

## A COMPARATIVE ANALYSIS: THE IMAGE OF SPRING IN CONTEMPORARY UZBEK AND GERMAN POETRY

**Gulnoz Iskandarovna Khalliyeva**

Doctor of Philological Sciences (DSc), Professor  
Uzbekistan State World Languages University

**Adiba Dovudovna Madiyeva**

Acting Associate Professor (PhD)  
Uzbekistan State World Languages University

**Abstract:** This article explores the poetic significance of seasons, specifically focusing on the image of spring in contemporary Uzbek and German poetry. Spring is analyzed not only as a natural phenomenon but also as a profound symbol of spiritual awakening, hope, and the renewal of the human psyche. By comparing the works of Uzbek poets (S. Sayid, I. Mirzo, X. Rustamova, Z. Mirzo) with German authors (N. Gomringer, M. Rinck, A. Kampmann, J. Wagner), the study identifies both universal commonalities and distinct cultural interpretations. While Uzbek poetry portrays spring through a romantic and lyrical lens tied to national traditions, German poetry tends toward minimalist, realistic, and philosophical approaches. The study concludes that despite stylistic differences, spring serves as a common poetic truth reflecting the harmony between humanity and nature.

**Keywords:** poetry, spring image, comparative analysis, contemporary Uzbek literature, contemporary German literature, metaphor, spiritual renewal.

The theme of seasons serves as one of the most vital poetic instruments in literature, particularly in poetry, for expressing human psychology, worldview, and inner emotions. Due to the inherent connection between man and nature, seasonal imagery has left a profound impact not only on national folklore but also on written literature. In Uzbek poetry, specifically, seasons are inextricably linked to the nation's culture, lifestyle, and traditions, often articulated through symbolic and artistic comparisons. This connection allows for the study of seasonal depictions not merely as natural phenomena, but as an integral part of national cognition and aesthetic-artistic perception.

Hazrat Alisher Navoi, for instance, dedicated a qasida in Persian titled "Fusuli Arbaa" (The Four Seasons) to this theme. By unveiling rare artistic examples of Saratan (Summer), Khazan (Autumn), Bahor (Spring), and Day (Winter), he unifies these four temporal segments to create a metaphorical "Garden." This collection consists of four parts (qasidas) dedicated to the beautiful landscapes of the year's seasons, forming a cohesive and holistic entity. Contemporary poets continue this heritage, masterfully celebrating seasonal imagery in their creative works.

### Analysis of the Spring Image in Contemporary Uzbek Poetry

This article focuses on the image of spring, which carries a distinct aesthetic and symbolic weight. Spring—representing the revival of nature, the restart of life, awakening within human psychology, the renewal of hopes, and feelings of joy—occupies a special place in poetry. In contemporary Uzbek poetry, spring is expressed through the revitalization of nature, the rejuvenation of the human spirit, and the rebirth of hope.

In the works of Sirojiddin Sayid, spring is depicted as the restoration of new hopes and dreams:



"In my flourishing spring / The springs of unfulfilled dreams shall bloom."

The poet harmonizes his personal spring—his happy youth—with his aspirations. The metaphor "flourishing spring" symbolizes the blooming period of human life, while the phrase "bloom" represents the rebirth of hope.

Iqbol Mirzo, in his poem "Koklamoyim" (My Springtime), portrays nature as a source of joy and new life, using personification to describe spring as a dynamic force:

"My springtime spread its dowry / It spread elegance upon nature."

In the poetry of Khosiyat Rustamova, the arrival of spring is depicted as the attainment of spiritual and physical freedom:

"As soon as spring knocks on the door / The lock of earth and heaven shall open."

Here, spring is the "key" that opens the previously locked, silent state of nature and the human heart. Zebo Mirzo, in her poem "Call Upon Happiness," artistically expresses spring as a provider of grace and kindness, likening nature to a "Merciful Mother."

#### Analysis of the Spring Image in Contemporary German Poetry

In contemporary German poetry, the depiction of spring is characterized by diverse poetic styles and artistic tools reflecting each poet's aesthetic outlook.

Nora Gomringer, in "Traumreise durch das Jahr," traditionally depicts spring through green meadows and blooming flowers, enriching the imagery with auditory elements such as birdsong to express the harmony between man and nature.

In contrast, Monika Rinck presents spring not as simple natural awakening but as a symbol of expansion and growth:

"Spring arrives / It wants to expand us / To enlarge us endlessly."

Here, spring is a metaphor for expanding human internal potential. The mood is philosophical, suggesting that spring is an active force that renews the human psyche alongside nature.

Anja Kampmann approaches spring with a realistic and minimalist perspective:

"Meanwhile, a weak sun on the fence / Spring songs."

She avoids excessive romanticism, using the "weak sun" to signify that spring has not yet reached its full power, portraying a cautious connection between man and nature.

Jan Wagner's depiction is more complex. His poetry often describes the biological and psychological intricacies of nature, sometimes even its "weight":

"From primeval depths a coastal strip / Choking on its own weight."

For Wagner, spring is a contradictory process involving biological vitality and inherent complexity, moving beyond a simple celebratory narrative into a scientific-poetic context.

A comparative study of Uzbek and German poetry reveals both universal meanings and



specific aesthetic features:

Similarities: In both traditions, spring is a symbol of natural awakening, spiritual renewal, and hope. It manifests the harmony between humanity and the environment. Poets in both cultures utilize metaphors, epithets, and antithesis to enhance the aesthetic impact of the season.

Uzbek poetry is deeply rooted in national traditions (such as Navruz) and collective values. It utilizes a romantic, lyrical, and celebratory style, often personifying spring as a kind, active, and joyful force. German poetry tends towards individualistic and universal interpretations. It often employs a minimalist, realistic, or even dramatic approach. While Uzbek poets emphasize the "shimmering" and "elegant" sides of spring, German poets like Wagner or Rinck explore its philosophical, biological, and sometimes burdensome complexities.

In summary, spring remains a universal image in both poetic traditions, illustrating the intrinsic link between man and nature. While Uzbek poetry focuses on the joy-filled, romantic celebration of national renewal, German poetry examines the season through a philosophical and realistic lens. Both, however, converge on the central truth: spring is the embodiment of humanity's eternal striving for a new beginning and spiritual freedom.

### References

1. Алишер Навоий. Девони Фоний. 20 томлик. – Тошкент: Фан, 2003. Ж. 20. – Б. 330.
2. Куронов С. Ифода ва ифодавийлик. Илмий мақолалар тўплами. – Тошкент: Академнашр, 2016. – Б. 61.
3. S.Saidov. "Ruhim xaritasi". G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti. T.-1984.
4. I. Mirzo."Aytgil do'stim, nima qildik Vatan uchun?!" T.-"O'zbekiston", 2015.
5. X. Rustamova. "Bebosh bulutlar". T.-"O'zbekiston", 2019.
6. Z. Mirzo. "Nur kukunlari". T.-"Yangi asr avlodi", 2004.
7. N. Gomringer. Wortsegel. Krüger Druck+Verlag GmbH & Co. KG Dillingen/Saar 2013.
8. A. Kampmann. Proben von Stein und Licht. Carl Hanser Verlag. München., 2016.
9. M. Rinck. Honigprotokolle. Gedichte. Druck & Bindung: Steinmeier, Deiningen. 2. Auflage 2014.
10. J. Wagner. Selbstportraet mit Bienenschwarm. Ausgewaelhlte Gedichte. Hanser Berlin im Carl Hanser Verlag. Muenchen 2016.

