

A CORPUS-BASED STYLISTIC ANALYSIS OF METAPHOR AND SYMBOLISM IN THE POETRY OF ALEXANDER FAYNBERG

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Abstract: This article presents a corpus-based stylistic investigation into the metaphorical and symbolic landscape of Alexander Faynberg's poetic works. By leveraging computational linguistics and corpus tools, the study identifies frequent lexical patterns and semantic clusters that constitute the poet's unique "idiosyncrasy." The research focuses on how Faynberg utilizes metaphors of nature, urban life, and philosophical solitude to bridge cultural divides. The findings suggest that his symbolism is not merely decorative but functions as a structural framework for his lyrical philosophy. The integration of quantitative data with qualitative stylistic analysis provides a comprehensive view of Faynberg's linguistic evolution and his contribution to the development of 20th-century Russian-language poetry in Uzbekistan.

Keywords: Alexander Faynberg, Corpus Stylistics, Metaphorical Mapping, Symbolism, Quantitative Linguistics, Uzbek Russian-Language Poetry, Lexical Clusters.

Alexander Faynberg stands as one of the most significant voices in the literary history of Uzbekistan, representing a unique synthesis of Russian linguistic heritage and the profound cultural spirit of the East. His poetry is characterized by its emotional depth, rhythmic precision, and a complex system of imagery that transforms everyday reality into profound philosophical inquiry. However, traditional literary criticism

often relies on subjective interpretation, which can overlook the broader linguistic patterns inherent in a poet's entire body of work.

The exploration of Alexander Faynberg's poetic universe through the lens of corpus stylistics necessitates a departure from traditional impressionistic criticism toward a more data-driven empirical framework. By treating the poet's entire oeuvre as a structured digital corpus, we can discern patterns of thought and linguistic preferences that remain invisible to the casual reader. Faynberg's status as a People's Poet of Uzbekistan, writing primarily in Russian, creates a fascinating sociolinguistic landscape where the syntax of one culture meets the imagery of another. A corpus-based analysis allows us to quantify the frequency of specific lexical items, revealing that his "poetic dictionary" is not merely a collection of words but a meticulously constructed system of symbolic markers. When we examine the high-frequency nouns in his work, we find a consistent preoccupation with elements of nature and the urban environment, which serves as the foundation for his metaphorical mapping. The transition from raw data to stylistic interpretation begins with the identification of keywords—those words that appear with statistically significant frequency compared to a general reference corpus of Russian poetry.

In Faynberg's poetry, the concept of the "City" (Gorod) functions as a dominant spatial metaphor. Through collocation analysis, we can see that Faynberg's city is rarely a static backdrop; instead, it is often personified through verbs of movement and emotion. The corpus reveals a recurring association between the urban landscape and the theme of memory. Metaphors of "asphalt," "lanterns," and "old courtyards" are not just descriptive tools but symbols of a vanishing era, reflecting the poet's internal struggle with the passage of time. The quantitative evidence shows a high density of architectural metaphors used to describe psychological states, suggesting that for Faynberg, the external structure of Tashkent is inextricably linked to the internal structure of the soul. This "urban-soul" isomorphism is a hallmark of his stylistic

identity. By mapping these metaphorical connections, we can visualize how the poet constructs a sense of belonging in a rapidly changing world.

Moving deeper into the symbolic layer, the corpus analysis highlights the frequent use of "light" and "shadow" as binary oppositions that drive the philosophical tension in his verses. Unlike many of his contemporaries, Faynberg's use of light is often paradoxical; it is not always a source of clarity but sometimes a blinding force or a fading remnant. The statistical distribution of color terms in his poetry further supports this, with a preference for muted tones and the interplay of gray and gold. This suggests a stylistic leaning toward the "Chiaroscuro" effect, where symbols are defined more by their boundaries than their center. The symbol of the "Mirror" also emerges as a significant node in the semantic network of his work. Through concordancing, we can observe that the mirror in Faynberg's poetry rarely reflects the physical self; instead, it serves as a metaphorical threshold between the present and the past, or between the poet and his "alter ego." This frequent recurrence points to a reflexive stylistic trait, where the act of writing becomes an act of self-observation.

Furthermore, the integration of Eastern motifs within a Russian linguistic structure provides a rich field for metaphorical study. The corpus reveals a high frequency of terms related to the "Desert," "Wind," and "Star," which are deeply rooted in the Central Asian poetic tradition. However, Faynberg recontextualizes these symbols. In his work, the "Wind" often acts as a grammatical agent of change, stripping away illusions and leaving the poet in a state of existential nakedness. This stylistic choice is reflected in the high frequency of active voice constructions where nature is the subject. The metaphorical mapping of the "Heart" as a "Vessel" or a "Stone" also shows a unique stylistic evolution. Early works exhibit a more romanticized use of these symbols, while the later corpus indicates a shift toward more minimalist and austere metaphors. This transition can be quantified by measuring the average sentence length and the ratio of adjectives to nouns, which decreases as the poet's style becomes more refined and concentrated.

The corpus-based approach also sheds light on the rhythmic and phonetic symbolism in Faynberg's work. While traditional stylistics might focus on rhyme schemes, a computational analysis of phoneme frequency reveals a deliberate use of alliteration and assonance to reinforce the symbolic weight of certain lines. For instance, the repetition of sibilant sounds in poems dealing with "silence" or "snow" creates a sensory metaphor that transcends the literal meaning of the words. This "sound-symbolism" is a crucial component of Faynberg's aesthetic impact. By analyzing the "keyword-in-context" (KWIC) displays for his most prominent symbols, we can see how he builds emotional resonance through cumulative repetition. Each instance of a symbol like "Bread" or "Water" carries the weight of its previous occurrences, creating a dense intertextual web within his own body of work.

Another significant finding from the corpus data is the prevalence of "Time" as a personified antagonist. Faynberg's metaphors for time are often industrial or mechanical—clocks, gears, and rusting metal—contrasted with the fluid, organic metaphors of the "River" or "Blood." This tension between the mechanical and the organic is a recurring stylistic motif that reflects the 20th-century experience of modernization. The quantitative analysis of these thematic clusters shows that Faynberg's poetry is a site of constant negotiation between the ephemeral and the eternal. His symbols are not static icons but dynamic tools for navigating the complexities of human existence. The stylistic "fingerprint" of Faynberg, therefore, is characterized by this high degree of symbolic density and metaphorical innovation.

In conclusion, the application of corpus-based methods to the poetry of Alexander Faynberg provides a robust, objective foundation for understanding his artistic genius. It allows us to move beyond individual poems to see the "big picture" of his linguistic and symbolic landscape. The data confirms that Faynberg was a master of metaphorical synthesis, blending urban reality with philosophical abstraction and Russian linguistic form with Eastern cultural depth. His symbols function as a bridge between the physical world and the metaphysical realm, creating a poetic legacy that

is both deeply local and universally resonant. This stylistic analysis not only honors his contribution to literature but also demonstrates the power of modern linguistic tools in uncovering the hidden structures of creative expression. The patterns identified through this research offer a new perspective on Faynberg's work, suggesting that his poetry is a living system where every word, metaphor, and symbol plays a vital role in a larger, unified vision of the world.

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