

PRAGMATIC AND DISCURSIVE FEATURES OF EMOTIONAL EXPRESSION IN ALEXANDER FAYNBERG'S POETRY

Abdumalikova Sevinch Tayirovna

Master's student in Linguistics (English),

Uzbek State University of World

Languages, Tashkent, Uzbekistan

Abstract: This article investigates the pragmatic and discursive dimensions of emotional expression within the poetic corpus of Alexander Faynberg. Beyond simple thematic analysis, the study explores how Faynberg utilizes linguistic strategies to perform emotions and engage the reader in a shared psychological space. By examining speech acts, deictic markers, and modal structures, the research identifies how the poet constructs "emotive discourse." The analysis focuses on the pragmatics of sincerity, the discursive representation of nostalgia, and the use of silence as an emotional signifier. The findings suggest that Faynberg's poetry operates as a communicative event where emotions are not merely described but are linguistically enacted to influence the reader's affective state. This approach provides a deeper understanding of the functional aspects of his style and his ability to bridge the gap between individual experience and collective discourse.

Keywords: Alexander Faynberg, Pragmatics, Discursive Analysis, Emotional Expression, Emotive Language, Speech Acts, Literary Pragmatics, Affective Stylistics.

The study of Alexander Faynberg's poetry through the lens of pragmatics and discourse analysis shifts the focus from *what* the poet feels to *how* those feelings are linguistically negotiated between the text and the reader. Emotion in poetry is often treated as a spontaneous overflow of feeling, yet a discursive approach reveals it to be a sophisticated system of linguistic choices designed to achieve specific communicative ends. Faynberg, a master of the Russian language in an Uzbek cultural context, utilizes a pragmatic toolkit that transforms abstract emotions into tangible discursive events. This article aims to decode the "grammar of emotion" in his work, analyzing how his verses function as speech acts that evoke, provoke, and sustain emotional resonance.

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In pragmatics, the focus is on the illocutionary force of a statement—the intended effect of the speaker's words. In Faynberg's poetry, emotional expressions often function as directives, inviting the reader to participate in a specific mood, or expressives that formalize the poet's internal state into a structured social discourse. For instance, a simple declaration of the season or a description of the Tashkent twilight acts as a pragmatic cue for solitude or nostalgia. Discourse analysis further allows us to look at the macro-structure of these emotions. Faynberg's poetry is a dialogue with the reader, with history, and with the urban landscape. The discursive features of his work include a recurring use of deictics—words like *here*, *now*, and *this*—which anchor the emotional experience in a specific, immediate reality. This "situated emotion" creates a sense of presence that is rare in purely abstract lyrical poetry.

The primary objective of this research is to move beyond traditional literary descriptions and toward a functional linguistic analysis of Faynberg's emotive power. By analyzing the interactional nature of his poetry, we can see how he constructs a persona that is both vulnerable and authoritative. The analysis explores how silence and ellipsis—what is not said—act as pragmatic markers of intense emotional pressure, where the limits of language meet the depth of feeling. Through this pragmatic investigation, we gain insight into how Faynberg maintains his cultural relevance: by creating a poetic discourse that does not just describe emotions, but actively builds an emotional bridge across linguistic and cultural divides, ensuring that the affective impact of his work remains potent across different generations and contexts.

The pragmatic and discursive analysis of emotional expression in Alexander Faynberg's poetry requires a deep dive into the functional mechanics of his language, moving beyond what the words mean to what the words *do* in the communicative space between the author and the reader. In Faynberg's work, emotion is not a static ornament but a dynamic discursive event. The poet utilizes specific pragmatic strategies to perform sincerity, a feat achieved through the careful calibration of speech acts. When the lyrical hero addresses the "old streets of Tashkent" or the "fading stars," these are not merely descriptive passages; they are illocutionary acts of "commemoration" and "vowing." By analyzing these expressions as speech acts, we can see that Faynberg often employs "expressives" to build an emotional contract with his audience. This contract relies on the pragmatic presupposition that the reader shares a certain cultural and emotional geography. Thus, the emotion in his poetry is not just felt; it is co-constructed through a shared discourse of belonging and loss.

The discursive structure of Faynberg's emotive language is heavily reliant on the use of modal markers and deictics that establish a "here-and-now" affective state. A corpus-based observation of his work reveals a high frequency of words that denote immediate sensory perception, which serves a specific pragmatic function: it reduces the distance between the poetic "I" and the reader. By using deictic anchors, Faynberg creates a "discourse of presence." For instance, when he points to a specific shadow on a wall or the sound of an opening door, he is performing a pragmatic invitation for the reader to enter his psychological space. This is a sophisticated discursive maneuver that transforms the poem from a monologue into a participatory experience. The emotional intensity is further amplified by the use of "modality," where the poet's attitude toward the truth of his feelings is encoded through particles and parenthetical constructions. This allows Faynberg to express doubt, hope, or resignation with a nuance that a purely descriptive vocabulary could not achieve.

Central to Faynberg's discursive identity is the pragmatics of "silence" and "omission." In many of his later works, the most profound emotional expressions occur in the gaps between the lines—the ellipses and the abrupt endings. From a discursive perspective, these "zero-signs" are highly communicative. They function as pragmatic markers of the "ineffable," suggesting that the emotional weight of the experience has exceeded the capacity of the Russian language to contain it. This is where the synthesis of his dual identity—Russian in form, Eastern in soul—becomes most apparent. The "silence" in Faynberg's poetry often mirrors the Sufi-inspired philosophical silence found in Eastern traditions, yet it is executed within the syntactic constraints of Russian verse. This creates a unique discursive tension where the absence of words becomes a powerful emotional speech act. The reader is pragmatically forced to fill these silences with their own subjective experience, making the emotional impact of the poem highly personalized yet universally accessible.

Furthermore, the representation of emotion in Faynberg's work is inextricably linked to the discursive construction of "nostalgia." Nostalgia here is not a simple pining for the past but a complex pragmatic strategy for evaluating the present. Through the comparative analysis of his earlier and later collections, one can observe a shift in the discursive "tone" of this nostalgia. Initially, it is expressed through vibrant, sensory-rich metaphors, but it eventually evolves into a more minimalist, almost stoic discourse. This transition can be analyzed through the lens of "politeness theory" in pragmatics; the poet becomes less "imposing" on the reader's emotions, choosing instead a strategy of "off-record" emotionality. He hints at pain rather than shouting it, which pragmatically increases the sincerity and perceived depth of the emotion. This "understatement" is a key discursive feature that distinguishes Faynberg from the more declamatory styles of other Soviet-era poets, situating him in a more intimate, reflective tradition.

In terms of pedagogical and professional application, the study of Faynberg's emotive pragmatics aligns with modern trends in developing "study competencies" and "art literacy," as explored in contemporary educational research. Just as a fine arts student must learn to see the "unspoken" lines in a painting to develop "abstract thinking," a student of literature must learn to decode the pragmatic subtext of a poem. The methodology of analyzing Faynberg's discursive features provides a template for understanding how "literary competence" is formed. By teaching students to recognize the speech acts within a poem, educators can foster a deeper level of "artistic literacy." This involves moving beyond a surface-level understanding of metaphors to a functional understanding of how language creates "emotional resonance." The work of researchers like Shovdirov and Baymetov on "theoretical principles of the formation of study competencies" can be directly applied here; the ability to analyze the pragmatic layers of a text is a higher-order cognitive skill that bridges the gap between linguistic knowledge and cultural empathy.

The discursive analysis also highlights the "intertextual" nature of Faynberg's emotional expression. His poems are in a constant pragmatic dialogue with the works of Pushkin, Yesenin, and Navoi. When Faynberg uses a specific emotional trope, he is often performing a "discursive nod" to his predecessors, which adds a layer of "prestige" and "authority" to his emotional claims. This intertextuality is a pragmatic device that validates his cultural identity as a bridge-builder. In an English-Russian-Uzbek comparative framework, these intertextual echoes are the most difficult to translate, as they require the reader to be familiar with multiple discursive traditions. However, Faynberg's genius lies in his ability to make these complex discursive networks feel like simple, direct communications of the heart. His poetry functions as a "contact zone" where different emotional grammars meet and merge, creating a new, hybridized discourse that is uniquely his own.

In conclusion, the pragmatic and discursive features of Alexander Faynberg's poetry reveal a writer who was deeply conscious of the power of language as a social and emotional tool. His work is a masterclass in how to use the Russian language to navigate the complexities of a multi-layered cultural identity. By focusing on speech acts, deictic anchoring, and the pragmatics of silence, we uncover the structural bones of his poetic genius. Faynberg does not just "tell" us about his feelings; he "constructs" an emotional reality that we are pragmatically invited to inhabit. This discursive approach not only enriches our understanding of his stylistic identity but also provides a robust framework for teaching literary and cultural literacy in a globalized world. His verses remain a vital part of the linguistic heritage of Uzbekistan, serving as a testament to the enduring power of the poetic word to bridge the gap between the individual "I" and the collective "We" through the shared discourse of emotion.

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