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DIGITAL HUMANITIES APPROACHES TO THE STUDY OF ALEXANDER FAYNBERG'S POETRY

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Abstract: This article discusses the application of Digital Humanities (DH) methodologies in the systematic study of Alexander Faynberg's poetic legacy. By integrating computational tools, the research moves beyond traditional hermeneutics to employ quantitative methods such as distant reading, network analysis of metaphors, and digital mapping of poetic spaces. The study explores how digital archives and stylometric software can uncover hidden patterns in Faynberg's "Russian-Uzbek" poetic synthesis, providing new insights into his stylistic evolution and thematic distribution. Special emphasis is placed on the role of digital platforms in preserving and visualizing the multicultural dimensions of his work. The findings demonstrate that DH approaches not only enhance the precision of literary analysis but also offer innovative pedagogical frameworks for teaching literature in the digital age. This research advocates for a technological renaissance in Uzbek literary studies through the lens of Faynberg's transcultural verses.

Keywords: Alexander Faynberg, Digital Humanities, Distant Reading, Stylometry, Data Visualization, Digital Archives, Computational Poetics, Transculturalism, Art Literacy.

The digital revolution has fundamentally altered the landscape of literary scholarship, giving rise to the interdisciplinary field of Digital Humanities (DH). In the context of Alexander Faynberg's poetry—a body of work that serves as a bridge between Slavic form and Eastern substance—DH offers a revolutionary toolkit for decoding complex stylistic patterns. While traditional literary criticism excels at "close reading," DH allows for "distant reading," enabling scholars to process thousands of lines of verse to identify macro-trends in vocabulary, rhythm, and imagery. This article aims to explore how digital methodologies can be applied to Faynberg's corpus to provide a more empirical and multi-dimensional understanding of his creative genius.

A central component of the DH approach to Faynberg's work is the use of **stylometry** and **network analysis**. By transforming poetic texts into data, researchers can visualize the "thematic connectivity" within his work. For instance, digital mapping can track the occurrence of specific cultural realia (such as *tandir* or *mahalla*) across his entire career, showing how these symbols interact with universal philosophical concepts. This quantitative mapping provides a visual "DNA" of the poet's style, revealing structural symmetries that might remain invisible to the human eye during a standard reading. This introduction frames the transition from a purely qualitative to a

hybrid analytical model, where technology serves to amplify the humanistic interpretation of Faynberg's verses.

The application of **Digital Humanities (DH)** to the poetry of Alexander Faynberg represents a transition from traditional, impressionistic literary criticism to a rigorous, data-driven methodology. In this "Main Body," we explore how computational tools allow us to visualize the macro-structures of Faynberg's style, transforming his verses into a structured dataset that reveals patterns of cultural synthesis. The core of this approach lies in the ability to perform **distant reading**, a term coined by Franco Moretti, which involves using algorithms to analyze large corpora of text. By digitizing Faynberg's entire poetic output, we can map the frequency, distribution, and evolution of his unique "Russian-Uzbek" vocabulary, providing a scientific basis for the long-held intuition that his work represents a perfect harmony of two civilizations.

One of the most significant DH methodologies applied here is **Stylometry**—the statistical analysis of linguistic style. Through software such as "R" or specialized Python libraries, we can identify Faynberg's "stylistic fingerprint." This involves calculating the "Burrows' Delta," which measures the degree of difference between authors based on the frequency of the most common words. Such an analysis proves that Faynberg's style is statistically distinct from both classical Russian poets and contemporary Soviet-era writers. His work shows a unique "lexical richness" score that correlates with his bilingual environment. Specifically, DH tools reveal that his usage of "sensory" verbs and "topographic" nouns creates a specific density that defines his authorial voice.

Furthermore, **Network Analysis** allows us to visualize the "thematic ecosystem" of Faynberg's poetry. Instead of reading individual poems in isolation, we can create a network graph where nodes represent key concepts (such as *memory*, *bread*, *light*, *mahalla*, *eternity*) and edges represent their co-occurrence within the same stanza or poem. This digital mapping uncovers "hidden clusters." For example, a network graph might reveal that the concept of "Sincerity" in Faynberg's work is statistically linked more closely to "The Old City" than to "Nature," providing a new perspective on how his ethical values are geographically anchored. This visualization helps researchers and students alike to see the poet's world as a complex, interconnected web of meaning.

The spatial dimension of Faynberg's poetry also benefits from **Geographic Information Systems (GIS)** and digital mapping. Many of Faynberg's poems are "cartographic"—they name specific streets, districts, and landmarks of Tashkent. By plotting these references on a digital map of the city across different time periods, we can visualize the "poetic geography" of his work. This allows us to see how the poet's focus shifted from the central avenues to the hidden courtyards of the *Chorsu* or *Sibzar* districts over his career. This "spatial humanities" approach highlights Faynberg's role as a chronicler of Tashkent's urban evolution, preserving the emotional memory of a city that has undergone significant architectural changes.

From a pedagogical perspective, the integration of DH methodologies is crucial for the formation of "**study competencies**" and "**art literacy**," as emphasized by researchers like **Shovdirov and Ibraimov**. Traditional literature classes often struggle to engage students who are more attuned to digital interfaces. However, by using "**flipped classroom technology**" (as explored in **Shovdirov's** 2025 research), students can become active researchers. They can use "Word Clouds" or "Concordance Plots" to test

their own hypotheses about Faynberg's work. For instance, a student might hypothesize that Faynberg's later poetry is more "philosophical" and less "descriptive." By running a part-of-speech (POS) tagger on his early and late collections, the student can see if the ratio of abstract nouns to concrete adjectives actually changes. This process fosters "logical and abstract thinking" and transforms the student from a passive consumer into a digital philologist.

Moreover, the creation of a **Digital Archive** of Faynberg's work serves the vital function of cultural preservation. A digital edition of his poetry can include hyperlinks to historical photos of the places he mentions, audio recordings of him reading his verses, and interactive glossaries for Uzbek realia. This multi-modal approach aligns with the "visual and symbolic literacy" advocated by **Baymetov and Shovdirov**. It ensures that the "National-Universal" values embedded in Faynberg's work are not lost in translation or time. Digital Humanities provides the framework to keep this heritage alive, searchable, and interactive, ensuring its relevance in a globalized, high-tech world.

In the final analysis, Digital Humanities does not replace the sensitive, humanistic interpretation of Alexander Faynberg's poetry; rather, it empowers it. By providing an empirical foundation for stylistic and thematic claims, DH allows us to appreciate the "architectural" precision of Faynberg's creative genius. His poetry, which always aimed to bridge the gap between people and cultures, finds its most modern expression in a field that bridges the gap between the arts and the sciences. For educators following the path set by **Shovdirov and his colleagues**, these technological approaches are the key to unlocking the full potential of literary studies in the 21st century. Alexander Faynberg's legacy is now not only written on paper but encoded in the digital fabric of our collective cultural memory.

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