



## LITERARY CAREER AND FEATURES OF THE WORKS OF THE NATIONAL UZBEK POET ALEXANDER FEINBERG

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**Abstract:** National poet of Uzbekistan Alexander Feinberg is a poetic phenomenon, a symbol of the era, a multifaceted, deep, multi-level poet, the comprehension and awareness of which is yet to be understood by readers, literary critics and the poets themselves. He is a person who left behind not only beautiful poems full of lyrics and civic courage, but also a good memory - immortalized in the Word, which will now remain for all time.

**Key words:** freedom-loving literature, scriptwriter, literary works, free sonnets, artistic system of poet, poetic phenomenon.

Born in Tashkent on November 2, 1939, Alexander Feinberg from childhood absorbed 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, Tsvetaeva by heart.

After graduating from a seven-year school, Alexander Feinberg entered the Tashkent Topographic College. After graduating from a technical school, 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 student newspapers. In 1961 he married I. G. Koval. The day of acquaintance with the future wife and the irreplaceable inspired Muse - October 16, 1961 - became the "finest hour" for both spouses and the





starting point of their love, both in joy and in sorrow [1].

A brilliant translator, Feinberg opened many works of famous Uzbek poets to the Russian-speaking reader. In Moscow, Erkin Vakhidov's poem "The Revolt of the Immortals" was published, and in Tashkent - the collection "Swan Flock" - translations of poems by Abdulla Aripov and Khosiyat Rustamova, Sirojiddin Said and Omon Matchon. It is noteworthy that the poems of the poet himself were translated into Uzbek and published in the collection "Chigir"[2]. He has written seven scripts for feature films, the most significant being "By the Bluest Sky", "House in the Hot Sun", "Scorched under Kandahar", he is also the scriptwriter of 18 animated films.

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

Alexander Arkadevich Feinberg himself during his lifetime was in every possible way against the scientific approach to his work. He did not like anyone to sing praises to him 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" [3]. A. Feinberg was sure that "initially, the poet or artist who says that I did it is 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 we must thank fate. Who am I? I don't know what will be written in the next line. Poetry is a God-given song."

The evolution of the artistic system of A. Feinberg 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, determines the forms of figurative and thematic synthesis of the Russian and Eastern cultural worlds. In the space of the poet's lyrical rethinking, - the author claims, - there were Russia and the East, oceans and mountain peaks, skies and deserts, cozy city courtyards, steppe roads scorched by the sun. Freely navigating in this world, respecting the primordial way of life of any people in its moral foundations, the poet gained a sense of universal understanding and the path to world renewal [4]. In the table of contents of Alexander Feinberg's poetry collections, instead of the usual headings, there are sometimes numbers - 1941, 1942, 1943, 1952. They are partly recognizable. These are the dates of world history and these are the childhood years of the poet. Time was beating here, and the poet was looking for the main thing for himself in it. Hence the combination in the lyrical hero of a child, a teenager from the past and an adult peering into the past. The author's credo is known - inviolability to "alien thoughts, someone else's anvil, someone else's stubble" and staying within one's own limits - "any field, but mine."

On April 2, 2009, at the State Academic Russian Drama Theater of Uzbekistan, the Charge d'Affaires of the Russian Federation in the Republic of Uzbekistan Vazykh Serazev presented the People's Poet of Uzbekistan, a member of the Union of Writers and the Union of Cinematographers of Uzbekistan Alexander Fainberg with the Pushkin medal, which he was awarded by decree of the President of the Russian Federation Dmitry Medvedev for a great contribution to the development of cultural ties between Russia and Uzbekistan.

National poet of Uzbekistan Alexander Feinberg left behind not only beautiful poems full of lyrics and civic courage, but also a good memory - immortalized in the Word, it will now remain for all time. The cherished desire of the poet came true:

Get up, folks, stay away  
The grave word is smoke.  
Let me go without falsehood





Let's stay alive.[5]

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