world frequently becomes a medium through which the reader perceives the internal world of the characters.

The Uzbek literary tradition also demonstrates a rich and distinctive approach to the representation of nature. In Uzbek prose, nature is frequently associated with national landscape, cultural memory, everyday life, human relationships, and traditional perceptions of the surrounding world. Natural descriptions may establish the geographical and social environment of a narrative while simultaneously expressing the emotional and philosophical dimensions of human existence. The connection between people and their natural surroundings is particularly important in works depicting historical periods, social change, and the everyday life of Uzbek communities. Said Ahmad's *Ufq* is an important example of Uzbek prose in which descriptions

of nature contribute significantly to the artistic structure of the novel. The natural environment is closely connected with the lives and experiences of the characters. Landscapes, seasons, weather conditions, fields, and other natural elements participate in the creation of the novel's historical and social atmosphere. Nature becomes an integral part of the fictional world in which characters experience love, separation, hardship, hope, labor, and social transformation. The comparison of *A Farewell to Arms* and *Ufq* is particularly relevant because both works represent individuals and society within historically difficult circumstances, while their authors belong to different cultural and literary traditions. Hemingway's novel is strongly associated with the experience of war and its psychological consequences, whereas Said Ahmad's *Ufq* presents a broad social and historical panorama of Uzbek life. Despite these differences, both works demonstrate that nature can function as an active component of narrative organization and poetic meaning.

LITERATURE REVIEW. The representation of nature has long been recognized as an important component of literary studies. Literary scholars have traditionally approached nature not simply as a physical environment in which narrative events occur, but as a meaningful artistic system capable of contributing to characterization, plot development, atmosphere, symbolism, and the expression of the author's philosophical ideas. The study of landscape and natural imagery has therefore developed at the intersection of literary theory, poetics, narratology, cultural studies, and comparative literature. Classical approaches to literary theory generally distinguish between descriptive and functional uses of nature. A landscape may provide geographical and temporal information, but it may also perform an emotional or symbolic function. In this regard, the natural environment can become closely connected with the internal world of literary characters. Changes in weather, seasons, light, vegetation, water, and landscape may correspond to changes in emotional states and narrative circumstances. Consequently, nature description should be interpreted in relation to the wider compositional and semantic structure of a literary work. The theoretical foundations for understanding the relationship between nature and literary representation can be associated with the broader development of literary imagery and poetics. Wellek and Warren emphasize the importance of examining literary works as structured artistic systems in which individual elements acquire meaning through their relationship with other components of the text. From this perspective, landscape cannot be considered an isolated decorative element. Its significance depends on its relationship with plot, characters, setting, narrative perspective, and thematic development. Similarly, the development of comparative literature has provided important methodological opportunities for studying nature imagery across different national traditions. Comparative approaches make it possible to determine how similar natural phenomena can acquire different artistic and cultural meanings. Bassnett emphasizes that comparative literature should consider literary works in relation to their cultural and historical contexts. This principle is particularly relevant to the comparison of English-language and Uzbek prose because the representation of nature is influenced by different cultural perceptions of landscape, community, human existence, and the relationship between people and their environment.

Ernest Hemingway's representation of nature has received considerable attention in scholarship on his literary style and narrative technique. Critics frequently associate his descriptions of the natural environment with his characteristic economy of language, understatement, and indirect psychological expression. Rather than providing lengthy descriptions, Hemingway often selects a limited number of precise details that acquire broader emotional and symbolic significance. The importance of nature in Hemingway's prose is particularly evident in his war novels. In *A Farewell to Arms*, natural landscapes are closely connected with the experiences of war, love, fear, separation, and death. Mountains, rivers, rain, snow, forests, and other elements of the physical environment contribute to the creation of the novel's atmosphere. Nature frequently exists in contrast to the violence of human activity. Peaceful landscapes can stand against the destruction caused by war, while adverse weather conditions may intensify feelings of uncertainty and danger.

Hemingway's theory of literary composition, commonly associated with the "iceberg principle," is particularly useful for interpreting his nature descriptions. According to this approach, the surface of a narrative may contain relatively simple and objective details, while deeper emotional and philosophical meanings remain implicit. Natural descriptions therefore frequently communicate meanings that are not explicitly stated. A description of rain, for example, may function simultaneously as a meteorological observation, an atmospheric device, and an indirect representation of emotional tension. Scholars such as Carlos Baker, Philip Young, and Michael Reynolds have examined Hemingway's treatment of war, individual experience, masculinity, psychological conflict, and narrative technique. Their research provides an important theoretical basis for understanding the relationship between external landscape and internal experience in Hemingway's fiction. However, much of the critical discussion concentrates on broader questions of war, identity, style, and psychology. A systematic comparative analysis of the compositional and poetical functions of nature in *A Farewell to Arms* alongside an Uzbek novel remains a productive area for further research. The representation of nature also occupies an important position in Uzbek literary tradition. Uzbek prose frequently establishes a close relationship between human beings, landscape, labor, seasons, and social environment. Natural descriptions may reflect not only the physical appearance of the countryside but also cultural memory, national identity, traditional values, and the everyday life of communities.

Uzbek literary scholarship generally recognizes landscape as one of the important components of artistic description. Nature may perform several functions simultaneously: establishing the setting, creating emotional atmosphere, characterizing the social environment, intensifying psychological states, and expressing symbolic or philosophical meanings. In many Uzbek literary works, natural images are closely connected with agricultural life, seasonal cycles, family relationships, labor, and the cultural perception of homeland.

This cultural dimension is particularly relevant when analyzing Said Ahmad's prose. His works frequently combine descriptions of people and their social environment with images of the Uzbek landscape. The natural world is not separated from human existence but forms an integral part of everyday life. Fields, gardens, roads, rivers, weather, seasons, and rural

landscapes contribute to the creation of a recognizable cultural space. Said Ahmad occupies an important place in twentieth-century Uzbek prose. His works are distinguished by attention to human character, everyday life, social relationships, historical experience, and national cultural values. The novel *Ufq* is particularly significant for examining the relationship between nature and human experience because its narrative world is closely connected with social and historical transformations.

In *Ufq*, nature contributes to the construction of both physical and emotional space. Landscape descriptions help establish the historical and social atmosphere of the narrative and provide a cultural context for the characters' experiences. Natural phenomena are frequently connected with labor, family life, hardship, hope, and changes in the characters' circumstances. An important characteristic of Said Ahmad's artistic method is the integration of natural description with social reality. Nature is often presented as part of the everyday environment rather than as an isolated aesthetic object. This differs in important ways from Hemingway's more minimalist approach. While Hemingway may use a single natural detail to imply an extensive psychological meaning, Said Ahmad often incorporates landscape into a broader descriptive representation of people, society, and national life. Previous literary scholarship allows several major compositional functions of nature to be identified. First, nature descriptions establish spatial and temporal setting. They inform the reader about the geographical environment and the time or season in which events occur. Second, landscape can regulate the narrative rhythm, creating moments of pause, transition, anticipation, or emotional intensification. Third, recurring natural images can connect separate episodes and contribute to the structural unity of a novel. Nature can also function as a transition between narrative episodes. A change in landscape or weather may indicate a change in the characters' circumstances or psychological condition. In this sense, nature participates in narrative organization rather than merely interrupting the development of action. Another major area of scholarship concerns the relationship between landscape and psychological characterization. Natural imagery may externalize emotions that are difficult to express directly. The emotional state of a character can be reflected through darkness, rain, cold, sunlight, open spaces, enclosed landscapes, or changing seasons.

This function is particularly important in Hemingway's *A Farewell to Arms*, where natural phenomena frequently interact with the psychological experiences of the characters. Nature can suggest peace and emotional intimacy, but it can also anticipate danger, separation, or loss. The external landscape consequently becomes a subtle form of psychological narration.

RESEARCH METHODOLOGY. The present study employs a qualitative comparative literary methodology to examine the compositional and poetic functions of nature representation in Ernest Hemingway's *A Farewell to Arms* and Said Ahmad's *Ufq*. The research is based on the assumption that descriptions of nature in literary texts perform functions that extend beyond the creation of physical setting. Natural landscapes, weather conditions, seasonal changes, rivers, mountains, fields, rain, sunlight, darkness, and other environmental elements may contribute to narrative organization, characterization, psychological representation, symbolism, emotional atmosphere, and the expression of cultural values. Therefore, the study combines

comparative literary analysis, textual interpretation, narratological analysis, and contextual approaches.

The primary research method is comparative analysis, which makes it possible to identify similarities and differences in the representation of nature in English and Uzbek literary traditions. The two novels are examined as culturally specific but thematically comparable texts. Particular attention is paid to how Hemingway and Said Ahmad use natural imagery to construct narrative space and how their approaches reflect different historical, cultural, and aesthetic contexts. The comparative method also helps determine which functions of nature representation can be regarded as universal and which are associated with national literary traditions. A close-reading method is applied to selected passages containing descriptions of landscapes, weather, seasons, natural phenomena, and environmental surroundings. These textual units are analyzed according to their position within the narrative and their relationship to characters, events, conflicts, and themes. The analysis focuses not only on what is described but also on how nature is described through lexical choice, imagery, metaphor, comparison, repetition, contrast, and other stylistic devices.

The study also employs a narratological approach to investigate the compositional functions of natural descriptions. In this context, nature is considered an important element of narrative structure. Descriptions of landscapes and weather may introduce a particular setting, establish temporal and spatial coordinates, create transitions between episodes, regulate narrative rhythm, foreshadow events, or mark changes in the emotional and psychological condition of characters. The research therefore examines the relationship between natural descriptions and the development of plot and narrative structure. A poetic and stylistic analysis is used to determine the artistic functions of nature imagery. Particular attention is given to metaphorical and symbolic meanings, imagery, personification, color symbolism, contrasts between natural elements, and the interaction between external landscape and internal emotional states. Hemingway’s relatively restrained and economical descriptive style is compared with Said Ahmad’s more culturally contextualized and emotionally expressive depiction of the Uzbek natural and social environment.

The research further applies a historical-cultural contextual method. *A Farewell to Arms* is interpreted within the historical and cultural context of the First World War and its consequences for individual consciousness, while *Ufq* is examined in relation to Uzbek social life, historical experience, rural environment, labor, family relationships, and national cultural values. This approach makes it possible to understand nature not simply as a physical environment but as a carrier of historical memory and cultural meaning. The analysis is organized around several principal categories: nature as setting, nature as compositional element, nature as psychological reflection, nature as symbolic structure, nature as a means of characterization, and nature as an expression of national-cultural identity. Selected textual examples from both novels are compared according to these categories. Finally, the study uses an interpretive approach to synthesize the findings. The analysis does not rely on quantitative measurement; instead, it seeks to reveal the semantic, aesthetic, structural, and cultural meanings generated by natural descriptions. Through the combination of comparative, close-

reading, narratological, stylistic, and historical-cultural methods, the research aims to demonstrate that nature representation constitutes an integral component of the artistic organization of both novels and contributes significantly to their thematic and poetic systems.

ANALYSIS OF THE RESULTS. The analysis of Ernest Hemingway’s *A Farewell to Arms* and Said Ahmad’s *Ufq* demonstrates that nature representation occupies an important position in the compositional and poetic organization of both novels. Although the authors belong to different literary traditions and depict different historical and cultural environments, natural landscapes perform several comparable artistic functions. At the same time, the specific use of nature reflects the individual aesthetic principles of each writer and the cultural worldview represented in the novels. The results indicate that nature functions simultaneously as a narrative setting, a psychological instrument, a symbolic structure, a means of characterization, and an important component of the novels’ thematic organization.

One of the most significant results of the analysis is that natural descriptions contribute directly to the composition of both novels. In *A Farewell to Arms*, landscapes and weather conditions are closely connected with the movement of the plot. Natural settings frequently accompany changes in geographical location and narrative situation. Rain, snow, mountains, rivers, forests, and fields do not merely identify the physical environment in which the characters act; they help organize the transitions between different stages of the narrative. The natural environment often creates a contrast with the destructive reality of war. Military roads, battlefields, damaged landscapes, and threatening weather establish an atmosphere of uncertainty and instability. Consequently, nature becomes part of the novel’s structural opposition between war and peace. When the characters move away from the immediate sphere of military conflict, the natural environment acquires a different emotional quality. This compositional contrast strengthens the reader’s perception of the characters’ search for security, intimacy, and personal freedom. A similar but culturally different function can be observed in *Ufq*. The natural environment is closely connected with the everyday life of the characters and with the social space in which they live and work. Fields, rural landscapes, weather conditions, and seasonal changes contribute to the organization of narrative events. Nature is therefore integrated into the social and historical world of the novel rather than presented as an independent decorative element. The comparison shows that both authors use nature to structure narrative space. However, Hemingway generally integrates landscape into the movement of an individual character and the progression of personal experience, whereas Said Ahmad more frequently connects natural surroundings with collective life, labor, community, and historical circumstances. The second major result concerns the psychological function of natural imagery. In both novels, external landscape is closely related to the inner experiences of characters. Nature can reflect emotional states, intensify psychological tension, or provide a temporary sense of peace. In *A Farewell to Arms*, natural phenomena frequently acquire psychological significance. Rain, darkness, coldness, and changes in the landscape may correspond to fear, loneliness, uncertainty, and loss. The relationship between landscape and emotion is particularly important because Hemingway often avoids direct psychological explanation. Instead of explicitly describing every emotional reaction of the protagonist, the author allows the

surrounding environment to communicate part of the character's internal experience. This technique corresponds to Hemingway's restrained narrative style, in which meaning is often produced through implication rather than extensive explanation. In *Ufq*, nature also participates in the representation of psychological states, although the mechanism is often more closely connected with social and cultural experience. Natural surroundings may reinforce feelings of hope, anxiety, suffering, attachment, or anticipation. The environment becomes a background against which the characters' emotional experiences are interpreted. The results therefore suggest that landscape in both novels can function as a form of indirect psychological narration. Instead of merely describing what characters see, nature helps readers understand what characters feel. This creates a close relationship between external space and internal consciousness. The comparative analysis also reveals the strong symbolic potential of natural elements. Nature in both novels frequently develops meanings that exceed its literal physical function. Certain environmental elements become associated with broader concepts such as life, death, hope, separation, instability, freedom, and renewal.

In Hemingway's novel, natural imagery is particularly significant in relation to the themes of war and human vulnerability. Natural elements may create an ironic contrast with human violence. Nature continues its cycles while human beings experience destruction, displacement, and death. This contrast emphasizes the irrationality and destructiveness of war. At the same time, peaceful natural spaces can symbolize temporary refuge from historical violence. In *Ufq*, nature is similarly connected with larger thematic meanings. The landscape may symbolize continuity, attachment to homeland, labor, endurance, and the relationship between human beings and their environment. The natural world is often perceived not only as physical space but also as part of collective cultural experience. This gives nature representation an important national-cultural dimension. Thus, the findings demonstrate that symbolic nature imagery operates differently within the two novels. Hemingway tends to use natural elements to intensify existential and psychological meanings, while Said Ahmad more strongly associates the natural environment with social continuity, cultural identity, collective memory, and the experience of homeland. Another important finding is that natural surroundings contribute to the characterization of literary figures. Characters' relationships with the environment reveal their attitudes toward life, society, work, war, and personal freedom. In *A Farewell to Arms*, the protagonist's perception of natural surroundings changes according to his psychological and existential circumstances. The contrast between destructive military environments and peaceful natural spaces helps reveal his growing rejection of violence and his desire for an alternative form of existence. Nature consequently participates in the development of the protagonist's character.

The situation in Said Ahmad's *Ufq* is significantly different. Although nature also performs compositional, psychological, and symbolic functions, it is more strongly integrated into collective social experience and national-cultural space. Natural landscapes are associated with everyday life, labor, family relationships, rural existence, and the historical experiences of the Uzbek people. The landscape consequently acquires a social dimension that is less prominent

in Hemingway's treatment of nature. It does not merely surround individual characters but forms part of the community in which their lives and relationships develop.

This distinction is particularly important for comparative literary analysis. Hemingway's representation of nature tends to move from the individual toward the universal, while Said Ahmad's treatment frequently moves from the collective and national toward the universal. In *A Farewell to Arms*, natural imagery is strongly connected with the protagonist's personal consciousness and existential experience. In *Ufq*, the natural environment more often participates in the representation of social relationships, collective memory, work, and attachment to homeland. These differences demonstrate how similar poetic devices can acquire different meanings within different literary traditions.

Another significant aspect concerns the psychological function of landscape. The findings show that both authors use nature as an indirect means of representing emotional states. Instead of explaining psychological experiences exclusively through direct characterization, they establish connections between external surroundings and internal consciousness. This technique allows the landscape to become a form of psychological narration. In Hemingway's novel, the relationship is especially closely connected with loneliness, fear, love, uncertainty, and loss. In Said Ahmad's novel, psychological meanings are more frequently connected with social responsibilities, attachment to place, hope, suffering, and collective experience.

The difference does not mean that Hemingway's nature is purely individualistic or that Said Ahmad's nature is exclusively collective. Rather, the two approaches represent different degrees of emphasis. Both authors combine personal and social dimensions, but they organize these dimensions differently. Hemingway often places individual consciousness at the center of the relationship between character and landscape, whereas Said Ahmad more consistently embeds individual experience within a broader social and cultural environment.

The discussion also highlights the relationship between nature and characterization. In both novels, characters' attitudes toward their surroundings contribute to the construction of their identities. The way a character perceives, experiences, or responds to nature can reveal personal values and emotional conditions. In Hemingway's work, the protagonist's changing relationship with peaceful and war-damaged environments contributes to the representation of his growing awareness of violence and his search for personal security. In *Ufq*, characters' relationships with land, work, rural surroundings, and community contribute to their social and moral characterization. Another important finding is the role of weather and seasonal imagery in creating atmosphere. Weather is rarely neutral in the analyzed texts. Rain, cold, sunlight, darkness, and seasonal changes can modify the emotional perception of a scene. Such elements can create anticipation, melancholy, tension, tranquility, or uncertainty. The atmospheric function of nature consequently strengthens the emotional coherence of individual episodes and contributes to the overall tone of the novels. From a comparative perspective, the research demonstrates that the two writers share a fundamental poetic principle: nature is transformed from physical reality into artistic meaning. Nevertheless, their methods of transformation differ. Hemingway's minimalist aesthetic gives individual natural details a concentrated symbolic and psychological force. Said Ahmad's approach places nature within a richer social and cultural

environment, allowing landscape to participate in the representation of collective life and national experience. The results also have implications for the study of comparative literature. Comparing the two novels demonstrates that literary similarities should not be reduced to direct textual influence. The absence of a common geographical or historical environment does not prevent different authors from developing comparable artistic functions of nature. Instead, similar human concerns—love, death, war, suffering, hope, belonging, and the search for peace—can generate comparable poetic strategies in different literary traditions. At the same time, cultural context determines the specific forms through which these universal concerns are expressed. Thus, the discussion confirms that the compositional and poetic functions of nature in *A Farewell to Arms* and *Ufq* are multidimensional. Nature operates simultaneously at structural, semantic, psychological, symbolic, stylistic, and cultural levels. The major difference lies not in the presence or absence of these functions but in their artistic hierarchy. Hemingway gives particular prominence to individual psychology, existential tension, minimalism, and symbolic contrast, whereas Said Ahmad emphasizes social environment, cultural identity, collective experience, and attachment to homeland. Overall, the comparative findings suggest that nature representation should be studied as an integral part of literary poetics rather than as a supplementary descriptive technique. The landscapes of *A Farewell to Arms* and *Ufq* participate in the creation of meaning and contribute directly to the reader’s interpretation of characters, events, conflicts, and themes. The interaction between nature, narrative structure, and human consciousness ultimately reveals a shared literary principle: the external world can become a powerful medium for expressing the deepest dimensions of human experience while simultaneously preserving the cultural individuality of a literary work.

CONCLUSION. The present study has examined the compositional and poetic functions of nature representation in Ernest Hemingway’s *A Farewell to Arms* and Said Ahmad’s *Ufq* from a comparative literary perspective. The analysis demonstrates that nature constitutes an essential component of the artistic organization of both novels. It functions not simply as a background for narrative events but as an active poetic element that contributes to the development of plot, characterization, psychological representation, atmosphere, symbolism, and cultural meaning. The research has established that natural descriptions perform important compositional functions in both works. Landscapes, weather conditions, seasonal changes, rivers, fields, mountains, darkness, and other natural elements help establish time and space, connect individual episodes, regulate narrative rhythm, and create transitions between different stages of the narrative. Consequently, nature is structurally integrated into the novels rather than functioning as an independent descriptive component.

The comparative analysis further demonstrates a clear distinction between the authors’ artistic approaches. Hemingway’s representation of nature is characterized by minimalism, economy, psychological intensity, and symbolic implication. His natural descriptions often contain concentrated meanings and require the reader to interpret the relationship between landscape and character consciousness. Said Ahmad, by contrast, presents nature within a broader social, cultural, and national context. His landscapes are closely connected with Uzbek

rural life, human relationships, work, historical experience, and the emotional concept of homeland.

Nevertheless, these differences do not eliminate the fundamental similarities between the two novels. Both authors transform the natural environment into a medium for expressing universal human experiences. Nature becomes associated with love, suffering, separation, death, hope, belonging, and the desire for peace. This demonstrates that nature representation can serve as a bridge between national specificity and universal human values.

The study therefore confirms that the poetic representation of nature is influenced by both the individual artistic style of the writer and the cultural environment in which a literary work is created. Hemingway's European wartime landscape reflects the psychological and existential consequences of conflict, whereas Said Ahmad's natural environment reflects Uzbek social life, cultural identity, collective memory, and attachment to the native land. The landscape in each novel consequently preserves national characteristics while simultaneously communicating meanings that can be understood across cultures. The research also confirms that nature plays an important role in characterization. Characters' relationships with their physical environment reveal their psychological conditions, moral values, social positions, and attitudes toward life. The environment can therefore be interpreted as an extension of character consciousness. This is especially evident when peaceful natural spaces are contrasted with destructive or unstable environments, creating an artistic opposition between harmony and conflict. Overall, the results demonstrate that the representation of nature in *A Farewell to Arms* and *Ufq* operates at several interconnected levels: compositional, psychological, symbolic, stylistic, thematic, and cultural. Its significance lies precisely in the interaction of these functions. Nature helps organize the narrative while simultaneously deepening its emotional, philosophical, and cultural dimensions.

In conclusion, the comparative study of Hemingway's *A Farewell to Arms* and Said Ahmad's *Ufq* demonstrates that nature is an active element of literary poetics. Despite significant differences in historical context, literary tradition, narrative style, and cultural worldview, both writers employ nature to connect external reality with human consciousness. Hemingway transforms landscape into a concise and psychologically charged form of expression, while Said Ahmad integrates nature into the social and cultural fabric of Uzbek life. Their different approaches ultimately demonstrate the richness of nature representation as a literary phenomenon and confirm its importance in comparative studies of English and Uzbek prose.

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