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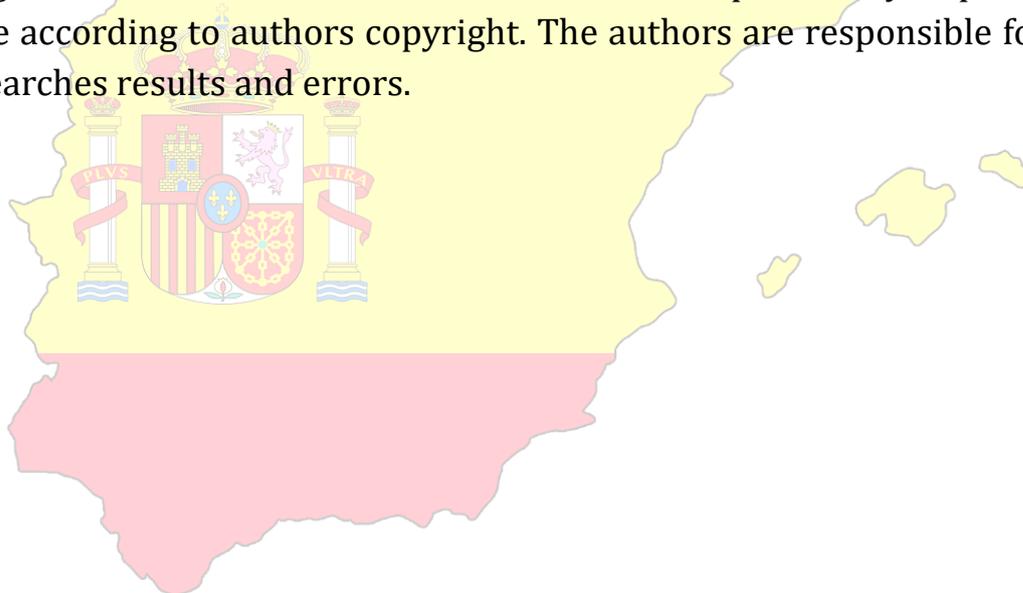


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## LINGUISTIC MARKERS OF EMOTIONALITY AND EXPRESSIVENESS IN ALEXANDER FAYNBERG'S POETIC TEXTS

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**Abstract:** This article investigates the linguistic mechanisms that generate emotionality and expressiveness in the poetry of Alexander Faynberg. From a linguo-stylistic perspective, the research identifies specific markers—including evaluative vocabulary, intensifying particles, exclamatory syntactic structures, and non-linear word order—that contribute to the high emotional density of his work. The study explores how Faynberg's "expressive syntax" mirrors the psychological fluctuations of the lyrical hero, bridging the gap between internal feeling and verbal manifestation. Special attention is paid to the role of "emotional prosody" and the use of tropes (metaphor, hyperbole, and epithet) as pragmatic tools for influencing the reader's affective state. The findings suggest that Faynberg's emotionality is not merely decorative but functions as a core structural element that reinforces the "Sincerity Principle" in his transcultural discourse. This analysis provides deeper insights into the aesthetic power of his verses and their resonance within the Russian-Uzbek literary synthesis.

**Keywords:** Alexander Faynberg, Emotionality, Expressiveness, Linguistic Markers, Stylistic Syntax, Evaluative Lexis, Affective Language, Poetic Idiolect, Rhetorical Devices.

Poetry, at its essence, is the linguistic organization of human emotion. In the creative legacy of Alexander Faynberg, language does not simply describe feelings; it embodies them through a sophisticated system of linguistic markers that generate a high degree of expressiveness. As a poet whose work is defined by intense sincerity and emotional depth, Faynberg utilizes the full potential of the Russian language to create an "affective discourse" that resonates with a multicultural audience. This article aims to deconstruct the linguistic layers of his poetry to identify the specific lexical, morphological, and syntactic tools that serve as the primary conduits for emotionality and expressiveness.

The distinction between "emotionality" (the expression of the author's feelings) and "expressiveness" (the intensification of the message's impact) is crucial in understanding Faynberg's stylistic signature. His poetic texts are saturated with evaluative lexis and diminishing/augmenting suffixes that create a nuanced emotional atmosphere. Syntactically, Faynberg frequently employs inversions, rhetorical questions, and ellipses to disrupt the standard flow of speech, thereby mimicking the spontaneous and often fragmented nature of emotional experience. This introduction sets the stage for a detailed linguo-poetic analysis, exploring how these markers interact to produce the "vibrating" quality of his verses, where every linguistic choice is aimed at maximizing the emotional resonance of the poetic message.

Furthermore, the study of emotional markers in literature serves a vital role in modern pedagogy, particularly in the formation of "art literacy" and "study competencies," as discussed by researchers such as **Shovdirov and Ibraimov**. Developing the ability to identify and analyze the "emotional temperature" of a text helps students cultivate "logical and abstract thinking." As **Baymetov and Shovdirov** have noted in their work on art education, the capacity to perceive the emotional intent behind a creative act is a key cognitive competency. By applying these theories to Faynberg's poetry, educators can teach students how to "read between the lines," identifying the linguistic cues that signal the poet's ethical and emotional stance. This approach, combined with modern "flipped classroom" methodologies, transforms the study of Faynberg's expressive language into an interactive exploration of human psychology and linguistic mastery.

The linguistic architecture of Alexander Faynberg's poetry is designed to function as an emotional conductor, where lexical, morphological, and syntactic choices work in unison to create a high-voltage expressive field. From a linguo-stylistic perspective, emotionality in his texts is not an accidental byproduct of theme, but a structured result of specific linguistic "markers." These markers serve to bridge the gap between the poet's internal affective state and the reader's perception. One of the most prominent levels of this expressive system is the lexical-semantic layer, dominated by evaluative and emotive vocabulary. Faynberg's choice of adjectives and verbs often carries a high "affective load," moving beyond mere description to convey a subjective attitude. Words are frequently chosen for their connotative richness—where a "shadow" is not just an optical phenomenon but a marker of "melancholy," and "light" is a synonym for "spiritual purity."

At the morphological level, expressiveness is achieved through the strategic use of diminutive and augmentative suffixes, which are characteristic of both Russian lyrical tradition and Uzbek folk poetry. These suffixes allow Faynberg to modulate the "emotional temperature" of a poem, shifting from tender intimacy to epic grandeur within a few lines. Furthermore, the frequency of interjections and intensifying particles (*zhe, ved, dazhe*) acts as a linguistic pulse, signaling the lyrical hero's presence and his immediate reaction to the world. These particles function as pragmatic "shifters," drawing the reader into the exact moment of emotional crisis or epiphany.

However, it is at the syntactic level that Faynberg's expressiveness reaches its peak. His "expressive syntax" is characterized by the frequent use of inversion (disrupting standard word order), ellipses (omitting expected words), and rhetorical figures. Inversion, in particular, serves a crucial emotional function: by placing the most semantically "heavy" word at the end or beginning of a line, Faynberg creates a rhythmic tension that mirrors the erratic nature of human feelings. The use of ellipses—unfilled grammatical slots—forces the reader to participate in the poem's emotional work. These "gaps" in the text are not voids; they are spaces filled with unspoken tension, requiring the reader's own emotional experience to complete the

narrative. This structural choice aligns with the "Sincerity Principle," as it mimics the way a person speaks when overwhelmed by genuine emotion—fragmented, breathless, and urgent.

The rhythmic-phonetic organization of Faynberg's texts also serves as a linguistic marker of emotionality. The poet's mastery of "alliteration" and "assonance" creates a sonic atmosphere that reinforces the semantic meaning. For instance, the repetition of harsh, plosive consonants can evoke a sense of struggle or urban chaos, while soft, open vowels may suggest the vastness of the desert or the tranquility of memory. This "sound symbolism" is a powerful tool for expressiveness, as it bypasses the rational mind and appeals directly to the reader's sensory and emotional centers. The rhythm itself—often straying from strict classical meters into a more "speech-like" flow—contributes to the feeling of an authentic, living voice.

From a pedagogical standpoint, the analysis of these emotional markers is central to the development of "art literacy" and "study competencies," as discussed in the works of Shovdirov and Ibraimov. In the modern educational context, students must move beyond "liking" or "disliking" a poem; they must be able to identify the linguistic facts that produce those feelings. By isolating markers such as exclamatory sentences or metaphorical density, students engage in "logical and abstract thinking." They learn that emotion in art is a crafted phenomenon. As Baymetov and Shovdirov emphasize, the formation of study competencies in the arts requires a blend of practical observation and theoretical understanding. Using Faynberg's poetry as a case study, educators can demonstrate how "expressive syntax" functions similarly to "expressive brushwork" in painting—both are techniques used to guide the observer's eye (or the reader's heart) toward a specific emotional truth.

Furthermore, the "emotionality" in Faynberg's work is deeply intertwined with his transcultural identity. His expressive system often utilizes "semantic transfers" from the Uzbek language—where the intensity of an image is heightened by its resonance with Eastern tropes. The linguistic marker of "hyperbole," for example, is used by Faynberg in a way that recalls the grandeur of the Persian-Tajik and Turkic *ghazal* tradition. By applying these high-intensity tropes to the Russian language, he creates a "stylistic spark" that defines his unique voice. This "cultural expressiveness" proves that language contact does not dilute emotion but provides new, sharper tools for its expression.

The use of "flipped classroom technology" and digital analysis tools—as explored in Shovdirov's 2025 research—can help students "quantify" this expressiveness. By using sentiment analysis software or simple word-tagging, students can visualize the "emotional arc" of a Faynberg poem. Seeing a graph of rising "affective density" helps students understand how the poet builds tension toward a climax. This marriage of technology and philology enhances "digital literacy" while fostering a profound respect for the poet's craftsmanship. It turns

the classroom into a laboratory where the "chemistry of emotion" in Faynberg's poetry can be systematically observed and understood.

In conclusion, the linguistic markers of emotionality and expressiveness in Alexander Faynberg's poetic texts constitute a sophisticated and deliberate system. Through the expert manipulation of evaluative lexis, expressive syntax, and phonetic harmonies, Faynberg creates a discourse that is both intellectually rigorous and emotionally overwhelming. His work serves as a prime example of how language can be used to navigate the most complex territories of the human soul. For educators and researchers following the models of Shovdirov and Ibraimov, Faynberg's poetry provides an inexhaustible resource for teaching the next generation about the power of the word. By understanding the linguistic mechanics of his "sincerity," we gain a deeper appreciation for the artist who could make the Russian language beat with the heart of an entire nation.

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