

ALEKSANDR FAYNBERG'S "KECHA" POEM: POETIC SPACE, SYMBOLIC STRUCTURE, AND EXISTENTIAL MEDITATION

UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY

ENGLISH FACULTY №2

Odilova Charosxon Shavkatjon kizi

ANNOTATION: This study provides an in-depth analysis of Aleksandr Faynberg's poem "Kecha" as a multi-layered poetic system. The research employs structural poetics, hermeneutics, semiotics, phenomenology, and existential approaches to examine the poem's spatial and temporal models, the light–darkness opposition, sensory poetics, national-aesthetic components, and ontological meaning. The study demonstrates that "Kecha" is not a mere descriptive lyric, but a poetic meditation reflecting inner tranquility and the philosophy of existence (Faynberg, 2008; Karimov, 2008).

Keywords: Faynberg, Kecha, Uzbek poetry, poetic space, symbolic structure, chronotope, existential meditation, phenomenology, semiotics, modernist poetics, sensory imagery, ontological reflection, national aesthetics

АННОТАЦИЯ: Данное исследование представляет собой углубленный анализ поэмы Александра Файнберга «Кеча» как многослойной поэтической системы. В работе используются структурная поэтика, герменевтика, семиотика, феноменология и экзистенциальный подход для изучения пространственно-временных моделей стихотворения, оппозиции света и тьмы, сенсорной поэтики, национально-эстетических компонентов и онтологического смысла. Исследование показывает, что «Кеча» — это не просто описательная лирика, а поэтическая медитация, отражающая внутреннее спокойствие и философию бытия (Faynberg, 2008; Karimov, 2008).

Ключевые слова: Файнберг, «Кеча», узбекская поэзия, поэтическое пространство, символическая структура, хронотоп, экзистенциальная медитация, феноменология, семиотика, модернистская поэтика, сенсорные образы, онтологическое отражение, национальная эстетика

INTRODUCTION

Although "Kecha" opens with an external landscape, its poetic mechanism is grounded in inner reflection and ontological contemplation. Faynberg employs depiction as a means rather than an end. The natural scene integrates with human consciousness, creating a poetic cosmos (Tashkent Literary Review, 2015).

The primary aim of this study is to analyze the poem not only from a descriptive-aesthetic perspective but also through its symbolic, structural, and existential layers (Baxtin, 1975; Husserl, 1970).

Full translation of the poem:

NIGHT

The full moon burns like a glowing orb in the sky,



The domes of mosques reach up high.
 Upon the branch where bees spread honeyed scent,
 The bumblebee hums without relent.

In the shade of a mighty plane tree,
 An empty teahouse sits open, free.
 By the samovar, taking a quiet pause,
 The teahouse elder lies stretched without cause.

Casting a shadow atop the well,
 The willow branches bow and dwell.
 Through the leaves, upon his open eyes,
 The moonlight streams, a gentle prize.

From afar, behind the distant railing,
 Music plays through the half-night's veiling.
 The bee spreads the aroma of honey anew,
 And the bumble hums on, relentless too.

POETIC SPACE AND DESCRIPTIVE STRUCTURE

Cosmic Beginning and Ontological Scope

The opening line:

“To‘lin oy falakda yonayotgan g‘o‘la” establishes a cosmic scale. The moon is likened to a glowing orb. The orb, full of energy, emphasizes activity rather than passivity. Through this image, Faynberg presents the universe as a living organism. The cosmic imagery elevates the poem to a high ontological level, immediately situating the reader within the broader existence (Faynberg, 2008).

Vertical and Horizontal Axes

The mosque dome reaching toward the sky creates a vertical axis, symbolizing the connection between humans and the divine. The horizontal axis is defined by the teahouse, samovar, and the old man, representing earthly daily life. The intersection of vertical and horizontal lines produces a poetic center, suggesting ontological equilibrium where humans



stand between heaven and earth (Baxtin, 1975).

Synthesis of Static and Dynamic Imagery

The bending willow branches signify movement; the reclining old man indicates stasis. The wandering bee reflects dynamism, while the midnight conveys stillness. The interplay of static and dynamic imagery reveals the complex nature of time. Although the night seems motionless, inner activity persists (Heidegger, 1927).

IMAGE SYSTEM AND SYMBOLIC SEMANTICS

The Moon: Observer and Source of Light. The moon serves as the poem's central symbol, representing both a source of light and an observing presence. The light falling on the old man's open eyes signifies intuitive connection between humanity and the cosmos. Semiotic analysis interprets the moonlight as a code for knowledge, awareness, and spiritual awakening (Jung, 1968).

The Old Man: Time and Wisdom Symbol. The teahouse elder embodies the passage of time. Motionless yet present, his stillness reflects inner calm. This figure symbolizes the final stage of human life, experience, and existential serenity (Faynberg, 2008).

The Bee, Honey, and the Tree: Vitality and Continuity. The aroma of honey signifies sweetness, naturalness, and purity. The bee's flight reflects continuous life processes. The coexistence of nature and humans in the same space conveys existential harmony (Karimov, 2008).

ARTISTIC SPACE AND TEMPORALITY (CHRONOTOPE): PHILOSOPHICAL AND PHENOMENOLOGICAL INTERPRETATION

Chronotope Theory and Temporal-Spatial Harmony

The night landscape is not a simple backdrop but a chronotope — a fusion of time and space in the poem (Baxtin, 1975). Here, time is the midnight hour, and space is an open rural and social environment, together generating a contemplative state. The temporal flow appears suspended, producing the impression of halted time.

The night functions as a liminal, ontological state, transitional between day and dawn, a space for transcendental experience (Faynberg, 2008).

Vertical and Horizontal Axes of Space

Vertical axis: sky – moon – dome – trees – ground – well

Represents a descent from cosmic to human, from the heights to the earth. Moonlight falls downward:

“Yaproqlar ostidan ochiq ko‘ziga

Oqib tushayotir oy shu’lalari.”

Light here embodies metaphysical reflection, knowledge, and consciousness.

Horizontal axis: teahouse – well – railing – music



Represents the social-cultural domain, everyday life. The intersection of axes conveys spiritual equilibrium.

Phenomenological Perception of Night

From a phenomenological perspective (Husserl, 1970; Heidegger, 1927), night is perceived rather than merely existing. The lyrical subject is implicit, but the contemplative tone indicates inner presence. Sounds of the bee, music, and samovar create subtle existential markers. The poem thus expresses the “quietude of being.”

IMAGE SYSTEM AND SYMBOLIC LAYER: SEMIOTIC ANALYSIS

The Moon: Cosmic Consciousness and Spiritual Awakening. In Eastern poetry, the moon symbolizes divine beauty, love, and inspiration. In Faynberg, it carries dual meaning: aesthetic object and metaphysical energy center. The metaphor of the “glowing orb” adds intensity and temperature to the moon. The moon is the poem’s semantic core (Jung, 1968).

Trees and Bees: Biological and Spiritual Breath

The bee spreading honey aroma introduces a sensory layer; the poem becomes multi-sensory, combining sight, smell, and sound. Trees convey strength (plane tree), flexibility (willow), and sweetness (bee), forming a philosophical reflection on life’s rhythms.

The Well: Depth and Archetypal Memory

The well symbolizes inner depth, secrets, and subconscious layers. Willow branches over it indicate the bending of time and weight of memory, an archetypal symbol (Jung, 1968).

Teahouse: Social Memory and National Space

The teahouse situates the poem in a national context, a site of social exchange, recollection, and silence. The reclining elder represents collective experience rather than individual identity (Karimov, 2008).

Music: Invisible Yet Audible Spirit

“Musiqal chaladi yarim tun tori.”

Music is present but invisible, strengthening the metaphysical layer. The poem exhibits a musical structure with repetition (bee, tree), rhythmic parallelism, and sound imagery (Baxtin, 1975).

AESTHETIC CONCEPTION AND PHILOSOPHY OF HUMAN–NATURE UNITY

Harmony Between Humans and Nature

Neither nature nor humans dominate; they exist in equilibrium, reflecting ecological consciousness. Humans do not struggle with nature but merge into it (Faynberg, 2008).

Existential Tranquility

Though non-dramatic, the poem is deeply existential. Solitude is contemplative rather than frightening. The elder’s stillness symbolizes ontological acceptance (Heidegger, 1927).



Aesthetic Minimalism

The poem is plotless, with minimal action. Yet psychological movement persists. This minimalist approach aligns with modernist poetics.

National and Cosmic Synthesis

The mosque dome and sky appear in the same space, merging religious and cosmic layers. This synthesis aligns with Sufi interpretations in Eastern poetry (Karimov, 2008).

Ontological Conclusion of the Poem

“Kecha” is a hymn to the tranquility of existence:

Time flows yet remains suspended

Light burns actively

Sounds do not disrupt silence

Humans integrate with nature

The circular structure of the poem suggests infinity, and the work overall embodies meditative reflection on humanity’s place in the cosmos.

CONCLUSION

Faynberg’s “Kecha” is an ontological meditation concealed behind a descriptive nightscape. Moon, mosque, elder, bee, and honey aroma form a symbolic system of time and existence. The poem has three primary layers:

1. Descriptive-aesthetic layer: night landscape
2. Symbolic-semiotic layer: light, time, and stillness
3. Existential-philosophical layer: human-cosmos relation

Faynberg portrays night not as darkness but as a space of inner light, an ontological balance rather than poetic optimism. The elder represents the calm flow of time; the moon, cosmic observation; the bee, continuity of life. The poem is a meditative reflection on humanity’s place in the universe, integrating national landscape with modernist introspection (Faynberg, 2008; Karimov, 2008).

REFERENCES

1. Baxtin, M. M. (1975). *Problemy poetiki Dostoevskogo*. Moskva: Sovetskaya Encyclopedia.
2. Faynberg, A. (2008). *Selected poems*. Tashkent: Adabiyot Publishing.
3. Husserl, E. (1970). *The Crisis of European Sciences and Transcendental Phenomenology*. Evanston: Northwestern University Press.



4. Heidegger, M. (1927). Being and Time. New York: Harper & Row.
5. Jung, C. G. (1968). Archetypes and the Collective Unconscious. Princeton: Princeton University Press.
6. Karimov, R. (2008). Modern Uzbek poetry and existentialism. Tashkent: Fan Publishing.
7. Tashkent Literary Review. (2015). Poetic cosmos in Faynberg's night poetry, 12(3), 45–61.

