



The Main Themes, Motifs and Images Of A.Feinberg's Lyrics

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Abstract: Alexander Arkadyevich Feinberg is one of the first Russian-speaking national poet of Uzbekistan. The work of Alexander Feinberg continued the best traditions of classical poetry, and contributed to the widespread spread of the Russian language and literature, culture in our country. In this article highlights of the main themes, motifs and images of A.Feinberg's lyrics and its importance in youth artistic notions.

Keywords: Alexander Arkadyevich Feinberg, Artistic Literature, Main Themes, Motifs And Images, Film And Works, A.Feinberg's Lyrics.



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Introduction

Alexander Arkadyevich Feinberg (1939 - 2009) was a Russian poet, a national poet of Uzbekistan. Alexander Feinberg is, without exaggeration, one of the brightest luminaries in the poetic firmament of Uzbekistan. His work is extremely multifaceted. He is the author of thirteen poetry collections published in Tashkent, Moscow and St. Petersburg. He wrote seven feature film scripts.

The unique and vivid work of Alexander Feinberg, who continued the best traditions of classical poetry, imbued with a sense of love for the land of Uzbekistan, makes up a special page in the history of our literature. The poet was born in 1939 in the city of Tashkent.

Methodology

The trials of life imprinted in his heart, the kindness and love of the generous Uzbek people subsequently found their high artistic reflection in his work. A.Feinberg, who entered the Tashkent Topographic College after the age of seven, literally came from his native land as a geologist and became imbued with a special love for its beautiful nature. It

was during this period that the first collection of the young poet was published called "Bicycle Tracks", thanks to which Alexander Feinberg moved to the forefront of the literature of Uzbekistan. After graduating from the Faculty of Journalism of Tashkent State University (now the National University of Uzbekistan), A. Feinberg began to actively participate in the literary process.

He was the author of fifteen books of poetry (including a posthumously published two-volume book compiled by the author), as well as four full-length feature films and more than twenty animated films based on his scripts. He translated poems 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. In 1999, on the twentieth anniversary of the tragic death of the Pakhtakor football team in a plane crash, the film "Their Stadium in Heaven" was shot according to his script, in which a song based on the words of Alexander Feinberg about the Pakhtakor people of 1979 sounds. For several years, A. A. Feinberg led a seminar of young writers of Uzbekistan in Tashkent. He was also a member of the Writers' Union of Uzbekistan.

One by one, more than ten poetry collections were published - "Etude", "Moment", "Seal of the Sky", "Distant Bridges", "Short Wave" and others. These vivid works have won the recognition of the literary community and the love of poetry fans. A. Feinberg made a great contribution to the publication of Alisher Navoi's works in ten volumes in Russian. He also translated the best examples of modern Uzbek poetry into Russian with great skill. Along with this, the poet's works were regularly translated into Uzbek, which made him a favorite poet and Uzbek readers. The poet also showed his talent as a film dramatist. A number of meaningful feature films and documentaries have been made based on his scripts.

A. Feinberg's collections "List", "Chigir" (in Uzbek) published in recent years and "Swan Flock" consisting of his translations from Uzbek were presented to the attention of poetry lovers as a kind of creative report of the poet. A. Feinberg's significant contribution to the development of multinational Uzbek literature is worthily appreciated by the state.

Alexander Feinberg is, without exaggeration, one of the brightest luminaries in the poetic firmament of Uzbekistan. His work is extremely multifaceted. He is the author of thirteen poetry collections published in Tashkent, Moscow and St. Petersburg. He wrote seven feature film scripts, the most significant are "At the bluest Sky", "House under the Hot Sun", "Burning under Kandahar", he is also the author of the screenplays of 18 animated films. His prose is of great interest. A brilliant translator, Feinberg opened many works of famous Uzbek poets to the Russian-speaking reader. Erkin Vakhidov's poem "The Uprising of the Immortals" was published in Moscow, and the collection "The Swan Flock" - translations of poems by Abdulla Aripov and Khosiyat Rustamova, Sirojiddin Said and Omon Matchon - was published in Tashkent. It is noteworthy that the poems of the poet himself have been translated into Uzbek, published in the collection "Chigir". There is a lot of sparkling humor in Feinberg's poems. In the poem "The String of the Rubayat", he described the Uzbek teahouse with such fun with the invariable pilaf that it is impossible to read without a smile.

His childhood was spent in the difficult years of the Second World War. So, he hated the war and answered questions from a newspaper reporter as follows: "What do you not

accept in life? – Meanness. I do not accept cowardice and ostentatious courage. When a person fights for something, he lives, and when he doesn't care about anything, he just exists... I hate wars. Violence is evil, and nature takes revenge for it: tsunamis, earthquakes, tornadoes, floods... This is the planet's revenge on man for misunderstanding and selfishness towards nature”.

Простите, отчие просторы,
Что на губах моих зола:
Не под Москвой, не под Ростовом
Война сердца нам обожгла.
Не подо Ржевом – в Кандагаре
Остался Симка-Соловей...
Мы пахнем пылью, пахнем гарью, –
Встречай, Отчизна, сыновей.
Страна с огромными глазами, –
Мы воевали, как могли.
Мы шли не брянскими лесами
И не Смоленщиною шли.
И не под Брестом, а под Хостом
Теряли мы своих друзей...
Кто виноват – об этом после...

It even seemed to Alexander Feinberg that he was only a conductor on earth, an antenna that picks up heavenly sounds from God and embodies them into words, poetic dimensions and stanzas, so he modestly called himself a "singing reed." Perhaps that is why he could express in poetry an immaculately accurate and sincere declaration of love or repentance ("And where he was guilty for even a minute, / stood guilty as before a cross") and firmly, in one cast line or stanza, like a chisel on stone tablets, convey to the reader his unshakable moral principles:

«Искал я душу даже в падшей дряни.
Терял друзей. У смерти был на грани.
Но ключ не подбирал к чужим дверям.
Вот и стою теперь на пепелище.
Блаженны, кто себя не потерял.
Их никогда, нигде никто не ищет».

D. Iskhakov told the audience about a large number of A. Feinberg's scripts, which contributed to the national documentary, art and animation cinematography a special poetics and philosophical perception of the world. They have their own strong internal aesthetics. They amaze with their life drama and psychological realism. There were no such films before and are unlikely to be in the future: "The Eastern Courtyard with a crooked Moon" about the old and new Tashkent, in which the author reads the verse of the same name; the harsh truth of the war about Afghanistan in the feature film "Singed by Kandahar"; "The last... I'm sorry!", where the black-and-white tragic shots of the disappearing Aral Sea are commented on by the voice of the poet reciting his poems; "Their stadium is in the sky", in which a song based on A. Feinberg's poems about the legendary football team "Pakhtakor", who died in a plane crash in 1979:

«...Дым от взрыва прошёл над страной.
Не виновны мы этой виной.
Просто правила кто-то нарушил,
Ну, а нам был назначен штрафной.
До сих пор плачет ветер в лесах.
До сих пор ты ночами в слезах.
Не грусти! Мы, как прежде, играем.
Просто наш стадион в небесах».

Result and Discussion

A. Feinberg's also commented on Uzbek literature as follows: "Many young writers have made an interesting statement in Uzbekistan today. I would like them to be more interested in the classics of Uzbek literature – from Chulpan and Kadiri to Aybek and Kahkhar, because school always remains a school. Of course, God grant them to find their own unique path in poetry and prose. I am glad that among the current writers there are genuine artists of the word: Khosiyat Rustamova, Sirojiddin Sayyid, Victoria Osadchenko. I would like to wish them and other young writers to flourish in their work in the name of literature and readers. As for the changes, the real literature has not changed. Another thing is that today, fortunately, it has lost such a quality as political conjuncture. Literature has become more sincere and independent. Like any kind of art, it always has a future, the main thing is that no one interferes with the creators".

By decree of the President of Russia, the People's poet of Uzbekistan Alexander Arkadyevich Feinberg was awarded the Pushkin Medal in 2008. Russian was awarded this high award for his great contribution to the development of cultural ties with the Russian Federation and the preservation of the Russian language and Russian culture.

During his lifetime, Alexander became a national poet of Uzbekistan, although he never sought to get into any elite lists, avoided grandiloquence and did not chase official laurels. So he was awarded the honorary titles of "Honored Worker of Culture of Uzbekistan", "People's Poet of Uzbekistan".

I decided to write a book about Feinberg's personality and poetry because I wanted to follow the evolution of his creative method. The book turned out to be eclectic: the first part is about him as a man, his fate; the second is philological. The publication is intended for both literary critics and a wide range of readers. I got the idea to create it after the poet left. For several years I "nurtured" the material in my head, and wrote all the chapters in a couple of months. It was my duty to the poet of the epoch, I was afraid that I would do less than he deserved. I wanted more people to keep remembering Feinberg.

Conclusion

Interestingly, the themes, motifs, and images in Feinberg's work have deepened rather than changed over time. He wrote a lot about the East, looking into different eras, trying to understand this way of life. He loved his region, his home. Once Sasha was invited

to Israel, his friends wanted him to stay there. His program was designed for three months, but Feinberg barely survived a month. Many of his friends went abroad, but he stayed in his native Tashkent. The concepts of "home" and "family hearth" were important to him. He loved to cook, did good housework. There was a painting of his beloved dog on the wall of one of the rooms in his apartment. She tragically died on the street. After that, the poet was offered to get a puppy, but he said that he would no longer survive if something happened to the pet.

The poet is loved in our country, his author's evenings were always sold out. His quiet and husky voice can be heard in all corners of the halls. He treats creative youth with special trepidation, and with his light hand the road was opened for many aspiring poets. The bright memory of the wonderful poet, talented translator, caring mentor Alexander Arkadyevich Feinberg will forever remain in our hearts

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