



## SPRING AND AUTUMN IN CONTEMPORARY UZBEK AND GERMAN POETRY: A COMPARATIVE ANALYSIS

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In modern Uzbek poetry, the season of spring is depicted as the revival of nature and its beauty, the renewal of the human spirit, the awakening of dreams and hopes, and the resurgence of the joy of life. In the works of Sirojiddin Sayid, Iqbol Mirzo, Khosiyat Rustamova, and Zebo Mirzo, spring is portrayed with great poetic mastery using artistic techniques. Each poet describes spring through their unique perspectives and artistic methods, vividly, emotionally, and majestically highlighting its place in both nature and the human heart.

Below, we will focus on the poetics of the spring imagery in the poetry of both nations.

“Yashnagan bahorimda  
ushalmagan orzularning bahorlari gul ochar”

Sirojiddin Sayid depicts spring in this verse as the revival of new hopes and dreams in human life. The poet intertwines his personal spring, that is, his happy youth, with his dreams. However, through the "unfulfilled" nature of these dreams, a slightly bitter emphasis is placed on spring. The metaphor of the "flowering spring" symbolically portrays the flourishing period of human life. The phrase "flower opens" symbolizes the renewal of dreams or the emergence of new hopes. Moreover, in these verses, an antithesis is skillfully employed: the contrasting phrases "flowering spring" and "unfulfilled dreams" enhance the emotional impact of the poem.

In his poem "*Ko'klamoyim*", Iqbol Mirzo describes nature as a source of joy and new life. Here, spring is portrayed as a force that decorates nature, making it alluring and beautiful:

“Ko'klamoyim sep yoydi,  
Tabiatga zeb yoydi.”

The phrase "*Ko'klamoyim sep yoydi*" presents spring as vibrant and dynamic by relating it to human activity. The words "*Ko'klamoyim*" and "*zeb*"—epithets—emphasize the aesthetic beauty and delicacy of spring. To enhance the musicality of the poem, the poet employs alliteration, where the recurring sounds in "*Ko'klamoyim*" and "*sep yoydi*" add a melodious rhythm to the poem.

The arrival of spring is depicted in Xosiyat Rustamova's verses as the attainment of both spiritual and physical freedom by nature and humanity. Let's turn our attention to these lines from her poem:

" Bahor eshik qoqishi bilan  
Yeru ko'kning ochilar qulfi."

In this case, spring symbolically reflects not only the renewal of nature but also the opening of the human heart. The metaphor "*Yeru ko'kning qulfi*" expresses the locked, dormant state of both nature and the human heart. Spring, then, becomes the key that unlocks this state. Through the "knocking of the door" by spring, the poet attributes human-like

qualities to it. Moreover, we can observe the use of antithesis here, where the contrast between "being locked" and "opening" highlights the powerful renewal that spring brings.

"Ko'klam yal-yal ko'ylagin kiydi,  
O, Tabiat-rahmdil Ona!"

In this line from Zebo Mirzo's poem *"Baxtni chaqir"*, spring is artistically depicted as bestowing delicacy and joy upon nature. The motherly kindness of nature and its compassion for humans are highlighted. The phrase *"Ko'ylagin kiydi"* portrays nature as a person, emphasizing its charm, while *"yal-yal ko'ylak"* symbolizes the delicacy and joyful nature of spring. The epithet *"rahmdil ona"* reflects nature's compassion towards humans.

In modern Uzbek poetry, the spring season is portrayed as a symbol of harmony between humans and nature, renewal, and hope. Poets such as Sirojiddin Sayid, Iqbol Mirzo, Khosiyat Rustamova, and Zebo Mirzo express spring aesthetically and emotionally through personification, metaphor, epithets, and antitheses. Spring is depicted as the revival of nature, the restoration of dreams and hopes, and the symbol of a person's new feelings and desire for youth. Human traits are attributed to spring, presenting it as a dynamic, active, compassionate force that brings joy. Its delicate and majestic nature is enhanced by various metaphors (*"flower opens"*, *"key opens the lock"*) and epithets (*"yal-yal"*, *"zeb"*), intensifying its aesthetic impact. The contrast between the stillness of winter and the awakening of spring further clarifies the brightness of spring. Spring is not only a symbol of nature's beauty but also of the rejuvenation of the human spirit and the revival of dreams, portrayed with high poetic skill in poetry.

In modern German poetry, the depiction of spring is expressed through various poetic styles and artistic techniques, reflecting the aesthetic perspectives and worldviews of each poet. To analyze this in the works of Nora Gomringer, Monika Rinck, Anja Kampmann, and Jan Wagner, we will examine their poetic aspects one by one.

In Nora Gomringer's poem *"Traumreise durch das Jahr"*, the arrival of spring is traditionally depicted through the greening of meadows and the blooming of flowers:

*"Die Wiese ist grün, die Blumen, die blüh'n"*

These lines directly reflect the beauty of spring and the awakening of nature. The arrival of spring is emotionally enriched through auditory imagery, as the sound of birds symbolizes the harmony between humans and nature:

*"Die Vögel, die kommen, wir haben's vernommen"*

In these lines, the poet emphasizes that spring is a time of renewal, vitality, and new hopes. The repetition of *"Die... die..."* enhances the musicality of the poem and creates a dynamic rhythm that allows the reader to feel the awakening of nature within their own heart.

Nora Gomringer's poem portrays spring as a season that harmonizes the human heart with nature, where birds and flowers, symbols of new beginnings, serve as central images.

In Monika Rinck's poem, spring is not just an ordinary awakening of nature, but is depicted as a symbol of expansion and growth:

*"Der Frühling kommt, er will uns erweitern, endlos vergrößern."*

Here, spring is described through a metaphor that expresses the expansion of inner possibilities. The words *"endlos vergrößern"* evoke a sense of infinity and renewal, portraying spring as a season of opportunities for growth and change in human life. The tone of the poem carries a philosophical mood, where the words *"erweitern"* and *"vergrößern"* suggest that



spring is a force in motion. This movement not only awakens nature but also renews the human spirit.

The poet depicts spring not only as the awakening of nature but as a season of change and renewal in the inner world of the human being. The metaphorical content deepens the meaning of the poem.

In Anja Kampmann's portrayal of spring, the season is not depicted in the typical joyous and awakening manner but rather through the weak sun on a fence and subtle signs of spring in nature:

*"unterdessen eine schwache Sonne auf dem Zaun. Frühlingslieder."*

Here, spring is not shown with exuberant joy but through the weak sun, suggesting that spring is not yet fully powerful. This reflects a cautious connection between humans and nature. The phrase *"schwache Sonne"* conveys that spring has not yet reached its full strength. The term *"Frühlingslieder"* evokes a lyrical mood associated with spring, yet it steers clear of excessive romanticism, offering a more realistic and cautious approach.

It is evident that Anja Kampmann depicts the connection between humans and nature in a natural, simple, and sincere manner. This portrayal reflects a modern minimalist approach. For the poet, spring is not romantic but realistic and minimalist, which invites the reader to grasp the simple yet profound meaning of spring in everyday life.

In the following lines, the German poet Jan Wagner presents spring through a complex depiction. His imagery does not always depict simple nature scenes; instead, it portrays elements of nature collapsing under their own weight:

*"aus urzeittiefen einem küstenstrich,  
erstickt an ihrem eigenen Gewicht."*

Here, the arrival of spring is expressed not as a simple process but as one that encapsulates inherent inner complexities. The metaphors used highlight the biological and spiritual intricacies of spring, deepening the poem's poetic impact. The poet links spring with biological life and weight, depicting it not only as joyful but as a contradictory process. The phrase *"erstickt an ihrem eigenen Gewicht"* shows how nature is experiencing its own vitality. Through these natural images, Wagner explores the historical and scientific aspects of spring, placing the poem in both a scientific and poetic context.

The poet portrays spring as a complex biological and aesthetic process, where the boundaries between nature and humans stand out for their delicacy and complexity.

In modern German poetry, the depiction of spring is expressed through various poetic styles and artistic techniques, reflecting each poet's aesthetic views and worldview. For instance, in Nora Gomringer's poem, spring is depicted as nature's awakening, the renewal of life, and the emotional reception of this change by humans. Monika Rinck interprets spring not just as a natural phenomenon but as a process of inner expansion and growth. Anja Kampmann uses simple yet profound images to represent spring, while Jan Wagner uncovers the complexity of spring through biological and allegorical images. Here, spring emerges as a complex process of life, portrayed in a contradictory and aesthetic manner.

The depiction of spring in modern German poetry stands out for its diversity and depth. It is not merely seen as a season but as a symbol of renewal, change, growth, and the natural processes of life. Poets express spring through various poetic devices and styles, sometimes in simple and innocent ways, other times in complex and philosophical terms.

These approaches vividly showcase the contemporary face of German poetry and its poetic possibilities.

In Uzbek and German poetry, the depiction of spring reflects the poetic traditions of both cultures, showcasing universal themes alongside unique aesthetic characteristics. Below, we explore the similarities and differences in how spring is portrayed in these traditions.

In both poetic traditions, spring is interpreted as a symbol of nature's awakening, human renewal, and spiritual rejuvenation. While Sirojiddin Sayyid and Iqbol Mirzo depict spring as the rebirth of dreams and happy moments in the human heart, Nora Gomringer highlights spring as a symbol of harmony between nature and humanity, revealing its emotional resonance. In both traditions, spring is presented as a season that manifests the closeness and harmony between humans and nature. Through the symbolic force of spring as the "key to unlocking heaven and earth," Khosiyat Rustamova emphasizes this harmony. Anja Kampmann connects spring to nature's fragile and cautious states, illustrating the intrinsic bond between humans and the natural world. Metaphors, epithets, and antithesis are used in both poetic traditions to enrich the aesthetic presentation of spring. For instance, metaphors like "Gul ochar" (Sirojiddin Sayyid) and "qulf ochar" (Khosiyat Rustamova) reflect spring's active and dynamic nature, while Monika Rinck and Jan Wagner use metaphors to uncover the philosophical and biological aspects of spring.

In Uzbek poetry, spring is closely tied to national traditions and customs. For example, the Navruz festival is an integral part of spring imagery in Uzbek poetry, celebrating nature and promoting harmony among people. In German poetry, on the other hand, spring is often interpreted as an individual and universal concept. Monika Rinck, for instance, depicts spring as a symbol of inner expansion.

Uzbek poets often portray spring with a romantic and emotional spirit, employing an elevated lyrical style, while German poets tend to adopt a minimalist, realistic, and sometimes dramatic approach. Jan Wagner interprets spring as a complex and challenging process in nature. In Uzbek poetry, epithetic expressions like "Ko'klamoyim" and "yal-yal ko'ylak" highlight spring's charm and elegance. Meanwhile, German poets focus more on capturing spring through detailed descriptions, metaphors, and intertextual connections.

In both modern Uzbek and German poetry, the image of spring represents a shared aesthetic theme of renewal, nature's revival, and spiritual rejuvenation. However, each poetic tradition enriches the image of spring with its unique stylistic and cultural nuances. In both traditions, spring is portrayed as a symbol of harmony between humans and nature. Artistic devices such as metaphor, epithet, and antithesis enhance the aesthetic and poetic power of spring. As a symbol of renewal, spiritual freedom, and hope, spring is a central theme for poets.

At the same time, distinct differences are evident. Uzbek poetry connects spring with national culture and values, expressing it in a romantic and lyrical style. German poetry approaches spring with minimalism and realism, embedding it with themes of individual renewal and philosophical reflection.

In conclusion, spring is a universal image in both poetic traditions, illustrating the inseparable bond between humans and nature. Through the awakening of nature, it portrays human aspirations, spiritual freedom, and new life. In Uzbek poetry, spring is tied to national traditions and depicted with a joyful, romantic tone, whereas German poetry explores it from a philosophical and realistic perspective, examining its universal aspects. While the two poetic

traditions depict spring in different shades, their central theme—the harmony between humans and nature and the pursuit of new life—forms a shared poetic truth.

In contemporary Uzbek poetry, autumn is portrayed as a universal symbol reflecting the human emotional state, memories, the transitory nature of nature, and the cyclical nature of life. The works of Sirojiddin Sayyid, Iqbol Mirzo, Khosiyat Rustamova, and Zebo Mirzo depict autumn poetically, using various artistic devices to convey it in a delicate and impactful manner. Below, we explore the unique poetics of autumn in their works.

### **The Poetics of Autumn in Uzbek Poetry**

#### **Sirojiddin Sayyid**

Autumn is depicted as a symbol of nature's cooling and the human heart's struggle against coldness:

*"The world is cooling down—Autumn.*

*Don't let your heart fall into the withered leaves."*

The poet advises vigilance, urging one not to allow the melancholy of autumn to affect their heart. The metaphor "The world is cooling down" reflects the transient phase in both nature and human life. Additionally, the contrast between the cooling of nature and the call to preserve the warmth of the heart enhances the emotional impact. The brevity and expressiveness of the metaphor leave a strong impression on the reader.

#### **Iqbol Mirzo**

In Iqbol Mirzo's lines, autumn is portrayed through rapid changes, aging in human life, and the melancholic appearance of nature:

*"Autumn came in three days. The world grew old.*

*Poplars nodded sadly..."*

Even beyond the poplars' sadness, the rose being likened to an "irritable spinster" carries symbolic meaning related to human life:

*"Like an irritable, nervous spinster,*

*The rose rips apart its own dress."*

Expressions like "The poplars nodded sadly" and "the rose rips apart its own dress" personify nature as living beings. Comparing the rose to a human makes it relatable to the reader. Words such as "sad" and "irritable" (epithets) intensify the melancholic mood of autumn.

#### **Khosiyat Rustamova**

In her lines:

*"Sadness envelops me in the autumn season—*

*As leaves fall in torrents onto my path."*

Autumn directly influences the human psyche, evoking grief. The phrase "as leaves fall in torrents" reflects the deep relationship between humans and nature. The metaphor "sadness envelops me" links the human emotional state to nature. The falling leaves symbolize changes and losses in human life. The rhythmic phrase "in torrents" adds dynamism and rhythm to the poem.

#### **Zebo Mirzo**

Autumn in Zebo Mirzo's poetry is portrayed as a season of memory and melancholy:

*"Mournful autumn, frail autumn,*

*Autumn of my memories.*

*Will you open your eyes to my pensive heart...?"*

The phrase "Autumn of my memories" demonstrates the harmony between human recollections and the season. Words like "mournful," "frail," and "pensive" (epithets) highlight the connection between autumn and sorrow. Autumn becomes a symbol of memories and emotional states, while the rhetorical question "Will you open your eyes?" invites the reader to reflect on the bond between the season and the human heart.

In contemporary German poetry, autumn is depicted through various artistic devices as a representation of harmony, transience, and the complexities of life and nature. Poets such as Anja Kampmann, Nora Gomringer, Jan Wagner, and Monika Rinck express autumn in emotional, philosophical, and symbolic terms, each presenting unique aspects of the season.

Anja Kampmann

In her work, the beginning of autumn is captured in the dynamic interplay between stillness and movement in nature:

*"While autumn sets in under the lindens  
and in the leaves the wind,  
as the sun gazes down, you reach  
from the ridge of the day."*

The poet beautifully depicts the feeling of autumn through the movement of the wind in the leaves and the sun's final rays. The phrase "ridge of the day" represents the peak of warmth fading into autumn. The dynamic description of the wind reflects the changeability of the season, while "under the lindens" highlights nature's adaptation to autumn.

Nora Gomringer

Nora Gomringer presents autumn in simple yet symbolic imagery:

*"I saw an earthworm  
living in a big, big tower.  
And when the wind came,  
it was no longer warm."*

The "big, big tower" humorously and symbolically represents the earthworm's dwelling. The arrival of the wind and the loss of warmth emphasize the transient nature of autumn. The contrast between warmth and wind highlights autumn as a season of transition.

Jan Wagner

Autumn is expressed through the loss of sunlight and the fleeting vibrancy of trees:

*"The days lose their light.  
The trees play their final colors."*

Here, autumn is depicted as an aesthetic yet transitory period. The metaphor "the days lose their light" signifies the onset of autumn and diminishing brightness. The phrase "the trees play their final colors" captures the beauty of autumn foliage. The serene and intimate expression enhances the emotional portrayal of the season.

Monika Rinck's depiction of autumn emphasizes shock, unexpected changes, and vibrant colors:

*"And you are deep down, sensitive, incomprehensible,  
Awaiting the shock. But suddenly here, everything yellow, full of straw!"*

This passage reflects human emotional reactions to the transition of seasons. Contrasts such as "sensitive, incomprehensible" and "everything yellow, full of straw" highlight the complexity and vibrancy of autumn. The phrase "everything yellow" represents the

unexpected appearance of bright colors, enhancing the emotional intensity of the autumn depiction.

### **Comparative Analysis of Uzbek and German Poetics of Autumn**

Both Uzbek and German poetry utilize autumn as a symbolic medium to express the transitory nature of life, human emotions, and the complexities of existence. Below are key similarities and differences:

#### **Similarities:**

##### **Symbol of Transience:**

In Uzbek poetry, autumn represents the fleeting nature of life, as in Sirojiddin Sayyid's line, *"The world is cooling down—Autumn."* Similarly, German poetry emphasizes transience, as in Jan Wagner's line, *"The days lose their light."*

##### **Connection Between Humans and Nature:**

In Uzbek poetry, autumn intertwines human emotions with nature. For example, Khosiyat Rustamova's line, *"As leaves fall in torrents onto my path,"* symbolizes change and loss. German poetry also reflects this connection, as in Anja Kampmann's line, *"While autumn sets in under the lindens."*

##### **Melancholy Mood:**

Both traditions depict the melancholic nature of autumn. Zebo Mirzo's *"Mournful autumn, frail autumn"* mirrors the tone in Jan Wagner's depiction of fading light and colors.

#### **Differences:**

##### **Focus on Human Emotions (Uzbek):**

Uzbek poetry emphasizes the emotional and psychological connection between autumn and human life, focusing on loss, memories, and grief.

**Example:** Khosiyat Rustamova's metaphor, *"Sadness envelops me in the autumn season."*

##### **Philosophical and Universal Themes (German):**

German poetry delves deeper into the philosophical aspects of transience and the cyclical nature of life, exploring the balance between life and death.

**Example:** Jan Wagner's *"The days lose their light."*

##### **Use of Artistic Devices:**

Uzbek poetry relies on metaphors, epithets, and personification. In contrast, German poetry incorporates irony, shock, and contrast, as seen in Nora Gomringer's *"An earthworm lived in a big, big tower."*

In both Uzbek and German poetry, autumn serves as a central theme, symbolizing the transitory nature of life, the interplay between humans and nature, and the complexities of existence. While Uzbek poetry captures autumn's emotional depth and its impact on human psyche, German poetry emphasizes the philosophical and universal dimensions of the season. Together, these poetic traditions enrich our understanding of autumn as a profound literary and cultural symbol, reflecting both universality and cultural diversity.

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