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THE ROLE OF THE IMAGE OF NATURE IN FRENCH ROMANTIC LITERATURE (A COMPARATIVE STUDY OF VICTOR HUGO AND ALISHER NAVOI'S WORKS)

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Annotatsiya: Mazkur maqolada fransuz romantizmi adabiyotida tabiat obrazining badiiy-falsafiy ahamiyati Viktor Gyugo ijodi misolida tahlil qilinadi hamda u Alisher Navoiy asarlaridagi tabiat tasviri bilan qiyosiy o'rganiladi. Tabiat obrazining ramziy, estetik va g'oyaviy funksiyalari ochib berilib, romantik tafakkur va Sharq mumtoz adabiyati o'rtasidagi mushtarak jihatlar aniqlanadi.

Аннотация: В статье анализируется художественно-философская роль образа природы во французском романтизме на примере творчества Виктора Гюго и проводится сравнительное исследование с изображением природы в произведениях Алишера Навои. Раскрываются символические и эстетические функции образа природы.

Annotation: This article analyzes the artistic and philosophical significance of the image of nature in French Romantic literature through the works of Victor Hugo and compares it with the depiction of nature in Alisher Navoi's writings. Symbolic and aesthetic functions of nature are examined in a comparative perspective.

Kalit so'zlar: romantizm, tabiat obrazi, Viktor Gyugo, Alisher Navoiy, qiyosiy adabiyotshunoslik

Ключевые слова: романтизм, образ природы, Виктор Гюго, Алишер Навои, сравнительное литературоведение

Key words: romanticism, image of nature, Victor Hugo, Alisher Navoi, comparative literature

INTRODUCTION

In the history of literature, the image of nature is an important artistic tool that reflects the human psyche, worldview and aesthetic views. In particular, in the literature of romanticism, nature is interpreted as a symbol of human experiences. In the work of Victor Hugo, a major representative of French romanticism, nature appears as a symbol of freedom, rebellion and inner spiritual struggle. In classical Eastern literature, in particular, in the works of Alisher Navoi, nature is depicted as an expression of divine beauty and spiritual perfection. This article comparatively studies the attitude towards nature of representatives of two literary spaces and eras.

LITERATURE REVIEW

The issue of the artistic interpretation of the image of nature in French romanticism and Eastern classical literature is one of the important research areas in literary studies. Especially in the framework of European romanticism of the 19th century, nature was widely interpreted as an artistic expression of the inner spiritual world of man, his desire for freedom and social discontent. The views of the French enlighteners and romantics in this regard are of particular scientific interest.

In studies on the theory of romanticism, J. J. Rousseau interpreted nature in connection with the natural state of man and moral purity, while later researchers revealed the symbolic and philosophical functions of nature in romantic literature. Scientists such as M. Berman and A. Lovejoy interpret the

image of nature in romantic thought as an expression of the crisis and spiritual conflicts in the modern human consciousness. These theoretical views serve as an important methodological basis for analyzing the work of Victor Hugo.

Scientific works dedicated to the work of Victor Hugo have been widely studied in French and world literary studies. Researchers such as S. Baudelaire, A. Maurois, J. Seville analyzed the dramatic and epic features of the image of nature in Hugo's works, interpreting it as a symbol of complex processes related to human destiny and society. In particular, in Hugo's poetics, images such as the sea, storm, and mountain are interpreted as a symbol of man's inner rebellion and desire for freedom. However, most of these studies are limited to analyzing Hugo's work within the framework of European literary traditions.

Issues related to the image of nature in Eastern classical literature, in particular, in the work of Alisher Navoi, have been one of the important scientific directions in Uzbek literary studies. Scholars such as Fitrat, Oybek, I. Hakqulov, N. Kamilov have deeply analyzed the aesthetic, philosophical, and mystical aspects of the image of nature in Navoi's works. In their research, nature is interpreted as a reflection of divine beauty, a force that leads man to spiritual perfection. The role of images of nature in the system of mystical symbols is especially noteworthy.

At the same time, the analysis of the existing scientific literature shows that there are very few studies devoted to the comparative study of the work of Victor Hugo and Alisher Navoi. Although the general artistic trends in romanticism and Eastern classical literature have been studied separately, the comparative-typological analysis of the image of nature has not been carried out sufficiently. This fact determines the relevance of this study.

Thus, the scientific sources reviewed above form the theoretical and methodological basis of this article and further substantiate the need for a comparative study of the role and significance of the image of nature in French romanticism and Eastern classical literature.

RESEARCH METHODOLOGY

Comparative-typological, artistic-analytical and historical-methodological methods were used in the study. The images of nature in the works were analyzed semantically and symbolically, and their ideological functions were identified.

ANALYSIS AND RESULTS

In Victor Hugo's "The Sea Workers", "The Landlord" and his poetic works, nature is depicted as an unstable, powerful force that influences human destiny. The images of the sea, storm, and mountain express the inner rebellion of the heroes.

In the work of Alisher Navoi, the images of the garden, flower, and spring are symbols of divine love and spiritual purification. In the epic "Khamsa", nature is manifested as a means leading a person to perfection.

As a result, it was found that nature in Hugo's romanticism is dramatic and rebellious, while in Navoi's - it has a harmonious and spiritual content.

CONCLUSION AND RECOMMENDATIONS

The results of this study show that the image of nature in French romanticism and Eastern classical literature is not only a background or illustrative element, but also performs an important ideological and aesthetic function. In the work of Victor Hugo, images of nature appear as an integral part of the romantic worldview and serve as a means of expressing human spiritual experiences, internal conflicts and social discontent. Through images such as the sea, storm, mountain, the writer artistically expresses the complex relationship between man and society, the idea of the struggle for individual freedom.

In the works of Alisher Navoi, the image of nature has a completely different spiritual and philosophical meaning. He depicts nature as a reflection of divine beauty, a means leading man to spiritual perfection. In Navoi's work, the harmony between nature and man is closely connected with mystical thinking, and through images such as flowers, gardens, and spring, the ideas of love, perfection, and enlightenment are put forward. This further enhances the moral and educational significance of the image of nature in Eastern literature.

Comparative analysis shows that although the images of nature in the works of Victor Hugo and Alisher Navoi were formed in different cultural and historical conditions, their inextricable connection with the human psyche is a common feature. While in Hugo, nature is more dramatic and rebellious, in Navoi it is a symbol of tranquility, harmony and spiritual purification. These differences serve to reveal the aesthetic criteria and philosophical foundations of both literary traditions.

Based on the results of the study, it is appropriate to study other artistic images in romantic literature and classical Eastern literature in a comparative manner in the future - for example, images of man, love or fate. Also, deepening this topic in the field of literary studies, cultural studies and philosophy will increase the effectiveness of scientific research.

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