

## THE HARMONY OF FEMALE PSYCHE AND ARTISTIC IMAGERY: POETIC PROPORTION IN THE POETRY OF NODIRA AND ANNETTE VON DROSTE-HÜLSHOFF

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**Abstract:** *This article comparatively analyzes the portrayal of the female psyche, inner experiences, nature, and the divine in the works of the classical Uzbek poetess Nodira and the prominent representative of German Romantic literature, Annette von Droste-Hülshoff. The poetic worlds of both writers harmoniously reflect the symbols of love, patience, spiritual agony, and freedom. The article investigates the artistic self-awareness of the female persona, the system of poetic symbols, and aesthetic views from the perspective of both Eastern and Western literary thought.*

**Keywords:** *female psyche, poetic image, artistry, Romanticism, divine love, spiritual freedom, Sufi content, Eastern and Western poetics.*

### Introduction

The literature of the 19th century in both cultures—East and West—inaugurated a new stage in the artistic expression of the spiritual world of the female individual. Nodira in Uzbek literature and Annette von Droste-Hülshoff in German literature are the leading figures in this direction. Both created within a male-dominated literary environment of their time, expressing the deep feelings of the female heart, the yearning for inner freedom, and spiritual anguish. Although Nodira lived in the Kokand court and Droste lived in Westphalia, they are connected by a spiritual world striving for subtlety. In their poems, feminine emotions harmonize with divine light, and the process of human self-discovery transforms into an artistic form.

### Poetic Imagery and Philosophical Content

The depiction of the female individual in Nodira's poetry is intrinsically linked to the philosophy of divine love (ishq). Through love, she expresses the stages of spiritual ascent, fano (annihilation), and visol (union). The image of the "Beloved" (Yor) is the beauty of Allah, while the "I" is the lover on the path of fano. The poetess uses symbols like "rose," "nightingale," "moon," "dawn," and "heart" (ko'ngil) to describe the stages of spiritual awakening. For her, ishq is not merely an emotion but a means of understanding the essence of existence. The motif of "striving for the Beloved's union" in her poetry is harmonized

with Sufi thought, gaining a new artistic expression through the female gaze. Simultaneously, Nodira expresses the loyalty, patience, and compassion of the female soul through beautiful poetic images.

Droste-Hülshoff, within the scope of Western Romanticism, illuminated the feminine psyche with tragic and psychological depth. Her poem “Am Turme” (“On the Tower”) embodies the conflict between the female heart's desire for freedom and societal limitations. In her works, she expresses inner struggle through nature imagery: wind, sea, mountains, and fog are symbols of the female soul's instability. For Droste, artistic expression is the art of hearing the inner voice. She elevates personal suffering to the level of an aesthetic value. Therefore, her lyricism merges the spirit of social critique found in Heine's lyricism with the spiritual harmony of Goethe's Romanticism.

In the works of Nodira and Droste, nature plays a crucial role as an expression of the spiritual state. For Nodira, spring symbolizes renewal and hope, summer is the maturity of love, autumn is separation, and winter is a symbol of patience and yearning (firoq). For Droste, nature scenes reflect the storm, silence, agony, and awakening within the human soul. The depiction of nature by both poetesses is not realistic but possesses a meaningful symbolic character. In this regard, their poetic style traces back to the common roots of Romantic thought. In the poetic description of nature, one can perceive the spiritual wave, sensitivity, and inner harmony grasped through the feminine gaze.

In the works of both poetesses, the female archetype acquires not only an emotional source but also a philosophical essence. Nodira sees the woman as a being capable of perceiving divine love, while Droste elevates the woman to the status of a spiritual struggler and thinker. In their works, femininity is a symbol of strength, patience, spiritual elevation, and beauty. In this respect, they created a new aesthetic criterion within the male-centric literary sphere. Nodira depicted the inner chastity, devotion, and spiritual beauty of femininity, whereas Droste created the symbol of femininity as an alignment of independent thought, inner freedom, and intellect.

In Nodira's poems, femininity is artistically elevated through the Sufism of divine love. She often expresses love through the symbols of "light" (nur), "moon," "dawn," and "star." These symbols reflect the purity of the female heart and the immaculate essence of love. Droste, conversely, reveals the complex, sometimes contradictory, world of the female soul through the images of "stillness," "fog," and "water." For both poetesses, artistic images are directly linked to inner experience, which demonstrates the depth of their poetic thought.

A commonality in Eastern and Western poetics is the striving for spiritual purification and awakening through language (so‘z). For Nodira, this process is drawing closer to Allah, liberating the soul through the path of fano. For Droste, spiritual freedom emerges through

intellect, conscience, and free thought. Both renewed the literary traditions of their time by expressing the inner freedom of the female individual. Their poetic legacy is still valued today as a bright example of the philosophical depth and artistic expression of the feminine soul.

From the perspective of artistic devices, Nodira and Droste followed similar paths. Nodira created the spiritual state through tazod (contrast), tashbeh (simile), isti'ora (metaphor), and musical cadence; Droste expressed the inner state through metaphor, antithesis, alliteration, and internal rhythm. Their every word holds a symbolic layer; every expression resonates with an inner voice. Consequently, when their poems are read, one perceives not only the image but also the voice of the soul.

The most important point connecting the works of Nodira and Droste is the self-awareness of the feminine soul. Through their poems, they presented the woman not merely as a symbol of love, but as a subject of thought and spirituality. In this regard, they artistically overcame the cultural stereotypes of their time. In their lyricism, the female voice resonated for the first time as an independent, philosophical, and aesthetic force. Both found a balance between human and divine beauty through language in their works.

The artistic harmony in the works of Nodira and Droste manifests in their internal reverence for the word. For them, the word is the sound of the soul, the expression of inner experience, and the symbol of spiritual power. In Nodira's poems, the word expresses divine light; Droste illuminates the contradictions within the human soul through the word. For both, the art of the word is a process of purifying the soul, a means of internal ascent. In their poetics, every line, every sound carries meaning. In this respect, their creative method harmonizes aesthetic vigilance, spiritual sensitivity, and depth of thought. Nodira's word "Yor" (Beloved) recalls the beauty of Allah, while Droste's "towers" symbolize the inner height of the human soul. Thus, the word becomes a spiritual bridge for both creators. The highest artistic form of poetry emerges where the word and the soul unite. This artistic harmony points to the common spiritual roots of Eastern and Western female thought.

In the works of Nodira and Droste, spiritual agony and inner struggle are central themes. Nodira expresses the human attainment of spiritual peace through divine love, while Droste transforms inner suffering into aesthetic contemplation. For both poetesses, pain is a stage on the path to spiritual maturity. They present suffering as a trial of spiritual growth, patience, and contemplation. Nodira considers "patience" (sabr) the highest manifestation of love, while Droste interprets "stillness" as a symbol of spiritual resolution. In their poetics, tragedy harmonizes with spiritual elevation. This harmony demonstrates the strength and endurance of the female individual. Despite the societal limitations of their time, they found freedom through creation. In this sense, their artistic experience is an expression of

historical and spiritual courage. The unconquerable power of the human spirit is felt in the strong resonance of the female voice.

#### Conclusion

The poetic proximity between the female poetesses of the East and the West creates an aesthetic unity that triumphs over time and space. The poetry of Nodira and Droste expresses various manifestations of the human soul—love, suffering, freedom, and the striving for light—drawing from a common spiritual source. In the works of both poetesses, the symbols of nature and femininity harmonize, creating an entire aesthetic system of poetic thought. For them, beauty is a symbol of spiritual harmony and moral honesty. Therefore, their poems are not merely artistic works, but aesthetic documents of the human psyche. Through language, they penetrate the deepest layers of the human heart. The work of these two poetesses defined the historical and cultural evolution of feminine poetics. In their creation, tradition and innovation are harmonized. The shared artistic field of the East and the West is embodied in this harmony. This shared aesthetic field gains significance as the convergence point of the two cultures.

In conclusion, the works of Nodira and Annette von Droste-Hülshoff intersect at the point of spiritual harmony between Eastern and Western poetics. While Nodira elevated the spiritual beauty of femininity through divine love, Droste depicted the independence of femininity through intellect, conscience, and free thought. Both poetesses view the art of the word as a means of spiritual purification. Their poems transcended their time and became a universal spirit. Today, the poetic legacy of these two poetesses lives on as the symbol of the artistic and spiritual awakening of femininity.

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