

**THE PHILOSOPHY OF HUMANISM IN THE POETRY OF ALEKSANDR
FAYNBERG: A MULTI-LAYERED SCHOLARLY ANALYSIS OF THE POEM
“PISHIQ G‘ISHTDAN UY SOLDIM...”**

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ANNOTATION

This study presents a comprehensive analysis of Aleksandr Faynberg’s poem “Pishiq g‘ishtdan uy soldim...” through ontological, axiological, semiotic, and existential approaches. The aim of the research is to identify and substantiate the concept of humanism, altruistic consciousness, the philosophy of space, and the archetypal model of salvation embodied within a short poetic text. The poem is examined through the methods of structural poetics (Lotman, 1996), hermeneutics (Gadamer, 2004), existential philosophy (Heidegger, 1927; Sartre, 1943), and mythopoetic analysis (Eliade, 1957). As a result, the image of the “house” is interpreted as a space of being, a spiritual shelter, and an ethical construction, while the image of the “traveler” is substantiated as representing a universal existential model of humanity.

Keywords

ontological space, altruism, existentialism, semiotics, liminal space, archetype, axiology, humanism, poetic structure.

INTRODUCTION

The poetry of Aleksandr Faynberg occupies a distinctive place in modern Uzbek and Russian-language literary discourse due to its philosophical depth, structural precision, and ethical orientation. Although many of his poems are minimal in form, they reveal a remarkable density of meaning, integrating existential reflection, humanistic values, and mythopoetic symbolism into compact lyrical structures. Among such works, the poem “Pishiq g‘ishtdan uy soldim...” stands out as a concentrated poetic model of ontological space and altruistic consciousness.

Contemporary literary scholarship increasingly emphasizes interdisciplinary approaches that synthesize structural poetics, hermeneutics, existential philosophy, and mythopoetics. Within this framework, poetic space is no longer understood merely as a descriptive background but as an ontological category that shapes the meaning of human existence. The concepts of “dwelling” and “building,” extensively elaborated in the philosophy of Martin Heidegger, provide an essential theoretical foundation for interpreting the symbolic function of the house in Faynberg’s poem. At the same time, the existential paradigm articulated by Jean-Paul Sartre foregrounds the significance of choice, responsibility, and moral self-definition, which are central to the lyrical subject’s position in the text.

The relevance of this research lies in the need to reassess short lyrical forms as complex philosophical systems. Despite its brevity, the poem under study constructs a multi-layered semantic structure that includes binary oppositions (steppe–house, chaos–order, winter–dawn), archetypal patterns (wandering–shelter–rebirth), and axiological orientations centered on selfless



service. The mythopoetic symbolism of water, sand, threshold, and dawn, interpreted in light of the works of Mircea Eliade, further deepens the cosmological and anthropological dimensions of the text.

The object of this study is the poetic system of “Pishiq g‘ishtdan uy soldim...,” while the subject is its ontological space and humanistic philosophy as expressed through imagery, composition, and semantic structure. The aim of the research is to identify and substantiate the complex interaction between spatial symbolism, existential choice, and altruistic ethics in the poem. To achieve this aim, the study employs methods of structural analysis (in the tradition of Yuri Lotman), hermeneutic interpretation, existential-philosophical analysis, and mythopoetic examination.

The scientific novelty of the article consists in the systematic interpretation of the poem within the conceptual framework of ontological space and axiological universality. While previous readings have emphasized Faynberg’s lyrical sincerity and stylistic minimalism, this research demonstrates that the poem functions as a poetic manifesto of humanism, where the act of building becomes a metaphor for ethical self-realization, and the house emerges as a transformative space capable of restoring the wounded traveler.

Thus, this study seeks to contribute to contemporary literary theory by revealing how a seemingly simple poetic text articulates a universal philosophical vision: humanity realizes its deepest essence not through possession, but through the creation of shelter, meaning, and hope for others.

THE THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF THE STUDY AND ITS SCIENTIFIC NOVELTY

An integrative methodological model was employed in analyzing this poem. From the perspective of structural poetics, the text is viewed as a system of internal semantic oppositions (Lotman, 1996). The contrasts “steppe – house,” “cold – shelter,” “woundedness – balm,” and “night – dawn” constitute the fundamental structural pillars of the poetic framework.

The hermeneutic approach (Gadamer, 2004) allows the poem to be interpreted as meaning recreated within the consciousness of the reader. The text is not a self-contained system but a dialogical process (Bakhtin, 1981). Within the existential framework, the categories of house and road are interpreted in relation to human existence. Heidegger’s idea that “dwelling manifests itself through building” (Heidegger, 1951) serves as a methodological key to uncovering the semantic depth of the poem.

The scientific novelty of this research lies in the fact that the poem is analyzed for the first time systematically within the conceptual framework of ontological space.

THE EXISTENTIAL POSITION OF THE LYRIC SUBJECT AND THE ALTRUISTIC CHOICE

“Whom did you build it for? – you ask.

– For no one.”

Within this question–answer structure, social consciousness confronts individual consciousness. The question represents pragmatic reasoning, while the answer expresses an



ontological decision. The phrase “for no one” does not signify negation but rather a higher moral choice.

According to Sartre’s theory, a person creates their essence through choice (Sartre, 1943). The lyrical subject rejects material benefit and chooses spiritual construction. This reflects a model of altruistic consciousness.

Paradoxically, the phrase “for no one” implicitly means “for everyone.” The house has not been sold; therefore, it remains open to humanity.

THE ONTOLOGICAL AND PHILOSOPHICAL ESSENCE OF THE IMAGE OF THE “HOUSE”

The house is the semantic center of the poem. Heidegger associates the concept of the house with the phenomenon of human “being-in-the-world” (Heidegger, 1927).

In Faynberg’s poem, the house represents:

a space that stabilizes existence;

a spiritual refuge;

an ethical construction;

a human center within cosmic emptiness.

Within the context of “steppe on all four sides,” the house functions as a central ontological axis. The steppe symbolizes infinity; the house symbolizes the center. This recalls a cosmological model.

The house is not merely an external structure but the materialized form of inner consciousness.

THE MYTHOPOETIC, SEMIOTIC, AND COSMOLOGICAL INTERPRETATION OF THE IMAGES OF THE STEPPE AND THE SPRING

“On all four sides, the steppe before the house,

The spring sinks into the sand.”

These two lines establish the cosmic background of the entire poem. The steppe represents an open, boundless, yet semantically void space. From the perspective of structural poetics, it may be interpreted as a zone of entropy (Lotman, 1996). In the steppe, there is no center, no boundaries—therefore, no stable identity.

The spring, by contrast, functions as a centralizing element. In mythological consciousness, water symbolizes life, purification, and renewal (Eliade, 1957). Yet here, the spring disappears into the sand. This is a dramatic semantic shift: the source of life is vanishing.

Sand symbolizes the absorption of stability, the triumph of formlessness. Thus, the source of life lacks a stable ontological foundation. It is precisely at this point that the ontological necessity of the “house” emerges.



Accordingly, the steppe embodies cosmic chaos, while the house represents cosmic order. Human construction is positioned against the instability of nature. This contrast reveals humanity's capacity to create cosmos within chaos.

THE ACT OF CONSTRUCTION AND THE SEMANTICS OF SOLIDITY: A MODEL OF ETHICAL STRUCTURE

“Snow and rain cannot destroy its roof;
Strong are its beams and pillars.”

Snow and rain symbolize external aggressive forces. The trials of nature parallel the passage of time. The house, however, endures.

Here, construction is not merely a physical process but a model of ethical structure. The “beam” signifies an inner support—an invisible foundation that sustains the entire edifice. This metaphor resonates with the concept of inner faith or moral conviction.

The “pillar” is a vertical image. In mythological thought, vertical structures signify the axis connecting heaven and earth. Thus, the house transforms into a cosmological center.

Solidity represents a model of values capable of withstanding the test of time. It signifies ethical stability.

THE IMAGE OF THE TRAVELER AND THE PHILOSOPHY OF EXISTENTIAL MOVEMENT

“Perhaps a poor traveler
Will spend the winter there.”

The traveler represents the human being in constant motion. In existential philosophy, the human condition is frequently expressed through the metaphor of the “path” (Heidegger, 1927).

Winter symbolizes coldness, hardship, and spiritual trial. Therefore, the traveler finds shelter at the most difficult moment.

The image of the traveler is universal. It is not limited by nation or era; it represents a general model of humanity.

Although the house is a temporary refuge, its significance is absolute: it preserves the individual from destruction.

This forms an archetypal model:

wandering → shelter → restoration → continuation of the journey.

WOUNDEDNESS, INNER TRAUMA, AND THE MODEL OF HEALING

“A man with a wounded heart,
Perhaps, will find balm in this house.”

Here, woundedness appears as inner trauma. It is not physical but spiritual injury.



The wounded heart symbolizes ontological suffering. Existential consciousness is inseparable from pain (Sartre, 1943).

The house becomes a balm. The healing is not external but internal. Shelter transforms into a therapeutic space.

The house represents the spiritual assistance one human offers another. This constitutes the highest form of altruistic faith.

THE THRESHOLD, DAWN, AND LIMINAL SPACE: THE ARCHETYPE OF REBIRTH

“One day at dawn, crossing the threshold,
He will step onto the great road.”

The threshold is a boundary zone between two states. In anthropological theory, this is referred to as the liminal phase.

Dawn symbolizes new beginnings, light, and hope. Night ends; new life begins.

The traveler undergoes spiritual restoration within the house and departs at dawn. This recalls the mythological model of “death and rebirth” (Eliade, 1957).

Though the house is a temporary refuge, its function is transformative.

COMPOSITIONAL STRUCTURE, MINIMALISM, AND POETIC ENERGY

The poem’s composition follows a spiral model:

Dialogue

Description of space

The possibility of the traveler

Salvation and the road

Minimalism is a defining feature of Faynberg’s poetics. Simple language conveys profound ontological meaning.

The dialogical opening creates a dramatic effect (Bakhtin, 1981).

The poem concludes with an open ending. The traveler sets out on the road; movement continues.

AXIOLOGICAL GENERALIZATION AND THE UNIVERSALITY OF THE HUMANISTIC CONCEPT

The central value embodied in the poem is selfless service. The house has not been sold. This signifies a renunciation of material profit and pragmatic gain.



Such a model reflects an altruistic ethical position grounded in a humanistic worldview. A person gives meaning to their own existence by creating shelter for another. In this sense, being is justified through service. The act of building becomes an act of moral self-realization.

The house is not merely a refuge; it is a spiritual school. Within its space, a person is restored, strengthened, and returned to the road. It performs an axiological function: it preserves dignity, supports hope, and reaffirms the value of life even amid existential uncertainty.

Although the poem is minimal in volume, its philosophical resonance is global and universal. The lyrical situation transcends specific cultural or historical boundaries and articulates a timeless ethical principle: humanity manifests itself most authentically in care for the Other.

Thus, the poem proposes a universal humanistic model in which ontological space becomes ethical space, and construction becomes compassion materialized.

CONCLUSION

The results of this study demonstrate that the poem “Pishiq g‘ishtdan uy soldim...” by Aleksandr Faynberg, despite its brevity, embodies a complex, multi-layered poetic system integrating ontological, axiological, and existential dimensions. From the perspective of structural poetics, the text appears as a closed structural formation built upon internal oppositions, yet semantically open to interpretation (Lotman, 1996).

The central image of the “house” is interpreted as an ontological space. As Martin Heidegger emphasizes, the concepts of “building” and “dwelling” are directly connected to the human mode of being-in-the-world (Heidegger, 1951). In Faynberg’s poem, the house functions as an act of stabilizing existence. Against the background of the “steppe on all four sides,” it serves as a spiritual center within cosmic chaos. While the steppe symbolizes entropy and boundlessness, the house represents the human effort to establish order and meaning (Lotman, 1996).

The line “the spring sinks into the sand” may be interpreted within mythopoetic thought as the disappearance of the source of life. Mircea Eliade interprets water as an archetype of life and renewal (Eliade, 1957). However, in the poem, the water is absorbed by sand, signifying instability and existential fragility. Precisely within this fragile condition, human construction—the house—emerges as a model of salvation and permanence.

The lyrical subject’s response “For no one” signifies an existential choice. According to Jean-Paul Sartre, a person creates their essence through acts of choice (Sartre, 1943). The house is not sold; it is built not for profit but for humanity. This altruistic position promotes the axiological principle of selfless service. Thus, the poem articulates a humanistic concept on the poetic level.

The image of the traveler represents a universal human model. In existential philosophy, the human being is frequently described through the metaphor of the “path” (Heidegger, 1927). The traveler is homeless, exposed to trials and hardships. The house becomes a temporary refuge—a space of salvation. This process recalls the archetypal pattern of “wandering – shelter – rebirth” (Eliade, 1957). Therefore, the house is not merely a physical shelter but a transformative space.

The line “a man with a wounded heart” reveals ontological suffering. This inner wound signifies existential emptiness and spiritual pain (Sartre, 1943). The house is portrayed as balm—



not in a material but in a spiritual sense. The poem thus interprets the human being as an ethical entity capable of healing another's pain.

The images of the "threshold" and "dawn" evoke the archetype of liminal space and renewal. The threshold represents the boundary between two existential stages, while dawn symbolizes light and rebirth (Eliade, 1957). The traveler is restored within the house and departs at dawn. The open ending creates structural dynamism and continuity of movement. The dialogical introduction and open conclusion ensure a dynamic composition (Mikhail Bakhtin, 1981).

In summary, the poem elevates the concepts of ontological space, altruism, and humanism to the level of artistic generalization. The house functions as the center of being (Heidegger, 1951); the traveler embodies universal humanity (Heidegger, 1927); dawn represents the archetype of renewal (Eliade, 1957); and solidity symbolizes a value system capable of withstanding the test of time (Lotman, 1996).

Thus, "Pishiq g'ishtdan uy soldim..." may be evaluated as a poetic manifesto of profound ontological and axiological significance. It affirms the highest value of human existence: to live for others, to create shelter, and to become a source of spiritual salvation.

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