

**SUPPLICATION AND ONTOLOGICAL INQUIRY IN THE CONTEXT OF  
ALEKSANDR FAYNBERG'S POETRY: AN EXTENDED SCHOLARLY ANALYSIS OF  
THE POEM "TOMLARNING USTIDA KO'RINGAN ZAMON..."**

**Odilova Charosxon Shavkatjon Kizi**

Uzbekistan State World Languages University

English Faculty №2

**ANNOTATION**

This article provides a comprehensive analysis of Aleksandr Faynberg's poem beginning with the line "Tomlarning ustida ko'ringan zamon..." as a multi-layered poetic system. The study is conducted within the methodological frameworks of structural poetics, hermeneutics, semiotics, phenomenology, and existential ontology. The poem's cosmic spatial model ("Milky Way"), the discourse of divine appeal, the mechanism of moral self-reflection, the phenomenon of alienation, the dialectics of fate and freedom, and the system of metaphorical constructions are examined. The findings demonstrate that the poem functions not merely as a personal supplication, but as a manifesto of ontological self-awareness and spiritual purification.

**Keywords**

Aleksandr Faynberg, ontology, existentialism, cosmic metaphor, poetics of supplication, inner trial, alienation, fate and will, national-aesthetic space, semantic layer.

**АННОТАЦИЯ**

В данной статье представлен комплексный анализ стихотворения Aleksandr Faynberg, начинающегося строкой «Tomlarning ustida ko'ringan zamon...», как многослойной поэтической системы. Исследование проводится в рамках методологических подходов структурной поэтики, герменевтики, семиотики, феноменологии и экзистенциальной онтологии. В статье рассматриваются космическая пространственная модель («Млечный путь»), дискурс божественного обращения, механизм нравственной рефлексии, феномен отчуждения, диалектика судьбы и свободы, а также система метафорических конструкций. Результаты исследования показывают, что данное стихотворение функционирует не только как личная мольба, но и как манифест онтологического самопознания и духовного очищения.

**Ключевые слова**

Александр Файнберг, онтология, экзистенциализм, космическая метафора, поэтика мольбы, внутренний суд, отчуждение, судьба и воля, национально-эстетическое пространство, семантический слой.

**INTRODUCTION**

The poetry of Aleksandr Faynberg occupies a distinctive place within modern Uzbek literary discourse due to its philosophical depth, ethical intensity, and synthesis of national imagery with universal existential concerns. His lyrical works frequently transcend the boundaries of descriptive or emotional expression and enter the realm of ontological reflection,

where questions of existence, responsibility, alienation, and spiritual authenticity become central thematic axes. In this regard, the poem beginning with the line “Tomlarning ustida ko‘ringan zamon...” represents a particularly significant example of Faynberg’s metaphysical poetics.

Contemporary literary scholarship increasingly emphasizes interdisciplinary approaches in poetic analysis, integrating structural poetics, hermeneutics, semiotics, and existential philosophy. Such methodological plurality allows for a deeper understanding of texts in which imagery, syntax, and metaphor function not merely as aesthetic devices but as conceptual structures articulating philosophical meaning. The present study situates Faynberg’s poem within this broader theoretical framework, examining it as a multi-layered system in which cosmic symbolism, moral introspection, and dialogical address converge.

A central premise of this research is that the poem should not be interpreted solely as a lyrical supplication or religious invocation. Rather, it constitutes an ontological meditation in which the lyrical subject confronts questions of fate and freedom, guilt and responsibility, belonging and alienation. The spatial opposition between the cosmic image of the Milky Way and the historically grounded Zarafshan Valley establishes a semantic field where individual existence is measured against universal order. This structural tension elevates personal experience into a philosophical inquiry concerning the human condition.

The relevance of this study lies in its attempt to conceptualize the poem as an ethical-ontological model rather than a purely emotive text. By applying the theoretical insights of Roman Jakobson, Hans-Georg Gadamer, Martin Heidegger, Jean-Paul Sartre, and Albert Camus, the research aims to reveal how poetic form, syntactic parallelism, metaphorical systems, and dialogical structures collectively construct a philosophical discourse within the text.

Thus, the purpose of this article is to provide a comprehensive and theoretically grounded interpretation of Faynberg’s poem as a manifestation of existential poetics. Through this approach, the study seeks to demonstrate that the poem articulates not only a personal spiritual appeal but also a universal meditation on authenticity, moral sovereignty, and the human search for meaning within both national and cosmic dimensions.

### **Research Methodology and Theoretical Foundations**

The scientific analysis of the poem is based on the synthesis of several theoretical approaches. First, the principles of structural poetics are applied to identify semantic oppositions and recurrent constructions within the text. In this regard, the theoretical views on the poetic function proposed by Roman Jakobson serve as a methodological foundation. According to Jakobson, in poetic discourse form and content achieve a maximum degree of interdependence; similarly, in Faynberg’s poem syntactic parallelism intensifies semantic tension and reinforces emotional depth.

Through a hermeneutic approach grounded in the philosophy of Hans-Georg Gadamer, the poem is interpreted within its historical and cultural context. The lyrical subject’s divine appeal is understood not solely as a religious act, but as a form of existential dialogue. The act of addressing the transcendent becomes a means of self-understanding and interpretative engagement with Being.

From the perspective of existential ontology, particularly the ideas of Martin Heidegger, the poem articulates the experience of existential anxiety (Angst). The lyrical persona is portrayed in a state of confronting the meaning, responsibility, and finitude of his own existence. The poetic space thus transforms into an ontological field in which the subject negotiates the boundaries between fate and freedom, guilt and purification, alienation and belonging.

### **The Cosmic Spatial Model and the Symbol of the “Milky Way”**

The line “The great ‘Milky Way’ – the Zarafshan valley” unites two spatial dimensions — the cosmic and the local. In the poetic system, the cosmic image often functions as a metaphysical center. According to structural poetics, the fundamental feature of poetic discourse is the maximum interrelation between form and content (Roman Jakobson, 1960). In the poem, the “Milky Way” is not merely an astronomical term, but a symbol of eternity and divine order.

The “Zarafshan valley,” by contrast, represents a concrete historical and cultural space. The semantic opposition between these two spaces reflects the ontological gap between the finitude of human life and cosmic infinity. Martin Heidegger interprets existence through the concept of “Being-in-the-world” (Dasein) (1927/1962). In Faynberg’s poem, the lyrical subject likewise seeks to determine his “place of being” — not in a purely cosmic field, but within spiritual and moral coordinates.

### **Divine Address and the Discourse of Supplication**

Lexical nominations such as “Creator,” “O God,” and “Wrathful One” introduce the poem into a dialogical sphere. According to hermeneutic theory, a text is always a field of dialogue (Hans-Georg Gadamer, 1960/2004). Here, the dialogue unfolds between the lyrical subject and a divine instance.

Imperative forms — “do not judge,” “let me not fall,” “grant me a place” — function as the primary grammatical instruments of the poetics of supplication. Language here is not only a means of expression but a force that shapes existence itself. Jakobson emphasizes the semantic intensification produced by repetition and parallelism in poetic function (1960). In the poem, recurrent appeals rhythmically reinforce and structurally stabilize the divine dialogue.

### **Ontological Anxiety and the Phenomenon of Responsibility**

The phrase “Let me not fall into weakness” expresses fear of spiritual collapse. In existentialism, the human being is free, yet this freedom inevitably imposes responsibility (Jean-Paul Sartre, 1946/2007). In Faynberg’s poem, “the pleasure of arrogance” is set in opposition to “weakness” — reflecting an inner tension between freedom and accountability.

Heidegger interprets Angst (anxiety) as a crucial mode of revealing authentic existence (1927/1962). In the poem, anxiety is not social but ontological: the lyrical subject fears betraying his own essence rather than failing external norms.

### **Moral Reflection and the Inner Trial**

The line “Hurting someone’s heart in vain” initiates a process of ethical self-accounting. Here, not an actual crime but even the possibility of harm becomes a source of responsibility. Albert Camus describes the absurd individual as one left alone with his conscience (1942/1991).

Similarly, in Faynberg's poem, the subject fears not an external tribunal but an internal judgment. This "inner trial" unfolds in a three-stage model:

1. The possibility of action
2. Moral evaluation
3. Self-judgment

Such a structure reveals the spiritual sovereignty of the individual.

### **Alienation and the Category of "Otherness"**

The line "Do not condemn me to alien ground" reflects the fear of alienation. In *The Stranger*, Camus interprets human estrangement from the world as an absurd condition (1942/1991).

In Faynberg's poem, however, alienation is not primarily metaphysical but ethical: the subject fears living in an environment that contradicts his intrinsic nature. This perspective resonates with Heidegger's notion of existential "uncanniness" (*Unheimlichkeit*) (1927/1962).

### **The Metaphor of the "Fiery Hammer" and the "Alien Anvil"**

The metaphorical system intensifies the poem's internal dramatic tension. The "fiery hammer" symbolizes volitional strength and creative energy, while the "alien anvil" represents an unsuitable or hostile environment. According to structural poetics, metaphor generates new meaning through semantic displacement (Jakobson, 1960).

The incompatibility between hammer and anvil signifies the conflict between the individual and the surrounding world. The subject resists expending his inner energy within an alien or spiritually discordant space.

### **The Dialectics of Fate and Will**

The line "I lived without fitting into another's fate" foregrounds the problem of fate and freedom. Sartre asserts that the human being is "condemned to be free" (1946/2007). In this light, Faynberg's lyrical subject does not passively accept a predetermined destiny; instead, he affirms the necessity of choosing and shaping his own existential path.

Thus, the dialectic of fate and will in the poem does not negate transcendence but integrates it into a personal act of moral and ontological self-determination. The subject in the poem does not accept a ready-made destiny; instead, he seeks a form of life that corresponds to his inner essence. This position reflects not fatalism but an active choice of existence. In existential terms, freedom is not the denial of transcendence but the conscious affirmation of one's authentic mode of being — an idea central to Jean-Paul Sartre's concept of existential responsibility.

### **Syntactic Parallelism and Rhythmic Structure**

The imperative constructions and recurrent syntactic units give the poem a liturgical tone. Roman Jakobson identifies parallelism at the levels of sound and syntax as a fundamental principle of poetic function (1960). In Faynberg's poem, syntactic repetition becomes not merely stylistic ornament but a structural carrier of meaning.

Expressions such as “do not judge,” “let me not fall,” and “grant me a place” intensify semantic emphasis through rhythmic stress. The repetition produces a cumulative effect: each appeal deepens the existential tension and reinforces the dialogical structure of supplication. Rhythm here functions as a semantic amplifier, transforming grammatical form into ontological insistence.

### **The Synthesis of National and Universal Dimensions**

The Zarafshan Valley symbolizes a national spatial marker, while the Milky Way represents a universal image. According to Hans-Georg Gadamer, textual universality emerges through dialogue with historical context (1960/2004). Meaning is generated in the dynamic interplay between tradition and interpretation.

In Faynberg’s poem, national identity is elevated to a cosmic scale. The local landscape does not remain confined to ethnographic specificity; instead, it becomes integrated into a broader metaphysical horizon. As a result, the poem transcends personal experience and evolves into a universal human inquiry: how does a person preserve authenticity within the tension between fate, freedom, and belonging?

Thus, the lyrical voice moves from intimate supplication to philosophical reflection, transforming the poem into a meditation on selfhood, responsibility, and the search for existential coherence within both national and cosmic frameworks.

### **CONCLUSION**

The findings of this study demonstrate that Aleksandr Faynberg’s poem beginning with “Tomlarning ustida ko‘ringan zamon...” is not a simple lyrical supplication, but a multi-layered ontological and ethical system. Within its structure, the semantic opposition between the cosmic spatial model (“Milky Way”) and the concrete national space (“Zarafshan Valley”) unites the micro- and macro-dimensions of human existence. This synthesis elevates personal experience to the scale of universal, cosmological inquiry.

The analysis reveals that the discourse of supplication occupies a central position in the poem. The form of divine address merges with the lyrical subject’s inner monologue, transforming the text into a dialogical field. This dialogue is not an external religious ritual but a confrontation with one’s own conscience. Imperative constructions (“do not judge,” “let me not fall,” “grant me a place”) function not merely as grammatical devices, but as linguistic mechanisms expressing ontological responsibility. From the perspective of structural poetics (Roman Jakobson, 1960), the recurrent syntactic units intensify semantic weight and create a liturgical tonality that deepens the existential resonance of the poem.

Ontological anxiety, as conceptualized by Martin Heidegger (1927/1962), occupies a central role. The tension between “weakness” and “the pleasure of arrogance” reveals the dramatic dialectic between freedom and responsibility. As emphasized in existential philosophy (Jean-Paul Sartre, 1946/2007), the human being is compelled to choose; Faynberg’s lyrical subject fears the moral consequences of that choice. Thus, fear appears not as weakness, but as a manifestation of conscious ethical awareness.

The metaphor of the “inner trial” structures the ethical dimension of the poem. The subject evaluates not only actual wrongdoing but even the potential for harm. This anticipatory

self-judgment presents him as a spiritually sovereign individual who submits not to external authority, but to the tribunal of conscience. The metaphors of “alien ground” and “alien anvil” articulate the fear of alienation. Unlike the absurd estrangement described by Albert Camus (1942/1991), alienation here is interpreted as the risk of betraying one’s own essence rather than a metaphysical rupture from the world.

The metaphorical system — particularly the opposition between the “fiery hammer” and the “alien anvil” — artistically models the disproportion between the individual and the surrounding environment. These metaphors symbolize the tension between creative energy and the social field that receives it. If the environment is “alien,” creative force becomes misdirected or purposeless. Consequently, the poem advances not the idea of social adaptation, but the preservation of authentic selfhood.

The dialectic of fate and will also occupies a significant place in the poem. The line “I lived without fitting into another’s fate” expresses not fatalism, but the search for existential congruence. The subject refuses a predetermined destiny and instead seeks a life aligned with his inner nature. In this sense, the poem affirms inner freedom and moral autonomy as foundational conditions of authentic existence.

Overall, the poem may be synthesized through the following scholarly conclusions:

1. Through the semantic synthesis of cosmic and local space, the poem formulates an ontological inquiry into human existence.
2. Divine address structures a poetic dialogue that elevates the text to the level of ethical meditation.
3. Ontological anxiety and the metaphor of the inner trial establish responsibility as the central existential category.
4. The motif of alienation reflects the individual’s striving to preserve essential authenticity.
5. The dialectic of fate and will situates the poem firmly within the framework of existential poetics.

Although rooted in a national-aesthetic foundation, the poem acquires universal significance. It raises enduring questions concerning identity, responsibility, spiritual integrity, and accountability before existence itself. Therefore, this work represents not only a notable example of Uzbek poetic tradition, but also a philosophically profound text worthy of sustained examination within the discourse of existential poetics and modern hermeneutic analysis.

#### REFERENCES:

1. Roman Jakobson (1960). *Linguistics and Poetics*.
2. Martin Heidegger (1927/1962). *Being and Time*.
3. Jean-Paul Sartre (1946/2007). *Existentialism Is a Humanism*.
4. Albert Camus (1942/1991). *The Myth of Sisyphus*.
5. Hans-Georg Gadamer (1960/2004). *Truth and Method*.