

TRADITIONAL IMAGERY IN GERMAN CLASSICAL POETRY: COMPARATIVE ANALYSIS OF THE WORKS OF HEINRICH HEINE AND ANNETTE VON DROSTE-HÜLSHOFF**Madiyeva Adiba Dovudovna**UzSWLU Doctor of Philosophy (PhD)
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Abstract: This article investigates the aesthetic and socio-political functions of traditional imagery in German classical poetry, specifically focusing on the lyrical heritage of Heinrich Heine and Annette von Droste-Hülshoff. The study analyzes how established poetic symbols such as the Alps, wild storms, and humble huts serve as profound artistic tools to reveal the tensions between individual freedom and societal constraints. Through a comparative lens, the research demonstrates that nature in the works of these authors is not a mere backdrop but a "revolutionary tool" and a "multilevel excursion of the soul". The findings illustrate that traditional images in German classical poetry act as cultural codes that enable poets to transcend the restrictive atmosphere of their era, transforming natural landscapes into a sanctuary for spiritual purification and a platform for ideological rebellion.

Keywords: German Classical Poetry, Traditional Imagery, Heinrich Heine, Annette von Droste-Hülshoff, Symbolic Representation, Nature Metaphors, Social Rebellion, Spiritual Liberty, Cultural Codes, Literary Traditions.

In the field of world literary studies, the concept of a traditional image is considered an integral part of culture and art. These images have maintained their significance in literature, allowing poets and writers to express human experiences more profoundly. This tradition is described as "an immensely large treasure with various precious gems. From it, everyone takes what they need: some gain skill in plot construction, some create vivid characters, some describe the psychology of heroes, while others adopt romantic styling and so forth." (1; 17). They serve as an infinite source of inspiration in literature, enabling every creator to satisfy their unique aesthetic needs, discover new meanings, and enrich artistic reality.

Traditional images, particularly through symbols familiar to poets, assist in expressing complex emotions and ideas while making it easier for readers to comprehend the works. As the literary scholar H. Akhmedov noted, if a creator can reveal a new facet of a traditional image in each of their works, it bestows a sense of uniqueness (originality) upon the work and the image created (2; 105-106). Indeed, they have solidified their place in literature, transitioning from one literary era to another, adapting to new environments and conditions, and acquiring repeated yet distinct meanings across various national literatures.

In poetry, traditional images manifest not only as artistic means of expression but also as reflections of folk thought and cultural traditions. "There exists a system of symbolic images used throughout literary history for centuries; the flower represents beauty or the beloved; the nightingale represents the lover; the color yellow signifies sadness, while black signifies mourning, among others. Alongside traditional symbols, creators utilize every phenomenon and detail in nature (e.g., clouds, springs, lightning, etc.) for symbolic depiction. In this process, a particular object acquires a specific symbolic meaning that serves the author's purpose. The method of symbolic representation, extensively used in folklore and classical literature, is being successfully applied in contemporary literature as well." (3; 135). Confirming the scholar's view,

it can be said that traditional images are among the most important artistic tools of literature, having formed as a core part of creative thought across different peoples and cultures over centuries.

Each national literature develops its own unique system of traditional symbolic imagery. In German poetry, elements such as the Alpine mountains, rivers, stones, water, winter, and clouds have evolved into established poetic traditions, reflecting the specific artistic worldview of the culture.

In the poetry of Heinrich Heine and Annette von Droste-Hülshoff, these traditional images function not merely as heritage but as vital artistic tools to reveal socio-political conflicts. Literary studies interpret these images as enduring symbols that carry specific cultural codes formed over centuries. Gertrude Eva Keilbach-Sabath's scholarly work focuses on these two authors, describing Heine's work as the foundation of a "new poetic art prose" (Kunst-Prosa) in 19th-century German literature.

Heine is portrayed as a "brave soldier in the war of liberation," using the persona of a traveler to expose social inequalities. Keilbach-Sabath notes: "Heine branches out into a multilevel excursion of the soul... Nature and art become revolutionary tools through literature". Thus, in Heine's work, nature serves both as a source of aesthetic pleasure and a powerful medium for human influence.

His depictions of nature in *Harzreise* represent a rebellion against the stifling atmosphere of the Restoration era; the concept of "free airs" (freien Lüfte) symbolizes political freedom. Scientifically, Heine created a new direction in literature by merging romantic imagery with precise, plastic forms, turning reality into art. At the beginning of the work, the conflict between the city (Göttingen) and nature (the mountains) is presented through traditional images:

Auf die Berge will ich steigen, Wo die frommen Hütten stehen, Wo die Brust sich frei erschließet, Und die freien Lüfte wehen.

Translation:

I wish to climb upon the mountains, Where the humble huts are standing, Where the chest opens up freely, And the free winds blow surely.

In these lines, the poet does more than paint a landscape; he expresses a profound thirst for freedom. The core of the poem lies in the tension between the city and the mountain—between falsehood and sincerity. During Heine's time, urban life and elite circles were governed by rigid molds and hypocritical social etiquettes. By saying "I wish to climb upon the mountains," he dreams of escaping the cramped city environment, hypocrisy, and spiritual suffering.

The image of "humble huts" (frommen Hütten) is crucial here. Unlike luxurious palaces, they represent a simple, pure life in harmony with nature. The people in these huts have not lost their identity or been poisoned by urban vices. The poet feels free there because no one wears a mask. "Free breathing" and "free winds" symbolize spiritual liberty. A person whose conscience and words are imprisoned in the city below breathes the air of truth upon reaching the heights. The free wind represents a freedom that no laws, social barriers, or political pressures can reach. These verses are a philosophical call to return to nature's pure embrace to find one's true self, depicting the mountains as a sanctuary for spiritual purification.

Annette von Droste-Hülshoff emerges as a reformist creator who deeply felt the socio-political contradictions of her time and exposed them through refined artistic means. Despite her aristocratic background, her satirical depictions reveal a critical stance toward the system, a

profound concern for the fate of common people, and an intent to strive for social welfare. Droste-Hülshoff's style is described as precise, progressive, and uniquely comparable to modern cinematic methods. This allowed her to harmonize the expression of nature and art, pointing toward societal inequalities and legal issues.

The following verses illustrate this spirit of liberation:

Ich steh' auf hohem Balkone am Turm, Umstrichen vom schreienden Stare, Und lass' gleich einer Mänade den Sturm Durchwühlen die flatternden Haare.

Translation:

I stand on the highest balcony of the tower, Starlings surround me in a whirlwind of cries. Like a Maenad into the heart of the wild storm, I gave my hair, let it be tossed and tangled.

These lines do more than paint a scene from a tower; they are a symbol of a spiritual rebellion representing the breaking of artificial societal molds, particularly for a 19th-century woman. As the poet ascends the high balcony, she seeks to detach herself from the luxurious yet suffocating aristocratic environment below. The starlings, representing a wild and free aspect of nature, signal a growing vortex around her. A pivotal moment is the poet comparing herself to the Maenad—a wild figure of Greek mythology; this indicates she is no longer a gentle, submissive woman, but a spirit striving for freedom and becoming one with nature. The fluttering and tossing of her hair represent a moment of absolute liberty achieved by surmounting rigid rules and surrendering her identity to the wild nature. The poet portrays this as a space of freedom that manifests her inner "self."

In conclusion, the traditional images in the poetry of Heinrich Heine and Annette von Droste-Hülshoff are utilized not merely as aesthetic ornaments, but as powerful symbolic tools expressing the soul's yearning for freedom and rebellion against social constraints. Both creators interpret nature—whether it be the pure air of the mountains or a wild storm on a tower—as a passion for spiritual purification and liberation from artificial societal barriers. In their work, the harmonious expression of nature and art serves as a vehicle for social change and the freedom of the heart, maintaining its profound philosophical significance across centuries in the world of poetry.

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