

## THE ONTOLOGICAL-POETIC SYSTEM IN ALEKSANDR FAYNBERG'S POEM "YAPONIYA"

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**ANNOTATION:** This article presents a comprehensive ontological and existential analysis of Aleksandr Faynberg's poem "YAPONIYA" ("Japan"). Employing hermeneutic, phenomenological, and semiotic approaches, the study explores the poem's compositional structure, the lyrical subject's inner reflections, the phenomenology of Japanese space (islands, ocean, and dawn), archetypal symbolism (samurai, Tokuboku, umbrellas), and sensory perception (sight, smell, touch, perception of light). Temporal consciousness is examined as the interplay of ephemeral phenomena and enduring cultural legacy.

The research demonstrates that the poem transcends mere description of a foreign landscape; it forms a multi-layered poetic system that unites cultural observation with existential reflection. Faynberg's poetic vision merges personal consciousness, cultural archetypes, and phenomenological experience into an ontological meditation on human existence.

**Keywords:** Aleksandr Faynberg, ontological lyricism, existentialism, Japan, archetypal symbolism, sensory poetics, lyrical subject, phenomenology, temporal consciousness, cross-cultural reflection.

**АННОТАЦИЯ:** В статье проводится комплексный онтологический и экзистенциальный анализ стихотворения Aleksandr Faynberg «YAPONIYA» («Япония»). Используются герменевтический, феноменологический и семиотический подходы для исследования композиционной структуры стихотворения, внутренней рефлексии лирического субъекта, феноменологии

японского пространства (острова, океан, рассвет), архетипической символики (самурай, Токубоку, зонтики) и сенсорного восприятия (зрение, обоняние, осязание, восприятие света). Внимание уделено временной категории как взаимодействию мимолётных явлений и долговечного культурного наследия.

Исследование показывает, что стихотворение выходит за рамки описания чужого пейзажа и представляет собой многослойную поэтическую систему, объединяющую культурное наблюдение с экзистенциальной рефлексией. Поэтическое видение Файнберга соединяет личное сознание, культурные архетипы и феноменологический опыт в онтологической медитации о человеческом бытии.

**Ключевые слова:** Александр Файнберг, онтологическая лирика, экзистенциализм, Япония, архетипическая символика, сенсорная поэтика, лирический субъект, феноменология, временное сознание, межкультурная рефлексия.

## INTRODUCTION

Aleksandr Faynberg's poem "YAPONIYA" represents a mature stage of his ontological poetic exploration. Written during the late Soviet period, it embodies a cosmopolitan outlook and engages with Japanese cultural and natural landscapes as a means for existential reflection. The poem exemplifies the poet's approach of fusing external observation with internal philosophical inquiry, turning foreign space into a medium for ontological meditation.

The poem's opening line, "Tong iyeroglif men uchun" ("Dawn is a hieroglyph for me"), signals that perception itself is an interpretive act: the natural and cultural environment becomes a text to be read and experienced. Throughout the poem, Faynberg's lyrical subject engages in a dialogue with space, history, and culture, asking questions that remain intentionally unanswered, thereby amplifying existential reflection.

The study situates the poem within the historical-literary context of Uzbek modernist poetry, highlighting its cross-cultural engagement and its contribution to the development

of ontological lyricism. The aim is to reveal how Faynberg integrates sensory perception, cultural symbolism, and temporal consciousness to form a holistic existential and poetic system.

## **HISTORICAL-LITERARY CONTEXT AND FAYNBERG’S POETIC EVOLUTION**

The poem “YAPONIYA” occupies a distinct place in Aleksandr Faynberg’s oeuvre, reflecting the mature stage of his ontological lyricism. Written within the late Soviet period, when Faynberg increasingly turned to the philosophical and metaphysical dimensions of space, time, and cultural encounter, this poem exemplifies a modernist engagement with foreign cultural symbolism while remaining grounded in existential reflection.

Historically, Uzbek poetry of the late twentieth century underwent a phase of increasing cosmopolitan awareness, where the encounter with foreign geographies and philosophies—Japan in this instance—served as a vehicle for exploring universal human concerns. Faynberg’s engagement with Japan is not merely descriptive; it is existential, projecting his inner consciousness onto a distant land and interpreting its landscape and cultural symbols as catalysts for ontological meditation.

The poem begins with the depiction of dawn (“Tong iyeroglif men uchun” – “Dawn is a hieroglyph for me”), signaling a personal interpretive act where nature becomes a text to be read. This aligns with Faynberg’s hallmark approach: the fusion of perceptual experience and philosophical inquiry.

## **COMPOSITIONAL STRUCTURE AND LYRICAL SUBJECTIVITY**

Structurally, “YAPONIYA” alternates between external observation and internal reflection, creating a dynamic interplay between the visible landscape and the lyrical subject’s ontological concerns. The poem opens with dawn and the horizon as metaphors for revelation and longing.

Lines such as:

"Muhabbatim ufqda samoviy."

("My love is in the sky on the horizon") reveal the subject's projection of emotion onto the spatial and celestial field. The horizon, a recurring motif, functions as both spatial and temporal liminality—a boundary between the tangible world and the realm of possibility, echoing the existential motif of anticipation and reflection.

Faynberg's method aligns with Bakhtin's dialogical principle (Bakhtin, 1979), as the poem's questions—"Nechun orol o'lkang ustida / Chag'illab charx urar chag'alay?"—remain unanswered yet productive. The lyrical subject engages in a dialogue with the island, the ocean, and the sky, probing both the physical and symbolic realities of Japan.

## **THE PHENOMENOLOGY OF JAPANESE SPACE**

The poem's setting—the Japanese archipelago—is more than a geographic locale. Through phenomenological interpretation (Merleau-Ponty, 1945), Faynberg transforms this space into an existential field where natural and cultural elements intertwine. The recurring references to islands, waves, and the sun as it rises from the ocean illustrate an ontological interconnection between the human observer and the environment.

"Okean va tong yoqasidan / Quyosh boshning chiqqanidir bu?"

("Is it because the sun rises from the ocean at dawn?")

Here, the natural phenomenon becomes a site of existential questioning. The lyrical subject reads the landscape symbolically: the rising sun is not just a celestial event but a marker of human consciousness encountering the foreign yet familiar patterns of existence.

The phenomenology of space in "YAPONIYA" mirrors the concept of being-in-the-world (Heidegger, 1927), as the subject negotiates a place that is at once physically distant and psychologically intimate. The islands, ocean, and sunrise act as conduits for existential understanding.

## CULTURAL SYMBOLISM AND ARCHETYPAL IMAGERY

Faynberg employs cultural symbols—samurai, Japanese book (Tokuboku), and umbrellas (shamsiya)—as archetypal markers that interweave personal reflection with historical consciousness.

"Ko'targandir qaysar samuray

Bashar uzra otash va shamshir?"

The samurai is not merely a historical figure but an archetype of disciplined existence, courage, and confrontation with fate. Similarly, the umbrella, appearing as a delicate motif, symbolizes cultural refinement and transient beauty. According to Jungian archetype theory (Jung, 1964), such symbols mediate the encounter between the conscious mind and collective human heritage.

These archetypes serve dual functions: they enrich the poem with cross-cultural depth and provide a medium for existential contemplation. The subject interprets these cultural elements phenomenologically, reading them as inscriptions of human striving and moral resilience.

## SENSORIAL PERCEPTION AND EXISTENTIAL EXPERIENCE

Faynberg's poetry in "YAPONIYA" foregrounds sensorial perception to convey ontological experience. Lines invoking visual and tactile imagery—"Nechun sening yelkang ustidan / Ma'yus boqar ikki hilol oy?"—demonstrate an acute attentiveness to bodily and emotional perception.

The lyrical subject does not merely see Japan; they experience it through layered sensory modalities. The smell of the ocean, the visual impression of crescent moons, and the tactile sense of islands and waves fuse into a phenomenological engagement with the world.

Merleau-Ponty (1945) emphasizes that the body mediates perception, and in this poem, sensorial engagement becomes the vehicle for existential understanding. The natural and cultural elements are inseparable from the subject's lived experience, creating a holistic ontological portrait.

## **TIME, HISTORY, AND PHILOSOPHICAL REFLECTION**

The poem incorporates temporal and historical consciousness. References to dawn, sunlight, and enduring Japanese traditions situate the subject within both cyclical natural time and the *longue durée* of human culture.

Faynberg juxtaposes transient phenomena with enduring symbols—the waves of the ocean, the text of Tokuboku, and the samurai archetype—highlighting the tension between fleeting perception and historical permanence. Heideggerian concepts of temporality (Heidegger, 1927) are evident: authentic reflection emerges when the subject recognizes the interplay of finite existence and enduring legacy.

The poem thus becomes a meditation on the temporality of life and culture: the transient morning, the rising sun, and the enduring cultural artifacts collectively evoke the human attempt to locate meaning in time and history.

## **THE ONTOLOGICAL-POETIC SYSTEM AND CONCLUSION**

“YAPONIYA” forms a multi-layered poetic system comprising:

1. Space (Japan, islands, ocean): a phenomenological and existential field.
2. Cultural symbols (samurai, Tokuboku, umbrellas): archetypes mediating historical and ethical reflection.
3. Senses (sight, smell, touch, perception of light): phenomenological vehicle for experiencing existence.
4. Time (dawn, cyclical nature, historical consciousness): ontological and temporal category bridging the ephemeral and the enduring.

These layers interconnect to create a holistic ontological lyricism. The poem exemplifies Faynberg's capacity to blend cross-cultural observation with existential meditation, establishing a dialogue between self, foreign culture, and the universal dimensions of human experience.

Philosophically, the poem suggests that human perception of foreign space is inseparable from inner reflection: cultural and natural encounters are conduits for understanding life's ontological dimensions. Japan becomes both a mirror and a medium for existential contemplation.

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