

## MULTILINGUALISM AND LANGUAGE CONTACT IN THE POETIC WORLD OF ALEXANDER FAYNBERG

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**Abstract:** This article explores the phenomena of multilingualism and language contact within the poetic corpus of Alexander Faynberg. As a prominent Russian-speaking poet of Uzbekistan, Faynberg's work serves as a unique linguistic intersection where Slavic syntactical structures meet Turkic cultural and conceptual frameworks. The study employs a contact-linguistic approach to analyze the integration of Uzbek loanwords, cultural realia, and "conceptual calques" into his Russian verses. Beyond mere lexical borrowing, the research investigates how this multilingual environment shapes the poet's metaphorical system and stylistic identity. The findings suggest that Faynberg's "bilingual consciousness" creates a hybrid poetic space that facilitates intercultural dialogue and reflects the complex sociolinguistic landscape of 20th-century Central Asia. This study contributes to the field of transcultural linguistics by demonstrating how language contact can enrich poetic expression and foster a unified "National-Universal" aesthetic.

**Keywords:** Alexander Faynberg, Multilingualism, Language Contact, Contact Linguistics, Poetic Identity, Uzbek-Russian Bilingualism, Cultural Realia, Transculturalism.

The poetic world of Alexander Faynberg is a vivid laboratory of linguistic and cultural synthesis. Operating within a multicultural and multilingual environment, Faynberg developed a poetic voice that, while predominantly Russian in form, is profoundly "Eastern" in its semantic and pragmatic substance. This article investigates the role of multilingualism and language contact in his work, examining how the interaction between Russian and Uzbek linguistic codes creates a unique "inter-language." This phenomenon goes beyond simple bilingualism; it represents a deep structural and aesthetic integration of two distinct worldviews. By analyzing the linguistic markers of this contact, we can better understand how Faynberg's poetry functions as a bridge between diverse linguistic communities in Uzbekistan.

Linguistic contact in poetry is often manifested through "interference" and "borrowing," but in Faynberg's case, it reaches the level of "cultural translation." His work is characterized by the frequent use of Uzbek realia (*tandir, aryk, mahalla, chapan*), which are not treated as foreign elements but are seamlessly woven into the

Russian metrical system. This "lexical integration" is supported by a deeper layer of conceptual contact, where the poet utilizes Russian words to convey specifically Uzbek emotional and social nuances (such as the concept of *mehmonnavozlik* or *andisha*). This introduction seeks to frame Faynberg's multilingualism as a strategic tool for identity construction, exploring how the friction and harmony between two languages produce a poetic discourse that is more than the sum of its parts.

Furthermore, the study of language contact in literature provides a valuable pedagogical foundation for developing "art literacy" and "study competencies," as highlighted by Shovdirov and Ibraimov. Analyzing how Faynberg navigates between two linguistic worlds requires students to engage in "logical and abstract thinking," helping them to decode the subtle shifts in meaning that occur during cultural contact. As noted in the research of Baymetov and Shovdirov, understanding the "practical and theoretical" aspects of creative expression is essential for modern education. By using Faynberg's poetry as a model for "linguistic tolerance" and "transcultural dialogue," educators can foster a higher level of social and literary competence. Through this lens, we see Alexander Faynberg not just as a Russian poet, but as a multilingual architect of a shared cultural space.

The poetic world of Alexander Faynberg stands as a unique linguistic monument to the coexistence of Russian and Uzbek cultures. From a contact-linguistic perspective, his work is not merely written in Russian; it is a "hybrid discursive space" where two languages engage in a constant, creative dialogue. This multilingualism is manifested through three primary levels of language contact: **lexical borrowing**, **conceptual calquing**, and **rhythmic-intonational interference**. Unlike many writers who use foreign words as exotic ornaments, Faynberg integrates Uzbek lexemes as fundamental semantic units. When he uses words like *tandir*, *duval*, or *mahalla*, they are not treated as "other"; they are the structural reality of his poetic landscape. This seamless integration suggests a "bilingual consciousness" where the poet thinks in the cultural categories of one language while expressing them through the grammatical structures of another.

The first layer of this contact is the **lexical integration of realia**. In Faynberg's corpus, we find a high density of Uzbek nouns that describe the physical and social environment of Uzbekistan. These borrowings serve a vital pragmatic function: they anchor the Russian verse in a specific geographical and emotional reality. However, the linguistic mastery lies in how Faynberg adapts these words to Russian morphology and phonology. He manages to preserve the "sonic soul" of the Uzbek word while ensuring it fits the iambic or trochaic meters of Russian classical poetry. This "phonetic harmony" is a testament to his deep linguistic sensitivity. By making the *aryk* or the *chinar* rhyme with Russian descriptors, he effectively "naturalizes" the Central Asian

landscape within the Russian literary tradition, creating a shared home for both linguistic communities.

Beyond the surface level of vocabulary, Faynberg's poetry exhibits profound **conceptual calquing**. This occurs when the poet uses Russian words to express specifically Uzbek mental and ethical concepts. For instance, his treatment of "hospitality" or "ancestral memory" often follows the logic of Uzbek *qadriyatlar* (values). The Russian word *sudba* (fate) in Faynberg's hands often carries the weight of the Uzbek *peshona* (forehead/destiny), reflecting a more fatalistic yet resilient Eastern philosophy. This "semantic interference" creates a layer of meaning that is accessible to the Russian reader but carries a deeper, "secret" resonance for those familiar with Uzbek culture. This dual-coded language allows Faynberg to act as a cultural translator, mediating between the "logic of the steppe" and the "syntax of the city."

The third level of contact is found in the **rhythmic and syntactic organization** of his verses. While Faynberg is a master of the Russian classical form, scholars have noted an "intonational shift" in his work that mirrors the cadences of Uzbek speech and the rhythmic structures of the *ghazal*. His use of repetition, parallelisms, and specific types of lyrical circularity reflects the influence of Eastern poetic traditions. This creates a "linguo-poetic hybridity" where the Russian language begins to breathe with an Eastern rhythm. This contact does not weaken the Russian language; rather, it enriches it, providing it with new emotional textures and rhythmic possibilities. Faynberg's multilingualism is therefore an "additive" process, where the interaction between two languages produces a third, more inclusive poetic voice.

From a pedagogical and scientific standpoint, the study of multilingualism in Faynberg's work is essential for the formation of **"art literacy"** and **"study competencies"**, as researched by **Shovdirov and Ibraimov**. In a globalized world, the ability to navigate between multiple linguistic and cultural codes is a critical cognitive skill. Analyzing how Faynberg manages language contact requires students to exercise **"logical and abstract thinking"**, as they must identify the "hidden" cultural roots of his Russian verses. As **Shavdirov** notes, preparing students for investigative activities involves teaching them to see the interconnectedness of different fields of knowledge. In this case, the student must become both a linguist and a cultural historian to fully grasp the complexity of Faynberg's "bilingual" style.

The use of modern educational tools, such as the **"flipped classroom"** (as explored in **Shovdirov's** 2025 research), can be particularly effective in teaching this topic. Students can use digital tools to map the distribution of Uzbek loanwords in Faynberg's poetry, creating visual "heatmaps" of his linguistic contact zones. This approach combines "digital literacy" with "literary analysis," fulfilling the contemporary requirements for comprehensive study competencies. By engaging with

Faynberg's multilingualism, students learn that language is not a static container but a living, breathing organism that grows and changes through contact with "the other." This fosters a spirit of **linguistic tolerance** and **cultural empathy**, which are the cornerstones of modern civil society.

Furthermore, the **visual and symbolic literacy** advocated by **Baymetov and Shovdirov** finds its reflection in how Faynberg's multilingualism creates "composite images." When the poet describes an Uzbek sunset using Russian adjectives, the resulting mental image is a hybrid—a synthesis of two ways of seeing the world. This requires the reader to possess a certain level of "visual literacy" to interpret the cultural signs embedded in the text. Faynberg's work teaches us that no culture is an island; our identities are shaped by the languages we speak and the "language contact" we experience. His poetry is a celebration of this intersection, proving that multilingualism is not a barrier to communication but a bridge to a deeper, more profound understanding of the human condition.

In conclusion, the multilingual and contact-linguistic nature of Alexander Faynberg's poetic world is a primary source of its enduring power. By weaving the Russian and Uzbek languages together, he created a discourse that is uniquely "national" in its substance and "universal" in its reach. His work demonstrates that language contact is a powerful engine of poetic innovation, allowing for the expression of complex, transcultural identities. Through the lens of contemporary pedagogical research, we see that Faynberg's multilingualism is a vital educational resource, offering a model for how we can navigate the diverse linguistic landscape of the 21st century. Alexander Faynberg remains the poet of the "Middle Space," whose verses continue to echo with the harmonies of two cultures, united by the common language of true art.

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