

**THE RELATIONSHIP BETWEEN THE DEPICTION OF LANDSCAPE AND
PSYCHOLOGICAL STATE IN ENGLISH AND UZBEK NOVELS
(THE WORKS OF E. HEMINGWAY AND S. AHMAD)**

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Annotation: *This article studies the relationship between the image of the landscape and the psychological state in English and Uzbek novels in a comparative-typological manner. The main object of the study is to determine the artistic and aesthetic function of natural landscapes in revealing the psyche of the hero in the works of Ernest Hemingway and Said Ahmad. In particular, the connection of the landscape with the plot, composition, image creation and psychological image is analyzed on the example of the novels of E. Hemingway “A Farewell to Arms” and S. Ahmad “Horizon”. During the study, attention is paid to the characteristics of the connection of natural phenomena, seasons, space, light and darkness, rain, mountains, rivers and other landscape details with the psychological experiences of the heroes. The results of the analysis show that in Hemingway’s work, the landscape is used as a concise, symbolic and indirect means of psychological image, while in the works of Said Ahmad, the image of nature is inextricably linked with the national space, social environment and human destiny. Also, the common aspects of the landscape in creating psychological parallelism, contrast and symbolism in the work of the two writers are identified. The study serves to reveal the general and national characteristics of the artistic relationship between nature and the human psyche in English and Uzbek literature.*

Keywords: *landscape, psychological image, human psyche, novel, comparative literary criticism, artistic image, image of nature, psychological parallelism, symbolism, E. Hemingway, S. Ahmad, “A Farewell to Arms”, “Horizon”, English literature, Uzbek literature.*

In fiction, the depiction of the relationship between the human psyche and the outside world is one of the important poetic tools. Especially in the novel genre, the hero’s inner experiences, mental anguish, hopes and fears are often more effectively expressed through natural landscapes. Landscape in a work of art not only serves as a place where events take place or a decorative image, but also as an important compositional and semantic tool that reveals the psychological state of the hero, reflects his inner world. From this point of view, a comparative study of the relationship between the depiction of landscape and psychological state in English and Uzbek novels allows us to identify national and general aspects of artistic thinking. In world literature, the connection between the depiction of nature and the human

psyche is formed on the basis of various literary trends and individual creative styles. In the work of one of the great figures of English literature, Ernest Hemingway, the depiction of nature and space often serves to directly or indirectly express the spiritual experiences of the heroes. In his works, issues such as war, loneliness, love, loss, and a person's attitude to life are depicted in an inextricable connection with natural landscapes. Behind Hemingway's concise and simple style lies a deep psychological content, and the selection and placement of landscape details plays an important role in understanding the inner state of the hero. In Uzbek literature, Said Ahmad's work is distinguished by its broad coverage of human life, society, war and its impact on human destiny. In the writer's novels and stories, images of nature serve to express the psychological state of the heroes along with the development of events. In particular, in works depicting war and front-line life, the landscape is combined with human suffering, longing, anxiety, hope and depression. Details such as the calmness or tension of nature, the change of seasons, light and darkness, the width or narrowness of space serve as poetic tools in revealing the inner world of the hero.

The relevance of this study is that by comparing the psychological function of the landscape in the works of Hemingway and Said Ahmad, it is possible to identify common and different aspects of the principles of artistic depiction formed in two different literary and cultural environments. The study analyzes the static and dynamic manifestations of the landscape, the ways in which color, time, space, seasons and natural phenomena are connected with the hero's psyche. Special attention is also paid to the symbolic, emotional, and compositional functions of the landscape.

The main purpose of the study is to conduct a comparative analysis of the relationship between the depiction of landscape and psychological state in English and Uzbek novels using the works of Ernest Hemingway and Said Ahmad as an example. To achieve this goal, the tasks of identifying the artistic and aesthetic properties of landscape, studying its potential to reveal the psyche of the hero, and showing the similarities and differences in the pictorial style of the two writers are set. Thus, studying the relationship between landscape and psychological image is of great theoretical and practical importance not only for a deeper understanding of the individual poetics of certain writers, but also for a broader understanding of the artistic expression of the relationship between man, nature, and society in English and Uzbek literature. In English and Uzbek novels, landscape image appears as one of the important artistic means that reveals the psyche of the hero. The natural landscape is often not limited to expressing the space where events take place, but also figuratively expresses the inner experiences, spiritual conflicts, and emotional state of a person. A comparative study of the works of Ernest Hemingway and Said Ahmad shows that both writers effectively use the landscape to enhance psychological imagery, reveal the inner world of the hero, and enhance the emotional impact of the work. However, the method of use, artistic function, and pictorial forms of the landscape differ in connection with the individual style of the writers and the national literary traditions to which they belong. In the works of E. Hemingway, the landscape

is characterized, first of all, by the harmony of external simplicity and internal dramatism. The writer does not decorate nature with excessive pictorial means. On the contrary, through short, clear, and concrete details, he makes the reader feel the mental state of the hero. For example, in the novel “A Farewell to Arms,” landscape elements such as rain, river, mountain, snow, road, and military terrain are directly connected with the fate and spiritual experiences of the heroes. Changes in nature often create a poetic parallel to the instability and tragic situations in human life. The image of rain in the novel has a particularly important symbolic character. Rain is not a simple meteorological phenomenon, but a means of intensifying the feeling of danger, loss, and approaching tragedy. The damp, cold, and uncomfortable state of nature is combined with the hero's mental unrest. In this regard, Hemingway turns the landscape into a means of indirectly making the reader feel the hero's inner state, rather than directly explaining it. This feature is also associated with the artistic economy inherent in the writer's "iceberg" principle. That is, the author does not comment in detail on the hero's feelings; he reveals hidden psychological content through landscape, action, and detail. In Hemingway's poetics, space is also an important indicator of the hero's psyche. Each of the spaces, such as a battlefield, a hospital, mountains, a riverbank, or open nature, performs a specific psychological function. If the space of war intensifies danger and fear, the relatively peaceful space in the bosom of nature expresses the hero's desire for peace and freedom. Thus, the landscape also works on the principle of contrast: the contrasts between war and peace, noise and silence, darkness and light, danger and peace intensify the hero's internal conflicts. The connection between nature and the human psyche also plays an important role in Said Ahmad's work. Especially in the novel "Horizon", which describes the war years and front-line life, natural landscapes are closely connected with the complexity of human destiny. The writer, by describing Uzbek rural life, fields, seasons, sky, rain, wind and other natural phenomena, more effectively expresses the spiritual experiences of the heroes. Here, the landscape appears as a means of reflecting not only the individual psyche, but also the general spiritual state of the entire people in war conditions. One of the important features of Said Ahmad's landscape is its enrichment with national- culturological content. Uzbek rural landscapes, labor processes, and images of nature are inextricably linked to the daily lives of the characters. Therefore, each change in nature can represent a specific situation in human life. For example, while the motifs of spring and rejuvenation are associated with hope, renewal, and faith in life, autumn or winter landscapes can intensify separation, old age, loss, and suffering. Thus, Said Ahmad uses landscape as a poetic tool that combines national worldview and human experiences.

When comparing the psychological function of landscape in the works of Hemingway and Said Ahmad, first of all, the general artistic relationship between nature and man is noticeable. In both writers, external nature acts as a kind of "echo" of the internal state of mind. However, in Hemingway, the landscape is presented more concisely, concretely and through symbolic details. In Said Ahmad, the image of nature is relatively broader,

harmonious with the scenes of national life and is emotionally rich. Another important similarity in the work of the two writers is the ability of the landscape to create psychological parallelism. The tranquility of nature corresponds to the spiritual peace of the hero, and the dramatic natural phenomena correspond to internal anxiety and conflict. However, this parallelism is not always direct. Sometimes the contrast between nature and the psyche of the hero also creates an important artistic effect. For example, although the external environment is peaceful, the hero may suffer internally. In this case, the landscape more strongly expresses the inner loneliness of a person. In the style of Hemingway and Said Ahmad, the categories of time and space are also of particular importance. Time-space signs such as dawn, night, winter, spring, rainy or sunny day serve as a means of determining the psychological state of the characters. While in Hemingway such details are often given on the basis of a brief and hidden meaning, in Said Ahmad they are more broadly connected with the development of events and the life experience of the characters.

The compositional function of the landscape is also important in both writers. The image of nature connects certain events with each other, slows down the rhythm of the work or, conversely, increases the tension of the dramatic situation. Through the landscape, the psychological and emotional atmosphere of the place where the event takes place is created. Therefore, it is not correct to evaluate the landscape as a secondary or decorative element of the work. It is an independent poetic component closely related to the plot, image and psychological image. In the work of E. Hemingway and S. Ahmad, the landscape acts as a kind of artistic mechanism for depicting the human psyche. While Hemingway uses minimal, precise, and symbolic details of nature to reveal hidden contradictions in the hero's psyche, Said Ahmed depicts nature in a way that integrates national space, social environment, and human relationships. In both writers, nature appears as an aesthetic field that helps to understand not the external world of man, but his inner world. In this regard, the relationship between landscape and psychological state is one of the important components of the poetics of these writers.

The analysis shows that in English and Uzbek novels, the image of the landscape is an important artistic and aesthetic tool in revealing the psychological state of the hero. Natural landscapes in the work serve not only to designate the place where the events take place or to perform the function of pictorial decoration, but also to express the inner experiences, emotional state, spiritual conflicts and attitude of the heroes to life. In this regard, the relationship between landscape and psychological image is an important poetic phenomenon that allows for a deeper understanding of the content and essence of the work of art. In the process of analyzing Ernest Hemingway's work, in particular the novel "A Farewell to Arms", it revealed that the writer uses the landscape in an extremely concise and clear way. In his creative style, the details of nature serve to indirectly express the hero's psyche rather than directly explaining it. Rain, snow, rivers, mountains and other natural landscapes become symbolic expressions of such mental states as fear, loneliness, despair, love and loss. Through

the landscape, Hemingway encourages the reader to independently understand the inner world of the hero. This is one of the important signs of the writer's individual style based on minimalism. In the work of Said Ahmad, especially in the novel "Horizon", the psychological function of the landscape is enriched with its own national characteristics. Images of nature are inextricably linked with Uzbek rural life, labor, war years, relationships between people and the general spiritual experiences of the people. Seasons, fields, sky, rain, wind and other landscape elements appear as a means of enhancing the longing, anxiety, hope, suffering and joy of the heroes. At the same time, the image of nature in some cases rises to the level of expressing, in addition to the personal psyche of a person, the spiritual state of the whole society or people. As a result of the comparative analysis, it was revealed that there are a number of common aspects in the work of Hemingway and Said Ahmad. Both writers use the inextricable connection between nature and the human psyche, use the landscape as a means of creating psychological parallelism and contrast. The calmness, sharpness, lightness or darkness of nature can correspond to the internal state of the characters or be contrasted with it. As a result, the relationship between the external environment and internal experience increases the emotional impact of the work. At the same time, there are significant differences in the way the two writers use the landscape. In Hemingway, the landscape is presented through short, concrete and symbolic details, serving to reveal hidden psychological content. In Said Ahmed, the landscape is described more broadly and is closely connected with the national space, people's life, social environment and the fate of the characters. Thus, while Hemingway expresses the individual human psyche through the landscape more concisely and indirectly, Said Ahmed presents the image of nature in a combination of personal and social experiences. In general, the relationship between the landscape and the psychological state is one of the important components of the poetics of Ernest Hemingway and Said Ahmed. The image of nature more clearly reveals the inner world of the character, the emotional atmosphere of the work and the author's views on man and nature. This comparative study shows that, despite the existence of different national-aesthetic traditions in English and Uzbek literature, there is a common artistic principle of expressing the human psyche through nature. Therefore, the study of landscape as an active poetic tool that reveals the human psyche, not just as a pictorial component, is of great scientific importance for literary studies.

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