



THE ONTOLOGICAL-POETIC SYSTEM OF
ALEKSANDR FAYNBERG'S POETRY

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ABSTRACT: *This article provides a comprehensive analysis of Aleksandr Faynberg's poem beginning with the line "O't yoqdim" ("I lit the fire"), using ontological, existential, and semiotic approaches. The study examines the poem's compositional structure, the lyrical subject's inner monologue, the phenomenological interpretation of the taiga as a space, the symbolic meaning of the fire archetype, and the poetic function of sensory imagery (smell, taste, bodily perception). The temporal category is analyzed in terms of its transition from quantitative measurement to ontological significance, and the philosophical interpretation of life is considered.*

The research methodology is based on hermeneutics, structural poetics, archetype theory, and existential ontology. The study demonstrates that the poem is not merely a depiction of nature but a multi-layered poetic system expressing the human confrontation with existence.

Keywords: *Aleksandr Faynberg, ontological lyricism, existentialism, taiga phenomenon, fire archetype, sensory poetics, lyrical subject, temporal category, phenomenology, structural poetics.*

АННОТАЦИЯ: *В данной статье проводится комплексный анализ стихотворения Aleksandr Faynberg, начинающегося со строки «O't yoqdim» («Я зажжёт огонь»), с использованием онтологического, экзистенциального и семиотического подходов. Исследование рассматривает композиционную структуру стихотворения, внутренний монолог лирического субъекта, феноменологическую интерпретацию тайги как пространства,*



символическое значение архетипа огня и поэтическую функцию сенсорных образов (зрение, запах, вкус, телесное восприятие). Категория времени анализируется с точки зрения перехода от количественной оценки к онтологическому смыслу, а также рассматривается философская интерпретация жизни.

Методология исследования основывается на герменевтике, структурной поэтике, теории архетипов и экзистенциальной онтологии. Исследование показывает, что стихотворение является не просто изображением природы, а многослойной поэтической системой, выражающей столкновение человека с бытием.

***Ключевые слова:** Александр Файнберг, онтологическая лирика, экзистенциализм, феномен тайги, архетип огня, сенсорная поэтика, лирический субъект, категория времени, феноменология, структурная поэтика.*

INTRODUCTION

The second half of the twentieth century in Uzbek poetry is characterized by the intensification of modern thought, the inner dramatism of the individual, and a focus on existential questions. Within this context, Aleksandr Faynberg's work emerges as a distinctive aesthetic phenomenon. In his lyric poetry, depictions of nature are not mere backdrops but active spaces reflecting the inner world of the human psyche and ontological exploration.

The poem beginning with the line "O't yoqdim" ("I lit the fire") represents one of the brightest examples of Faynberg's poetry, where the dialogue between human and nature, the existential perception of being through the senses, and the philosophical interpretation of life occupy central positions. The poem's composition develops from external action toward an internal ontological decision.

The relevance of this study lies in the fact that Faynberg's poetry has mostly been examined within a general modernist context, while the ontological and phenomenological layers of individual poems remain insufficiently analyzed. This



article examines the poem's spatial model (the taiga), system of elemental images (fire), sensory poetics, and temporal category in an interconnected and detailed manner.

The aim of this study is to interpret the poem as a multi-layered poetic system and to reveal its ontological significance through scholarly analysis.

HISTORICAL-LITERARY CONTEXT AND THE EVOLUTION OF POETIC THINKING

The second half of the twentieth century in Uzbek poetry is characterized as a period in which inner dramatism, the increasing complexity of personal consciousness, and the poetic expression of existential issues came to the forefront. Within this context, the work of Aleksandr Faynberg stands out as a distinctive aesthetic phenomenon. His poetry demonstrates a transition from the external pathos of social realism to inner ontological exploration.

In the formation of Faynberg's poetics, Russian modernism—especially lyricism based on inner monologue and psychological dramatism—played an important role. However, he also continued the tradition of ontological harmony with nature present in Uzbek poetic thinking. In this regard, this poem occupies a point of intersection between national and universal aesthetic codes.

The poem beginning with the verb “O't yoqdim” (“I lit the fire”) is not merely a descriptive depiction, but an act of existence. The lyrical subject is not a passive observer but an active participant in interaction with being, which aligns with the modernist principle of placing subjective existence at the center of artistic expression.

Without understanding this context, it is impossible to fully comprehend the poem's inner ontological layers, as the text reflects internal states rather than external scenery. We now turn to the compositional expression of this inner dramatism.

COMPOSITIONAL DYNAMICS AND THE STRUCTURE OF THE INNER MONOLOGUE



The poem's composition develops step by step from external action toward an internal philosophical conclusion. The opening line "O't yoqdim" acts as the initial impulse. Through this action, the lyrical space comes alive. The burning of the rose, described as "lov-lov", creates a sound and motion effect, preventing the text from remaining a static image.

The following lines introduce an internal question:

"Men nima qildim-ov, ne yo'qotdim-ov?"

("What have I done, what have I lost?")

This question serves as a compositional turning point, marking the transition from external observation to inner reflection. Its lack of a direct answer intensifies the dramatic tension of existence. From Bakhtin's perspective (Bakhtin, 1979), this represents a self-directed dialogue, where the lyrical subject simultaneously assumes the positions of listener and questioner.

As the composition progresses, depictions of nature deepen—August, archazors, pine trees, and shrubs. Each detail strengthens the psychological background, turning the external world into a projection of the inner realm. At this stage, the space acquires a phenomenological dimension.

The compositional climax occurs in the final lines:

"Bas qil, kam-ku, bas qil! Yana necha yil

Umr ko'rishimni kerakmas soni."

("Stop, enough! How many more years do I need to live?")

Here, the lyrical subject rejects quantitative time. The composition thus evolves from the action of lighting a fire toward a philosophical decision—the rejection of counting life in years. We now examine the spatial foundation of this development.

THE PHENOMENOLOGY OF THE TAIGA AND THE ONTOLOGICAL MEANING OF SPACE

The taiga described in the poem is not merely a geographic space; it is interpreted as an ontological field of existence. According to Jung's archetype theory



(Jung, 1964), the forest represents the human subconscious. The taiga is wild, deep, and independent of human control.

The lyrical subject realizes themselves within this space. They are not situated in society but confront existence directly within the embrace of nature—an existential situation. According to Heidegger's concept of being (Heidegger, 1927), a person reaches authentic existence only when they confront their finitude.

Pine trees bathed in rain and shrubs immersed in droplets transform the environment into a living organism. Nature does not oppose the subject but breathes together with them. In this context, an ontological unity between human and space emerges.

The main element reinforcing this unity is fire.

THE FIRE ARCHETYPE AND ELEMENTAL SYMBOLISM

Fire has long been perceived in human consciousness as both a creative and destructive force. Bachelard, in his theory of elemental poetics, interprets fire as a symbol of psychic energy and inner passion (Bachelard, 1961).

The opening address “Olov, qadrdonim” (“Fire, my beloved”) anthropomorphizes fire, turning it into a conversational partner. The lyrical subject is not alone but enters into a dialogue with this elemental force.

The act of holding hands to the fire symbolizes trial and courage. There is no pain or fear; instead, it represents the desire to experience existence. Through fire, the human perceives their own vitality.

The fire's play in the wind also represents the instability of life. Thus, fire functions as a mediating element between the space (taiga) and the subject. Next, we consider how this mediation is expressed through sensory perception.

SENSORY POETICS AND THE PERCEPTION OF EXISTENCE

A key feature of this poem is the dominance of sensory imagery over visual description. The line “Yog'och, yermoy hidi” (“The smell of wood and earth”) immerses the reader directly into the space. Smell, as the most archaic sense, connects to the subconscious.



"Ninabarg tashladim... Ta'mi xushbo'y hidi qoldi og'zimda."

("I picked the spruce branch... Its slightly bitter taste and fragrant aroma remained in my mouth.")

The combination of taste and smell presents existence as a bodily experience. According to Merleau-Ponty (1945), the human body is the central means through which the world is perceived.

Thus, the lyrical subject does not merely see nature—they feel, taste, and smell it. This transforms the text from intellectual reflection into an existential experience. Sensory poetics concretizes existence, though its sharpest expression occurs in the treatment of time.

TIME, LIFE, AND EXISTENTIAL DECISION

The depiction of August is deliberate, symbolizing the end of summer, a period of ripeness and transition toward decline. The lyrical subject situates themselves temporally as “at this age.”

However, in the final lines, quantitative measurement of time is rejected:

"Yana necha yil umr ko'rishimni kerakmas soni."

("How many more years do I need to live?")

Here, the emphasis is on meaning rather than the number of years.

According to Heidegger (1927), authentic existence is realized when an individual acknowledges their finitude. The lyrical subject reaches this point and abandons counting life quantitatively, privileging qualitative existence instead. This constitutes the poem's ontological culmination.

THE OVERALL POETIC SYSTEM AND PHILOSOPHICAL CONCLUSION

This poem forms a complex poetic system composed of several interrelated layers:

1. Space (taiga): a field of subconscious and natural existence.
2. Element (fire): inner energy and a medium for dialogue.



3. Senses (smell, taste): phenomenological experiences concretizing existence.

4. Time: an ontological category shifting from quantity to quality.

These layers operate in an interconnected manner. As a result, the simple depiction of nature is elevated to ontological lyricism. Faynberg does not juxtapose human and nature; instead, he unites them within a single flow of existence.

The poem's overall philosophical message is that humans should not measure life in years but experience its inner fullness.

CONCLUSION

The analysis demonstrates that Aleksandr Faynberg's poem "O't yoqdim" is not a simple depiction of nature but an ontological lyric expressing the human confrontation with existence. The poem's structure develops coherently from external action (lighting the fire) to an internal existential decision.

The taiga functions as an archetypal and phenomenological space, symbolizing the human subconscious and the depths of the psyche. The fire represents inner energy, purification, and a medium for dialogue, serving as the poetic center. Sensory poetics, expressed through smell, taste, and bodily perception, transforms the poem from abstract philosophy into tangible existential experience.

The motif of rejecting the measurement of life highlights that time should be interpreted not quantitatively but in terms of its quality and meaning.

Consequently, the poem presents a poetic model of authentic human existence, the perception and understanding of life.

Thus, the work exemplifies the ontological depth of Faynberg's poetry, the synthesis of modern thought with national aesthetic traditions, and the highest achievements of existential lyricism.

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