

**SYMBOLISM AND THE SYSTEM OF SEMANTIC IMAGES IN THE POETICS OF
ALEXANDER FAYNBERG**

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Abstract

This article analyzes the issue of symbolism and the system of semantic images in the poetics of Alexander Faynberg. During the research, the specific features of symbols, poetic codes, and artistic semantics in the poet's works are examined. In addition, the study explores the multilayered meanings of poetic images in Faynberg's poetry as well as the philosophical content expressed through symbolic thinking and artistic expressive means.

Based on the theories of poetics and semiotics, the article reveals the artistic function of symbols in the poet's works and the aesthetic significance of the system of semantic images. The research concludes that symbolism and the system of semantic images in Faynberg's poetics represent one of the important artistic features defining the poet's poetic thinking.

Keywords

Symbol, poetic code, artistic semantics, poetic image, symbolic thinking, modern Uzbek poetry.

INTRODUCTION

Alexander Faynberg is one of the distinctive representatives of modern Uzbek poetry, and symbolic thinking together with the system of artistic images occupies an important place in his poetics. In the poet's works, poetic images often possess deep semantic meanings through which reflections on the human psyche, the philosophy of life, and existence are expressed. In this respect, Faynberg's poetry appears as a poetic system enriched through symbolic images and semantic layers. In literary studies, the problem of symbolism and artistic semantics represents one of the important theoretical directions. A symbol expresses a deep meaning in a literary text that is not directly stated but is understood through imagery. Such symbolic images expand the meaning of a literary work and enrich its semantic layers. Therefore, poetic images and symbols are considered important aesthetic devices in literature.

In studying the semantic structure of poetic images, the semiotic views of Yuri Lotman are of great importance. Lotman interprets the literary text as a multilayered system of meaning. According to him, artistic images generate new semantic layers through cultural memory and symbolic meanings. In research on poetics and linguistics, Roman Jakobson's concept of the poetic function of language also occupies an important place. Jakobson emphasizes that in poetic texts the aesthetic function of language becomes intensified, and the semantic possibilities of artistic images expand precisely through this process. In Faynberg's poetry, symbols and poetic images also appear as important artistic means. In his poems, the poet expresses deep philosophical content through symbolic images related to nature, time, memory, and life. Through this process, a system of symbolic thinking and semantic imagery is formed within his

poetics. The aim of this article is to analyze symbolism and the system of semantic images in Faynberg's poetics and to examine the semantic function of poetic images in the poet's works.

SYMBOLISM IN FAYNBERG'S POETICS

In the poetics of Alexander Faynberg, symbolism appears as one of the important artistic and aesthetic characteristics. In the poet's works, philosophical reflections on human life, time, memory, spiritual searching, and existence are expressed through symbolic imagery. Symbolism enriches the semantic layers of a literary text and allows the content of the poem to be interpreted in multiple ways. From this perspective, Faynberg's poetry can be interpreted as a poetic system based on symbolic thinking.

Symbolic thinking in the poet's poetics manifests itself through the deep semantic meaning of artistic images. Through symbols, the poet often expresses ideas that are not directly stated but conveyed through poetic imagery. Such an artistic method encourages the reader to understand the deeper meaning of the poem.

As a result, the poetic text forms a multilayered system of meanings.

The literary scholar Yuri Lotman writes about the symbolic system of a literary text as follows:

“An artistic text forms a multilayered semantic system through symbols.”

(Y. Lotman, Structure of the Artistic Text)

According to Lotman, images in literary texts function not only as descriptive devices but also as mechanisms for generating meaning. In this respect, symbolic images in Faynberg's poetics form the primary semantic layers of the poetic text.

The symbolic interpretation of poetic images occupies an important place in Faynberg's poetry. The poet often expresses deep philosophical meanings through seemingly simple descriptions. For example, landscapes of nature, everyday details, or ordinary objects acquire symbolic meanings within the poet's poetics. Through such images, the processes of human life, the passage of time, and spiritual searching are depicted artistically. Images of nature represent one of the main artistic elements that acquire symbolic meaning in the poet's poetics. Symbols such as trees, wind, sky, rivers, and the sun are often interpreted as representations of life, time, and human destiny. Through these images, the poet expresses the harmony between human beings and nature in poetic form. For example, in one of the poet's poems the images of nature symbolically interpret time and life:

“Trees stand silently as if waiting for the wind,

While time writes its secrets on the leaves.”

(Faynberg A., Selected Works. — Tashkent)

In these lines, the image of the tree symbolizes the continuity of life, while leaves represent the passage of time. The expression “time writes its secrets on the leaves” reflects the transience of time and the continuity of human existence in a philosophical sense. Philosophical symbols also hold particular importance in Faynberg's poetics. In the poet's works, concepts such as time, memory, road, and silence are used symbolically. Through these symbols, the poet expresses the inner spiritual world of a human being, reflections on life, and existential questions. Therefore,

Faynberg's poetry appears as a poetic system rich in philosophical symbolism. The literary scholar Roman Jakobson writes about poetic language as follows:

“The essential feature of poetic language is the creation of new semantic possibilities.”

(R. Jakobson, Linguistics and Poetics)

According to Jakobson, words in literary texts perform not only communicative functions but also aesthetic and semantic ones. In Faynberg's poetics, words and images often acquire symbolic meaning, enriching the semantic layers of the poem. Through symbolic imagery, the poet also expresses the psychological state of the lyrical hero. The lyrical hero is often portrayed as a person engaged in dialogue with his inner world. This process becomes more profound through symbolic imagery. For instance, the image of silence often represents the inner loneliness of a human being, while the image of the road symbolizes the journey of life.

Such symbolic images constitute an important artistic feature of Faynberg's poetics. Through symbols, the poet enriches ordinary descriptions with philosophical meaning and expands the semantic possibilities of the literary text. Therefore, the poet's works encourage readers not only to perceive visual imagery but also to reflect on deeper spiritual and philosophical meanings. Thus, symbolism in Faynberg's poetics represents an important aesthetic means expressing the poet's artistic thinking. Through symbolic imagery, the poet conveys philosophical reflections on human life, time, memory, and existence. This significantly enhances the semantic and aesthetic value of Faynberg's poetry and establishes his poetics as an important artistic phenomenon in modern Uzbek literature.

THE SYSTEM OF SEMANTIC IMAGES

In the poetics of Alexander Faynberg, the system of semantic images represents an important component of the poet's artistic thinking.

In his poetry, poetic images function not only as descriptive elements but also as artistic codes expressing deep semantic meanings. Through such images, the poet conveys his philosophical views, reflections on the human psyche, and aesthetic perceptions of life. Therefore, the system of semantic images in Faynberg's poetics represents one of the main mechanisms of meaning formation in the literary text.

In literary studies, the concepts of poetic code and artistic semantics serve as important theoretical tools for explaining the meaning structure of a literary text. A poetic code is formed through a system of images, symbols, and poetic signs used in a literary work. Through this system, the internal semantic layers of the text are revealed. Consequently, artistic images are considered essential elements shaping the aesthetic and semantic structure of a literary text.

In studying the semantic structure of literary texts, Yuri Lotman's semiotic theory plays a significant role. Lotman interprets the literary text as a system of signs and emphasizes that images and symbols create meaning through cultural codes. According to him, a literary text contains several semantic layers, which are revealed during the process of interpretation by the reader (Y. Lotman, Structure of the Artistic Text).

In Faynberg's poetry, poetic images form a multilayered semantic system. The images created by the poet often convey several meanings simultaneously. For example, images such as time, road, wind, silence, and sky possess various semantic layers in the poet's works. On the one hand, these images perform a descriptive function; on the other hand, they act as symbols expressing

philosophical meaning. For instance, the image of the “road” in Faynberg’s poetry often symbolizes the course of human life. The road represents human existence, personal searching, and destiny. Through this image, the poet expresses philosophical reflections on human life and existence.

The semantic function of symbols also plays an important role in Faynberg’s poetics. Through symbols, the poet expands the meaning potential of the literary text. Symbolic images form deep semantic layers and lead the reader toward new interpretative possibilities. Therefore, symbolic imagery in the poet’s works is often enriched with philosophical meaning.

Roman Jakobson’s concept of the poetic function is also significant in explaining the semantic possibilities of poetic images. Jakobson emphasizes that the aesthetic function of language becomes intensified in poetic discourse. According to him, words and images in poetic language generate new semantic possibilities and enhance the aesthetic impact of the literary text (R. Jakobson, *Linguistics and Poetics*).

The same process can be observed in Faynberg’s poetics. In his poems, ordinary words and images acquire new meanings within the poetic context. This leads to the formation of a system of semantic images in the poet’s poetics. Through such a system, the aesthetic and philosophical meaning of the literary text becomes deeper. The system of semantic images in the poet’s poetics is also directly connected with poetic thinking. Poetic thinking expresses the poet’s way of understanding existence through artistic imagery. In Faynberg’s poetry, poetic thinking manifests itself through symbolic images, metaphors, and poetic codes. Therefore, his works can be interpreted as poetic texts possessing a multilayered semantic structure.

Thus, the system of semantic images in Faynberg’s poetics represents an important element shaping the aesthetic and semantic structure of the literary text. Through poetic codes, symbolic images, and semantic layers, the poet’s works acquire deep philosophical meaning. This ensures that Faynberg’s poetics appears as a distinctive artistic phenomenon in modern Uzbek poetry.

CONCLUSION

The poetics of Alexander Faynberg stands out in modern Uzbek poetry through the unique harmony of symbolic thinking and artistic semantics.

In the poet’s works, symbolism appears as an important artistic feature that enables the expression of deep philosophical meanings through poetic images. Symbolic imagery in Faynberg’s poetry serves as an essential aesthetic means for expressing reflections on human life, time, memory, and existence.

In the poet’s poetics, poetic images form a multilayered semantic system. Such images simultaneously convey several meanings, enriching the content of the literary text. Through symbolic imagery, the poet not only creates visual descriptions but also reveals deep semantic layers connected with the human psyche and the philosophy of life.

In Faynberg’s poetry, symbols function as important elements of artistic semantics. Through symbolic imagery, the poet expresses philosophical meaning in poetic form and encourages readers to interpret the literary text more deeply. From this perspective, the system of semantic images performs an important aesthetic and artistic function in the poet’s poetics.



Thus, symbolism and the system of semantic images represent one of the important artistic features defining the poetic thinking of Alexander Faynberg. This system enhances the aesthetic and philosophical value of the poet's works and establishes his poetry as a significant artistic phenomenon in modern Uzbek literature.

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