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THE PRAGMATICS OF POETIC COMMUNICATION IN ALEXANDER FAYNBERG'S WORKS

Abdumalikova Sevinch Tayirovna

Master's student in Linguistics (English),

Uzbek State University of World Languages, Tashkent, Uzbekistan

Abstract: This article examines the pragmatic dimensions of poetic communication in the works of Alexander Faynberg. From the perspective of linguistic pragmatics, poetry is viewed as a purposeful communicative act between the author and the reader. The study focuses on how Faynberg utilizes speech acts, presuppositions, and implicatures to establish a unique "dialogic" relationship with his audience. Special attention is given to the poet's use of addressivity and the "illocutionary force" of his verses, which aim not only to describe reality but to evoke a specific ethical and emotional response. The findings suggest that Faynberg's pragmatic strategy is rooted in a "sincerity principle," where the Russian-language form serves as a medium for communicating the deeply rooted values of Uzbek culture. This research contributes to the understanding of how poetic discourse functions as a social and interpersonal tool in a multicultural environment.

Keywords: Alexander Faynberg, Poetic Pragmatics, Communicative Act, Speech Act Theory, Addressivity, Illocutionary Force, Reader Response, Intercultural Discourse.

Poetry is fundamentally an act of communication, a bridge built of words connecting the private world of the poet to the public consciousness of the reader. In the works of Alexander Faynberg, this communicative process is governed by a complex set of pragmatic rules that allow for a seamless transition between Slavic linguistic structures and Central Asian cultural codes. This article explores the pragmatics of Faynberg's poetic language, focusing on how he organizes his discourse as a purposeful "speech act." Unlike purely descriptive verse, Faynberg's poetry is "performative"—it seeks to engage, persuade, and transform the reader's perception of the world. By analyzing the pragmatic markers in his work, we can uncover the mechanisms that make his voice so resonant and authoritative across diverse cultural audiences.

The core of poetic pragmatics lies in "addressivity"—the way a text anticipates and shapes its reader. Faynberg's verses are characterized by a direct, almost conversational tone that creates a sense of "shared presupposition" between the author and the audience. Whether he is addressing the "Old City" of Tashkent or an anonymous reader of the future, the pragmatic structure of his poems implies a common ethical and aesthetic ground. This "contract of sincerity" is achieved through the use of specific modal markers and deictic expressions that anchor the communicative act in a tangible "here and now." This introduction aims to frame Faynberg's poetry as a dynamic interaction, investigating how the "pragmatic





weight" of his words facilitates a deep, interpersonal connection that transcends national and linguistic boundaries.

Furthermore, the study of poetic pragmatics has significant pedagogical implications, particularly in developing "art literacy" and "study competencies" as outlined by Shovdirov and Ibraimov. Understanding the pragmatic intent behind a poem requires students to engage in "logical and abstract thinking," moving beyond literal meaning to grasp the intended "illocutionary force." By teaching students to recognize the "pragmatic cues" in Faynberg's work, educators can foster a higher level of critical and communicative literacy. This perspective, integrated with modern technological approaches like the "flipped classroom," allows for a more interactive and analytical engagement with literature. Through this pragmatic lens, we see Alexander Faynberg not just as a creator of images, but as a master of human communication, whose work remains a vital "message" intended for the heart of every reader.

The analysis of the pragmatics of poetic communication in Alexander Faynberg's work shifts the focus from the text as a static object to the text as a performative event. In linguistic pragmatics, a poem is not merely a collection of metaphors but a sophisticated "speech act" designed to achieve a specific effect on the addressee. Faynberg's poetic discourse is built upon the principle of cooperation, where the poet provides enough "contextual cues" to allow the reader to reconstruct the intended meaning across cultural and temporal gaps. His work is a masterclass in illocutionary force—the power of words to not just describe a city or a feeling, but to command attention, evoke empathy, and establish a shared moral reality. This pragmatic effectiveness is what allowed Faynberg, writing in Russian, to become an inseparable voice within the Uzbek national consciousness.

A primary pragmatic feature of Faynberg's poetry is addressivity. The "I-Thou" relationship in his verses is never accidental. Whether he is addressing a literal person, the spirit of Tashkent, or the "unborn reader," the grammatical and modal structure of his poems creates a space of intimacy and accountability. Pragmatically, this is achieved through the use of vocatives and second-person pronouns that "interpellate" the reader, pulling them into the poem's ethical framework. When Faynberg writes, he often assumes a shared presupposition—a set of cultural and emotional "givens" that do not need to be explained. This reliance on shared knowledge is a pragmatic strategy of "in-group" communication, making the reader feel like a confidant rather than a spectator. This sense of belonging is a key reason for the enduring popularity of his work.

Furthermore, Faynberg's work utilizes conversational implicature to bridge the gap between Slavic form and Eastern substance. In many of his poems, the most important message is not stated directly but is "implied" through the violation of certain linguistic expectations. For example, his deliberate use of minimalist syntax when describing grand historical events serves a pragmatic function: it signals a sincerity of emotion that flamboyant language might obscure. By saying





less, he communicates more. This "economy of expression" is a pragmatic marker of the Eastern aesthetic of modesty (*tavoze*), which Faynberg successfully integrated into his Russian-language discourse. The reader must perform an inferential leap to grasp the full weight of the silence between the lines, making the communicative act a collaborative effort between the poet and the audience.

The pragmatic dimension is also vital for the pedagogical formation of art literacy, a theme consistently explored in the research of Shovdirov and Ibraimov. To truly understand a poem by Faynberg, a student must do more than identify metaphors; they must decode the pragmatic intent. This involves "logical and abstract thinking" to determine why the poet chose a specific speech act—for instance, why a poem is structured as a "confession" rather than a "declaration." As Baymetov and Shovdirov emphasize in their work on fine arts education, the ability to see the "intention behind the stroke" is crucial. In literature, this translates to recognizing the perlocutionary effect—how the poem is intended to change the reader's state of mind. Using "flipped classroom technology," students can analyze Faynberg's poems as "communicative problems," debating the pragmatic success of his cross-cultural messages.

Another significant aspect is the pragmatics of space and time (deixis). Faynberg's use of "here" and "now" often serves a transcultural pragmatic function. By grounding his universal themes in the specific chronotope of Tashkent, he performs a "deictic centering" that makes the local experience the universal standard. This prevents the "exoticization" of his Uzbek themes. Pragmatically, he treats the *aryks*, the *duvals*, and the *chinar* trees not as exotic artifacts for a foreign reader, but as the default reality of the communicative act. This levels the playing field between the Russian language and the Uzbek context, creating a pragmatic "third space" where two cultures meet as equals. This "pragmatic leveling" is one of his most significant contributions to the development of a multicultural literary discourse.

Finally, the ethics of communication in Faynberg's work can be seen through the lens of politeness theory and the "principle of sincerity." In a world often characterized by political rhetoric, Faynberg's poetic pragmatics are characterized by a "vulnerable authority." He speaks with the authority of a master, yet his discourse is filled with "hedges" and "modulations" that suggest a profound humility before the truth. This pragmatic stance builds trust with the reader. By analyzing his work through the frameworks of Shovdirov's pedagogical research, we see that Faynberg's poetry serves as a model for "ethical communication"—teaching readers how to speak across boundaries with honesty and respect. His poems are not just texts to be read; they are linguistic deeds that continue to perform the work of cultural reconciliation and human connection.

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