

UDK: И 37.02

## THE POETIC MINE OF ALEXANDER FEINBERG". ON THE 84TH ANNIVERSARY OF THE POET'S BIRTH

**Mirsalikhova Robiya Timurovna**

*Student of Uzbekistan State World Languages University*

*E-mail: mirsalikhovar@gmail.com*

**Abstract:** *Feinberg is a poetic phenomenon, a symbol of the epoch, a multifaceted, deep, multilevel poet, whose comprehension and awareness have yet to be comprehended by readers, literary critics and poets themselves. This article provides an extensive description of his masterpiece left to all of us.*

**Keywords:** *poetry collection, anniversary, poems, artistic images, sonnets, creative position, real countrymen, masterpieces*

### INTRODUCTION

"I will go, guys, to those who have not yet been born...", A. Feinberg prophetically said about himself.

"The Poetic mine of Alexander Feinberg" - under this title, the first serious literary study of the candidate of Philological sciences G. V. Malykhina on the work of the national poet Alexander Feinberg (1939-2009) was published. This year, on the second of November, A.A. Feinberg marks the 75th anniversary of his birth. But he is not with us, five years have passed since his untimely death on October 14, 2009. After passing into eternity, "perhaps the best of the Russian-speaking, there is simply no Russian poet of the post-war Tashkent period - Alexander Arkadyevich Feinberg" (A. Ustimenko) [1] in the literary life of the Uzbek capital, no matter how you look around, an irreplaceable spiritual vacuum has formed.

To some extent, in the future, new editions of A. Feinberg's prose and journalism will be able to fill this void, as well as the republication of his posthumous two-volume book "Poems. Poems. Free Sonnets" (2009) or all 14 lifetime poetry collections, as well as memoirs about him by those lucky people who knew him personally, communicated and even collaborated with him.

The advantage of the first book about A. A. Feinberg is the personal acquaintance of its author with his favorite poet. He became for her the object of scientific study of his work in her PhD thesis "The structure of artistic images and thematic dominants in the lyrics of A.A. Feinberg" (National University of Uzbekistan, 2007), on the basis of which G. Malykhina later published the book "The Poetic mine of A. Feinberg" (2014).

### Discussion and results

Alexander Arkadyevich Feinberg himself was strongly opposed to the scientific approach to his work during his lifetime. He did not like anyone to sing his praises or, even worse, prematurely write him down in the "bronze" classics of Soviet poetry. The

poet was more concerned about the fate of his books and each new poem, not yet written, hatched inside a successful line or a fresh rhyme found, an innovative unusual poetic form of "free sonnets". A. Feinberg was sure that "initially the poet or artist who says I did it was wrong. Yes, he did nothing, it was transmitted from above through him, as through a singing reed. This is not a merit, but a gift from God, for which one should thank fate. Who am I? I do not know what will be written in the next line. Poetry is a God-given song." [2]

Everything that the poet touched, whether it was "free sonnets", rubai, poems "The String of Rubaiyat", "The String of the Buffoon" or in content and form "The Farewell of the Poet" - in its stylistic manner was so incomparable in terms of content, stanzas, rhythmic and other elements versifications that they open up vast spaces for future researchers.

This is inevitable, if only because in 2005 the work of A. Feinberg was included in the compulsory educational program of schools and lyceums in Uzbekistan. But even earlier, it entered the hearts of millions of fans of real poetry without makeup and retouching, without snobbery. His poems are infused with love and blood, which gave the right to tell their creator:

"Even trampled by dust, a poet remains a poet.

This is the ultimate truth. And music the highest is in this."

Alexander Feinberg has published more than 700 poems, two poems, and published a number of poetry collections. In addition, he was a brilliant essayist, the author of screenplays of feature films, documentaries and animated films. He translated ghazals and poems by Alisher Navoi and many modern Uzbek poets into Russian. His poems were published in the magazines "Smena", "Yunost", "New World", "Star of the East", "New Volga" and in periodicals of foreign countries: the USA, Canada and Israel.

The author of the book does not pretend to be a complete study of Feinberg's entire literary activity and highlights only certain facets of his poetic heritage related to the origins of the formation of the poet's talent and his creative evolution. The immutability of the ethical principle, which can be traced throughout the work of A. Feinberg, was laid down, first of all, by his intelligent parents – Arkady Lvovich Feinberg, originally from Gatchina, who worked at the Krasnoyarsk Trust, and Anastasia Alexandrovna Gurvich, originally from Moscow, who served as a typist at the same factory. They were brought to Tashkent in 1937 by the will of fate from Krasnoyarsk: they were fleeing from the persecution of the local Lubyanka because A.L. Feinberg did not want to sign forged documents for innocent factory workers.

Born in Tashkent on November 2, 1939, Alexander Feinberg absorbed from childhood not only hatred of despotism, but also love for great freedom-loving literature, and with it a deep knowledge of Russian poets. In their house, his mother often recited Pushkin, Lermontov, Nekrasov, Blok, Mandelstam, Yesenin, Akhmatova, Tsveltaeva.

After graduating from the seven-year school, Alexander Feinberg enrolled in the Tashkent Topographic College. After graduating from college, he served in the army in Tajikistan. Then he graduated from Tashkent State University, where he studied at the correspondence department of Journalism of the Faculty of Philology and worked in a student newspaper. In 1961, he married I. G. Koval. The day of meeting his future wife and irreplaceable inspired Muse - October 16, 1961 – became the "finest hour" for both spouses and the starting point of their love for better and for worse.

Further, the author of the documentary and literary research analyzes in detail the works of A. Feinberg in the context of modern and classical Russian and Uzbek literature. G. Malykhina calls S. Yesenin, the spiritual mentor of A. Feinberg, draws literary parallels between the innovative techniques of A. Feinberg and A. Voznesensky, E. Yevtushenko, D. Samoilov, A. Mezhirov, calling them his teachers. She scrupulously uses examples from the translations of A. gazelles. Navoi and epic poems by Abdulla Aripov, folklore by Rustam Musurmanov, lyrical and philosophical by Sirazhiddin Said, Erkin Vakhidov, Aman Matchanov and other Uzbek poets reveal Feinberg's underwater connections with the East, which he would not exchange for any other part of the world. In his book, G. Malykhina cites as a convincing example of his patriotism the final lines of the poem "The city is sweet. The Blue abyss": "Wherever I am in the world, I will crawl here to die."

The author of the "Poetic Mine" rightly notes that the evolution of A. Feinberg's artistic system reflects the stages of the concept of the world, shows the connection between the history of the lyrical hero and the fate of the poet, defines the forms of figurative and thematic synthesis of the Russian and Oriental cultural worlds. In the space of the poet's lyrical reinterpretation, the author claims, there were Russia and the East, oceans and mountain peaks, skies and deserts, cozy city courtyards, sun-scorched steppe roads. Freely navigating this world, respecting the primordial way of life of any nation in its moral foundations, the poet gained a sense of mutual understanding and a path to the renewal of the world. G. Malykhina notes an important feature in the work of A. Feinberg associated with his main poetic theme - the world of the East:

"The poet is inside the culture of the East, and nevertheless, simultaneously and in parallel, he is a representative and bearer of Russian culture". This, in my opinion, is the main key to understanding why the poet assigns the main role to the East in the comprehensive concept of the Motherland and thereby creates a qualitatively new three-dimensional artistic space. The East as a living, obvious crossroads of many cultures without excessive exoticism and artificial stylization is revealed to us in the verses: "I adore morning markets" ("Bike Tracks"), "Old Song", "Samarkand Bazaar", "Picture of the Samarkand Bazaar", "Two Georgians"; in the realities of his hometown of Tashkent: "1943", "Forget-me-not". "From the train station, I..." "Tram park". "A look from childhood", "The city that you are", "5th passage of Zhukovsky", "The city is cute".

The model of the supreme creation of nature is revealed in the poetic landscapes "Pamir", "Over the black-eyed country", "Devil's Log", "Chimgan", "Night in the Mountains", etc.

The motifs of "Man (more precisely, the artist) and power", "Poet and Time" are highlighted by G. Malykhin in the late works of A. Feinberg of the eastern cycle, written in the 70-80's of the twentieth century: these are "Minaret", "Basilica", "Conqueror", "Invasion of May 11, 1842" about the feat of the ruler of the medieval the cities of the poet Nadira. These works confirm the immutability of the poet's vital and creative position, his moral principles, implicated in justice, defining everything and everything in his life and work – from the first to the last line, even in drafts, to which he attached great importance.: "But don't die for anything, until you've burned the drafts."

The poem "The String of the rubaiyat" is highlighted in the book by G. Malykhina in a separate chapter, because it was associated with the defining topical theme "East-West" in the work of A. Fineberg and its completely new ontological interpretation. It was written in 1978 and published more than 15 years later in 1992 in the prestigious Moscow small-circulation magazine Megapolis. The second and third editions took place in the poetry collection "Priisk" (2000), by the way, which gave the book a good name by G. Malykhina, and later in the collections "Liszt" (2008) and the posthumous two-volume "Poems. Poems. Free Sonnets" (2009), which A. Feinberg, at the end of his life, being already seriously ill, managed to personally prepare for publication.

In his book, G. Malykhina quotes the words of the national poet of Uzbekistan A. Aripov, in which he thanks A. Feinberg for respect for the Uzbek people and their culture, for loyalty to the invincible cheerful spirit of Afandi in his satirical poem "The String of rubaiyat", and in another quoted article "My countryman" calls him "not a slogan internationalist", and a "real countryman"[3].

#### REFERENCES:

1. Устименко А. " Лист с неровными краями, сохрани мои стихи...". Интернет.
2. Малыхина Г. Поэтический прииск Александра Файнберга. – Т., 2014. С. 62
- 3.<https://cyclowiki.org/wiki/%D0%90%D0%BB%D0%B5%D0%BA%D1%8>