

ALEKSANDR FAYNBERG AND ABDULLA ORIPOV: A COMPARATIVE-TYPOLOGICAL ANALYSIS OF POETIC THINKING, NATIONAL IDENTITY, AND EXISTENTIAL LAYERS

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ANNOTATION: This article provides a comprehensive comparative-typological, hermeneutic, and structural-poetic analysis of the works of two major representatives of 20th-century Uzbek poetry — Aleksandr Faynberg and Abdulla Oripov. The research examines their positions within the historical-literary context, models of poetic thinking, the transformation of the lyrical subject, the dialectics of national and universal values, imagery systems, and existential-philosophical dimensions.

The scientific novelty of the study lies in interpreting Faynberg and Oripov within a unified conceptual framework, defined as the paradigms of individual-psychological poetics and national-epic poetics. The research demonstrates that although the two poets represent different aesthetic directions, their creative legacies complement each other and significantly expand the philosophical and artistic scope of Uzbek poetry.

Keywords: comparative literature, poetic thinking model, lyrical subject, existential dramatism, national identity, modernism, epic lyricism, metaphorical structure, hermeneutics, artistic consciousness.

АННОТАЦИЯ: В данной статье представлен комплексный сравнительно-типологический, герменевтический и структурно-поэтический анализ творчества двух крупнейших представителей узбекской поэзии XX века — Aleksandr Faynberg и Abdulla Oripov. В исследовании рассматриваются их позиции в историко-литературном контексте, модели поэтического мышления, трансформация лирического субъекта, диалектика национального и универсального, система образов, а также экзистенциально-философские аспекты творчества.

Научная новизна работы заключается в интерпретации наследия Файнберга и Орипова в рамках единой концептуальной модели, определяемой как парадигмы индивидуально-психологической поэтики и национально-эпической поэтики. В статье доказывается, что, несмотря на различие эстетических направлений, творческое наследие двух поэтов взаимодополняет друг друга и существенно расширяет философский и художественный потенциал узбекской поэзии.

Ключевые слова: сравнительное литературоведение, модель поэтического мышления, лирический субъект, экзистенциальный драматизм, национальная идентичность, модернизм, эпическая лирика, метафорическая структура, герменевтика, художественное сознание.

HISTORICAL-LITERARY PARADIGM AND THE CONCEPT OF CREATIVE FORMATION

The Aesthetic Transformation of 20th-Century Uzbek Poetry

The second half of the 20th century marked a period of profound aesthetic transformation in Uzbek literature. While the ideological framework of socialist realism imposed external constraints, from the 1960s onward poetry increasingly turned toward individual consciousness and inner dramatism (Karimov, 2008).

During this period, poetic discourse shifted from external social depiction to the exploration of human interiority. Two principal aesthetic directions emerged:

individual-psychological modern poetics;

national-epic and spiritual revival poetics.

The Formation of Faynberg's Poetic System

Aleksandr Faynberg developed within a multicultural environment that combined Uzbek and Russian literary traditions. His work as a translator further strengthened intercultural dialogue and broadened his artistic worldview.

Faynberg's poetics are characterized by modernist elements such as fragmentary syntax, internal monologue, and dense metaphorical structures. Urban and technogenic imagery ("porthole," "radar," "railway," "metal") symbolize the loneliness of the individual within technological civilization. External reality in his poetry becomes a metaphor for internal consciousness.

The Historical and National Foundations of Oripov's Poetics

Abdulla Oripov emerged as a poetic voice of national awakening. From the 1970s to the 1990s, his poetry became an artistic reflection of historical memory and the aspiration for independence (Yo'ldoshev, 2010).

In Oripov's artistic system, national identity functions as a central conceptual category. Language, homeland, faith, and history occupy dominant positions. Through an epic-lyrical model, he elevates personal emotion to the level of collective consciousness.

THE MODEL OF POETIC THINKING AND THE TRANSFORMATION OF THE LYRICAL SUBJECT

The Individual-Psychological Model in Faynberg

Faynberg's lyrical subject is constructed through introspection and internal monologue. Reality is perceived not through descriptive narration but through

psychological reflection. Anaphora, semantic repetition, and metaphorical collision create a sense of inner trial and existential tension.

In accordance with existentialist philosophy (Sartre, 1943), the human being is responsible for his or her own existence. Faynberg's lyrical persona experiences the burden of this responsibility. His poems often end with open conclusions, reinforcing existential uncertainty.

The National-Epic Lyrical Model in Oripov

Oripov's lyrical subject frequently functions as the voice of collective consciousness. The personal "I" transforms into the collective "we," symbolizing the integration of individual experience into national identity.

In poems such as "Uzbekistan" and "My Mother Tongue" (Oripov, 1989), the lyrical subject becomes a national symbol. Parallel syntactic constructions and rhetorical questions enhance epic resonance and emotional intensity. Faynberg represents an introspective, dramatic, and psychological paradigm.

Oripov embodies an epic, collective, and spiritually oriented paradigm.

Together, these models established two independent aesthetic systems within modern Uzbek poetry.

THE DIALECTICS OF NATIONAL AND UNIVERSAL VALUES

Cosmopolitan Consciousness in Faynberg

In Faynberg's work, national identity is not explicitly declared but emerges through cultural synthesis. Urban imagery transcends geographical boundaries, expressing universal human solitude.

For Faynberg, the internal world of the individual surpasses national borders, thus transforming national poetics into universal human reflection.

The Concept of National Identity in Oripov

Oripov elevates national identity to an ontological category. The mother tongue symbolizes the spiritual essence of the nation, and the homeland becomes sacred space.

His poetry does not confine national identity within narrow boundaries; rather, it presents it as a pathway to universal human values.

Dialectical Synthesis

Faynberg moves from cosmopolitan universality toward individual consciousness.

Oripov moves from national roots toward universal ideals. Both approaches broaden the global aesthetic potential of Uzbek poetry.

IMAGERY SYSTEM AND METAPHORICAL STRUCTURE

Modern Imagery in Faynberg's Poetics

Metaphor functions as the primary structural element of Faynberg's poetry. Urban and technological details serve as metaphors for spiritual states. Fragmentary syntax intensifies emotional tension and existential dramatism.

His imagery is multilayered, combining literal and symbolic dimensions within condensed poetic space.

Epic and Historical Symbols in Oripov's Poetics

Oripov's imagery incorporates historical, spiritual, and religious symbolism. His poetic language is distinguished by elevated tone, musical rhythm, and syntactic parallelism (Rahmonov, 2015). Symbols in his poetry reactivate historical memory and reinforce collective identity.

Structural Comparison

Faynberg — semantic density and internal dramatism.

Oripov — expansive epic syntax and elevated spiritual resonance.

EXISTENTIAL AND SPIRITUAL-PHILOSOPHICAL CONCEPTIONS

The Problem of Existence in Faynberg

Existential anxiety, loneliness, guilt, and inner questioning form the core of Faynberg's poetic worldview. His open-ended structures emphasize uncertainty and the fragility of human existence.

The Concept of Spiritual Responsibility in Oripov

Oripov portrays the individual as responsible before homeland, history, and God. Dramatic tension is often resolved through moral affirmation and hope.

Philosophical Generalization

Faynberg — question and inner search.

Oripov — moral answer and spiritual elevation.

Together, these philosophical orientations enriched the existential and spiritual depth of Uzbek poetic discourse.

CONCLUSION

The comparative-typological analysis demonstrates that Aleksandr Faynberg and Abdulla Oripov established two complementary poetic paradigms in 20th-century Uzbek literature. Faynberg represents the paradigm of individual-psychological modern poetics grounded in existential dramatism.

Oripov represents the paradigm of national-epic poetics grounded in spiritual and historical consciousness. Their creative legacies significantly expanded the aesthetic, philosophical, and national dimensions of Uzbek poetry, shaping its modern intellectual identity.

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