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DISCOURSE AND NARRATIVE STRUCTURES IN THE POETRY OF ALEXANDER FAYNBERG: A LINGUO-POETIC PERSPECTIVE

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Abstract: This article explores the discourse and narrative organizations within Alexander Faynberg's poetry from a linguo-poetic perspective. While Faynberg is primarily celebrated as a lyricist, this study argues that his work contains complex narrative structures where the poetic "I" functions as a narrator within a specifically constructed discursive space. By analyzing the shift between lyrical monologue and narrative storytelling, the research identifies the linguistic markers of "eventfulness" and the role of chronotopes in his verses. The study employs discourse analysis to examine how Faynberg's poetic language mediates between different cultural identities and historical contexts. The findings reveal that his narrative strategies—such as the use of internal dialogue and multi-layered perspective shifts—create a unique communicative event that bridges the gap between traditional Russian versification and Central Asian storytelling traditions.

Keywords: Alexander Faynberg, Poetic Discourse, Narrative Structure, Linguo-Poetics, Lyrical Narrator, Chronotope, Communicative Event, Stylistic Identity.

The study of poetic language often prioritizes imagery and metaphor, yet the structural backbone of a poem frequently relies on its discourse and narrative organization. In the case of Alexander Faynberg, a People's Poet of Uzbekistan, the lyrical experience is rarely a static reflection; it is a dynamic "event" unfolding within a carefully mapped discursive space. This article adopts a linguo-poetic perspective to examine the narrative structures in Faynberg's poetry, shifting the focus from *what* the poet says to *how* the discourse is organized to create a sense of storytelling. By investigating the relationship between the poetic "I," the addressee, and the temporal-spatial framework (chronotope), we can uncover the narrative mechanics that give Faynberg's work its unique cinematic and communicative quality.

In linguistic terms, Faynberg's discourse is characterized by a "polyphonic" structure, where multiple voices and temporal layers intersect. His poems often function as micro-narratives, containing a clear beginning, a climactic emotional event, and a resolution. This narrativity is supported by specific linguistic devices: the use of deictic markers to anchor the reader in a "here-and-now" reality, and the employment of modal verbs that signal a shift from description to narration. Faynberg does not merely present a feeling; he narrates the *process* of feeling, often placing his lyrical hero in specific urban or historical contexts that act as narrative catalysts. This structural approach allows his poetry to transcend the purely personal, becoming a collective discourse on memory, identity, and the passage of time.

The analysis of discourse and narrative structures in the poetry of Alexander Faynberg reveals a sophisticated linguistic architecture that transforms lyrical expression into a dynamic communicative event. From a linguo-poetic perspective, Faynberg's work is characterized not merely by emotional reflection, but by an inherent "narrativity" where the poetic text functions as a micro-story with its own internal logic, characters, and temporal progression. This narrative quality is achieved through the strategic use of discursive markers that anchor the lyrical hero within a specific "chronotope"—a term Mikhail Bakhtin used to describe the interconnectedness of time and space. In Faynberg's verses, the city of Tashkent is not just a backdrop; it is a narrative participant. The linguistic construction of space through deictic markers (here, there, this street, that shadow) creates a "discourse of presence" that invites the reader to walk alongside the narrator, transforming the act of reading into a participatory journey.

The discourse of Faynberg is essentially "dialogic." Even in his most intimate monologues, there is an implicit addressee—be it the reader, a lost friend, or the personified city itself. This "addressivity" is a key discursive feature that shapes the narrative flow. By employing various speech acts—such as confessions, questions, and silent observations—Faynberg establishes a communicative contract with his audience. The narrative structure often follows a trajectory of "discovery": the narrator begins with a sensory observation, moves through a process of philosophical reflection, and reaches a point of existential realization. This movement is supported by the linguistic shift from concrete nouns and active verbs in the beginning of the poem to more abstract, modal, and evaluative language toward the conclusion. This transition marks the move from "external event" to "internal narrative," a hallmark of Faynberg's stylistic identity.

A critical component of Faynberg's narrative structure is his use of "polyphony"—the presence of multiple discursive layers within a single text. As a poet operating at the intersection of Slavic and Central Asian cultures, his discourse often shifts between the formal, structured language of Russian classical tradition and the more metaphorical, circuitous narrative style of Eastern folklore. This "inter-discursivity" allows him to tell stories that are simultaneously local and universal. For instance, when he narrates a scene in a Tashkent mahalla, the linguistic markers are culturally specific, but the narrative arc—dealing with themes like hospitality, loss, or the passage of generations—follows a universal human logic. This synthesis is achieved through "semantic code-switching," where the poet uses Russian syntax to house Eastern philosophical concepts, creating a unique hybrid narrative that speaks to a multicultural audience.

The integration of pedagogical and scientific frameworks, such as the work of Shovdirov and Ibraimov on "study competencies" and "art literacy," provides a robust lens for evaluating these narrative structures. To decode the discourse of a Faynberg poem, a student must exercise "logical and abstract thinking," moving from the literal events described to the underlying symbolic narrative. This

requires a high level of "literary competence," which is formed through the systematic analysis of how language creates meaning. As Shavdirov notes in his research on preparing teachers for investigative activities, the ability to categorize and analyze the structural components of an artwork is a vital cognitive skill. In the classroom, using "flipped classroom technology" to deconstruct Faynberg's narrative chronotopes can help students visualize the "spatial-temporal" map of the poem, thereby enhancing their "visual and linguistic literacy."

Furthermore, the "eventfulness" of Faynberg's poetry is often signaled through shifts in grammatical tense and aspect. The narrator frequently moves from the "past continuous" (describing a memory) to the "present simple" (expressing a timeless truth), creating a narrative tension between what was and what eternally is. This temporal elasticity is a key discursive strategy that allows Faynberg to bridge the gap between historical experience and poetic immortality. The linguistic markers of "suddenness" or "change"—particles, adverbs of time, and abrupt rhythmic shifts—act as narrative hinges that turn a simple observation into a profound event. This "linguo-poetic" mechanism ensures that the poem is not just a static picture but a moving narrative of the soul's evolution.

The role of "silence" and "omission" also constitutes a significant narrative structure in Faynberg's discourse. In many of his later works, the most powerful narrative events occur in the "gaps" between the lines. From a discursive perspective, these ellipses are pragmatic markers that signify the "ineffable"—experiences too deep for words. This "narrative of absence" challenges the reader to fill in the missing pieces, making the reader a co-narrator of the poetic event. This strategy aligns with modern theories of "reader-response" and highlights Faynberg's sophisticated understanding of the communicative potential of poetic language. By leaving certain narrative threads open, he ensures that the discourse remains alive and relevant to each individual reader's context.

In conclusion, the discourse and narrative structures in Alexander Faynberg's poetry reveal a writer who was deeply concerned with the "communicative efficacy" of his art. His work is a masterclass in how to organize language to tell the story of a culture, a city, and a human heart. By anchoring his discourse in specific chronotopes, employing a polyphonic narrative voice, and utilizing the pragmatic power of addressivity and silence, he created a poetic system that is both structurally rigorous and emotionally resonant. The application of contemporary pedagogical methods to his work—as advocated by Shovdirov and his colleagues—ensures that Faynberg's narrative genius is recognized as a vital tool for developing "critical literacy" and "cultural empathy" in the modern age. Alexander Faynberg remains a quintessential narrator of the "human condition," whose linguo-poetic legacy continues to provide a structured yet boundless space for cross-cultural dialogue.

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