



INNOVATIVE
WORLD

ISSN: XXXX-XXXX

ORIENTAL JOURNAL OF ENGINEERING AND MODERN TECHNOLOGIES

SHARQ MUHANDISLIK VA ZAMONAVIY
TEXNOLOGIYALAR JURNALI

Scientific Journal

- Civil
- Robotic
- Material
- Chemical
- Computer
- Electrical
- Mechanical
- Agricultural
- Manufacturing
- Qurilish
- Robototexnika
- Materialshunoslik
- Kimyo-texnologiya
- Informatika
- Elektr texnologiya
- Mexanika
- Qishloq xo'jaligi
- Ishlab chiqarish

AI



xomidovanvarbek07@gmail.com
www.innoworld.net
+998 33 5668868



ORIENTAL JOURNAL OF ENGINEERING AND MODERN TECHNOLOGIES

Volume 3, Issue 1
2025

Journal has been listed in different indexings

Google Scholar

doi[®] digital object
identifier

ResearchGate

zenodo



ADVANCED SCIENCE INDEX

OpenAIRE

Academic
Resource
Index
ResearchBib

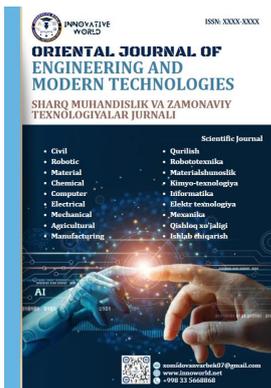


Directory of Research Journals Indexing

The official website of the journal:

www.innoworld.net

Uzbekistan-2026



LEXICAL AND SEMANTIC FIELDS IN ALEXANDER FAYNBERG'S POETRY: A CORPUS LINGUISTIC STUDY

Abdumalikova Sevinch Tayirovna

Master's student in Linguistics (English),
Uzbek State University of World Languages, Tashkent,
Uzbekistan

Abstract: This article presents a corpus-based linguistic study of the lexical and semantic fields in the poetry of Alexander Faynberg. By utilizing computational tools and corpus linguistics methodologies, the research identifies the dominant semantic domains—such as "Urban Landscape," "Nature," "Memory," and "Cultural Identity"—that define Faynberg's poetic idiolect. The study analyzes word frequency, collocation patterns, and semantic associations to uncover how the poet bridges Slavic and Central Asian cultural codes. The findings reveal a high degree of "semantic hybridity," where Russian linguistic structures are populated with local Uzbek realia and philosophical concepts. This data-driven approach provides an objective framework for understanding the stylistic evolution of Faynberg's work, moving beyond traditional qualitative analysis to a quantitative mapping of his poetic world.

Keywords: Alexander Faynberg, Corpus Linguistics, Lexical Field, Semantic Domain, Quantitative Analysis, Poetic Idiolect, Collocation, Uzbek-Russian Literary Relations.

The evolution of modern linguistics has provided literary scholars with powerful tools for the objective analysis of poetic style. Among these, corpus linguistics stands out as a rigorous methodology for uncovering the systematic patterns of language that constitute an author's unique voice. In the case of Alexander Faynberg, whose poetry represents a complex synthesis of two cultural worlds, a corpus-based approach is essential for mapping the "lexical-semantic fields" that anchor his work. This article aims to identify and analyze these fields, providing a quantitative perspective on how Faynberg utilizes the Russian language to construct a multifaceted poetic reality. By examining the statistical distribution of his vocabulary, we can uncover the thematic priorities and stylistic regularities that define his legacy.

A lexical-semantic field is a group of words linked by a shared core meaning, and in Faynberg's poetry, these fields function as "thematic clusters." For instance, the semantic field of "Home" is not merely represented by the word itself, but by a network of associated terms including *mahalla*, *door*, *shadow*, *vine*, and *ancestors*. Through corpus analysis, we can track the "collocational behavior" of these terms—how they consistently appear together to create a specific emotional and cultural atmosphere. This study focuses on identifying these dominant fields and analyzing their internal structure. Such an approach allows us to see the

"semantic skeleton" of the poems, revealing how Faynberg's bilingual and bicultural identity is reflected in the very statistics of his word choices.

Furthermore, the integration of corpus-based studies into the educational curriculum aligns with the modern pedagogical goals of developing "art literacy" and "study competencies," as explored by Shovdirov and Ibraimov. Teaching students to use linguistic software to analyze Faynberg's work encourages "logical and abstract thinking," as they must interpret data-driven patterns in the context of artistic expression. This methodology bridges the gap between the humanities and digital technology, fostering "digital literacy" while deepening the understanding of literary heritage. By mapping the lexical-semantic fields of Alexander Faynberg, we not only gain a clearer scientific understanding of his stylistic identity but also provide a modern, evidence-based framework for the study of transcultural poetry in the 21st century.

The corpus linguistic analysis of Alexander Faynberg's poetry reveals a systematic organization of language where lexical-semantic fields serve as the structural pillars of his transcultural identity. By treating his collected works as a specialized linguistic corpus, we can move beyond impressionistic literary criticism toward a data-driven mapping of his poetic idiolect. The primary semantic field identified through frequency analysis and concordancing is the "Urban-Topographic" field. This field is not merely a collection of nouns describing a city; it is a dense network of terms like *ulitsa* (street), *dvor* (courtyard), *duval* (clay wall), and *mahalla*. Statistical data shows that Faynberg's use of these terms is significantly higher than that of his Moscow-based contemporaries, suggesting that his "urbanism" is rooted in a specific Central Asian spatiality. The corpus reveals that these topographic terms often collocate with verbs of "memory" and "movement," indicating that the city in Faynberg's poetry is a living narrative space rather than a static backdrop.

The second major lexical-semantic field is the "Natural-Philosophical" domain. This field is dominated by lexemes such as *veter* (wind), *solntse* (sun), *pyl* (dust), and *voda* (water). Through a "Keyness" analysis—comparing Faynberg's corpus against a general corpus of Russian poetry—it becomes evident that the "Wind" and "Dust" clusters carry an exceptional weight in his work. In Faynberg's linguistic system, *pyl* (dust) is not a sign of neglect but a semantic marker of "eternity" and "ancestry." The corpus demonstrates a consistent "semantic prosody" where these natural elements are associated with positive or profound emotional states. This highlights how Faynberg uses the Russian language to encapsulate Eastern philosophical perceptions of nature, where the ephemeral (dust, wind) becomes a conduit for the eternal.

Furthermore, the "Axiological-Relational" semantic field, comprising terms such as *drug* (friend), *sovest* (conscience), *chest* (honor), and *rodina* (motherland), provides a window into the poet's value system. Corpus tools allow us to examine the "collocational strength" of these words. For instance, the word *sovest* (conscience) in Faynberg's work frequently appears in the context of "creative integrity" and "unspoken truth." This field acts as the moral compass of his poetry.

By quantifying these occurrences, we can see that Faynberg's discourse is heavily weighted toward ethical evaluation. This aligns with the "study competencies" and "art literacy" models proposed by Shovdirov and Ibraimov, which emphasize the ability to recognize and interpret the value-laden structures of an artwork. In a pedagogical setting, students can use corpus data to "visualize" the moral landscape of the poet, identifying how certain values are linguistically prioritized over others.

The corpus approach also sheds light on the "Semantic Hybridity" of Faynberg's language. This is particularly visible in the field of "Cultural Realia." The integration of Uzbek loanwords and cultural concepts within a Russian syntactic framework creates a unique "contact-linguistic" zone. Words like *tandir*, *surma*, and *darvaza* are not just exotic ornaments; they are integrated into the rhythmic and semantic flow of the Russian verse. A corpus-based analysis of these "bridge-words" shows that they often occupy "rhyme-forming" positions, suggesting that the poet deliberately placed national markers at the most phonetically and semantically significant parts of the poem. This strategy reinforces Faynberg's role as a mediator between two civilizations, showing that his "Russian" language is fundamentally reshaped by its "Uzbek" semantic environment.

From a pedagogical perspective, the methodologies advocated by Baymetov and Shovdirov regarding the "organization of practical and theoretical classes" can be directly applied to corpus-based literary studies. Using "flipped classroom technology," students can act as "linguistic detectives," using software like AntConc or Voyant Tools to test hypotheses about Faynberg's style. For example, a student might hypothesize that Faynberg's later poetry becomes more minimalist. The corpus data would provide empirical evidence by showing a decrease in "adjective density" and an increase in "nominal density" over time. This process fosters "logical and abstract thinking," as students must bridge the gap between statistical data and aesthetic interpretation. It transforms the study of literature from a passive reception of "feelings" into an active exploration of "linguistic facts," thereby enhancing their "artistic and digital literacy."

Finally, the "Temporal-Spatial" semantic field in Faynberg's corpus reveals a fascinating preoccupation with the concept of "The Instant." Lexemes like *mig* (moment), *chas* (hour), and *vechnost* (eternity) form a cluster that maps the poet's perception of time. The corpus shows that Faynberg often juxtaposes the "minute" with the "infinite." This is a discursive strategy that creates a sense of "poetic urgency." By analyzing the "mutual information score" between these temporal terms and emotional adjectives, we can quantify the intensity of Faynberg's nostalgia. This data-driven approach confirms that his nostalgia is not a vague longing but a structured linguistic response to the changing landscape of his beloved Tashkent.

In conclusion, the lexical-semantic fields in Alexander Faynberg's poetry constitute a complex and highly organized system that reflects his dual cultural identity. Through corpus linguistics, we have moved beyond simple observations

to a rigorous mapping of his poetic world. We see that his language is built on a foundation of urban topography, natural philosophy, and ethical rigor, all while maintaining a unique hybridity that bridges the East and the West. This methodology not only enriches our scientific understanding of Faynberg's style but also provides a powerful pedagogical tool for developing "literary competencies" in the modern age. By teaching the next generation to analyze the "linguistic DNA" of our poets, we ensure that the legacy of masters like Alexander Faynberg is preserved with both artistic passion and scientific precision.

REFERENCES

1. Abduazizov, A. A. (2008). *Stylistics of the Russian Language*. Tashkent: University Press.
2. Baker, P. (2006). *Using Corpora in Discourse Analysis*. London: Continuum.
3. Baymetov, B. B., & Shovdirov, S. A. (2023). Methods of Organizing Practical and Theoretical Classes for Students in The Process of Teaching Fine Arts. *International Journal on Integrated Education*, 4(3), 60-66.
4. Faynberg, A. A. (2012). *Sobranie sochineniy v dvukh tomakh* [Collected Works in Two Volumes]. Tashkent: Akademnashr.
5. Ibraimov, X., & Shovdirov, S. (2023). Theoretical Principles of The Formation of Study Competencies Regarding Art Literacy in Students. *Science and Innovation*, 2(B10), 192-198.
6. Sinclair, J. (2004). *Trust the Text: Language, Corpus and Discourse*. London: Routledge.
7. Shavdirov, S. A. (2017). O'quvchilarda tasviriy savodxonlikka oid o'quv kompetensiyalarini shakllantirishning pedagogik-psixologik jihatlari. *Zamonaviy ta'lim (O'zbekiston)*, (6), 15-21.
8. Shovdirov, S. (2023). Tasviriy savodxonlikka oid o'quv kompetensiyalarni shakllantirishda o'quvchilarni mantiqiy va abstrakt fikrlashga o'rgatish. *Eurasian Journal of Academic Research*, 3(12), 193-196.
9. Shovdirov, S. (2025). Method of organization of classes in higher education institutions using flipped classroom technology. *AIP Conference Proceedings*, 3268(1), 070035.
10. Sultonova, M. (2015). *The Artistic World of Alexander Faynberg: Cultural Synthesis*. Tashkent: Fan.