

SYMBOLISM IN FEINBERG'S POETRY

Mirqodirova Zilola Shezod qizi

University of World Languages English philology student second course

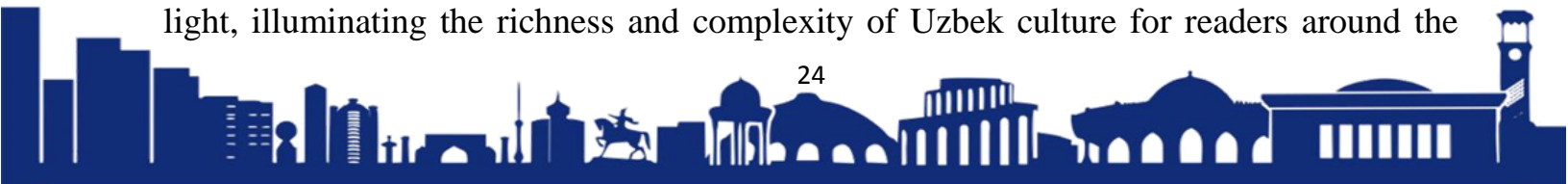
Mirqodirovazilola33@gmail.com

Abstract: Although Feinberg was related to another nation, he constantly promoted Uzbek culture in his poems. According to his works, it could be interpreted the true value of Uzbek traditions and customs as he clearly states in his poems how it is crucial for historical heritage. Through his writings, poet expressed his thoughts, emotions, feelings and gratitude towards Uzbek culture.

Key word: complexity, observation, beauty, description, reader, culture.

Aleksandr Feinberg paints a vivid tapestry of Uzbek culture with his masterfully poetic style. With an exquisite command of language, Feinberg transports readers to the heart of Uzbekistan, weaving intricate narratives that capture the essence of its people, landscapes, and traditions. His prose flows like a river, fluid and captivating, carrying readers on a journey through the rich culture of Uzbek life. In his works, Feinberg intricately explores the nuances of Uzbek culture, delving into its history, customs, and folklore with unparalleled depth and sensitivity. Through his evocative descriptions and lyrical imagery, he breathes life into the vibrant streets of Tashkent, the bustling markets of Samarkand, and the majestic landscapes of the Silk Road. Feinberg's writing is imbued with a profound reverence for the beauty and complexity of Uzbek culture, celebrating its traditions while also interrogating its complexities. His keen observations and lyrical musings invite readers to immerse themselves in the sights, sounds, and smells of Uzbekistan, evoking a sense of nostalgia and wonder. What sets Feinberg apart is his ability to infuse his prose with a sense of magic and wonder, transporting readers to a realm where the mundane and the mystical coexist in perfect harmony. His imagery is lush and vivid, painting scenes so vividly that they linger in the mind long after the last page has been turned. Through his poetic exploration of Uzbek culture, Feinberg invites readers to see the world through new eyes, to appreciate the beauty of everyday moments and the resilience of the human spirit. His writing is a testament to the power of literature to transcend borders and connect people across cultures and continents.

In a world where diversity is often overlooked, Feinberg's work serves as a part of light, illuminating the richness and complexity of Uzbek culture for readers around the

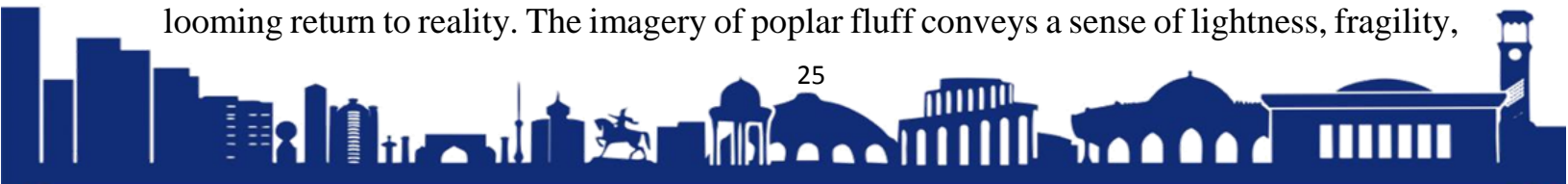


globe. With each turn of the page, he invites us to embark on a journey of discovery, inviting us to see the world through the eyes of those who call Uzbekistan home.

I am nineteen. Service is not war.
The uniform sparkles. Can't stop the excitement.
Sergeant gives me my dismissal.
And in the city it's Saturday and spring.
Through the checkpoint – drunker than from wine –
I dive into the freshness of morning lilacs.
And a stray breath of raincoat
Flies at me like an oncoming wave.
Fly, fly. I don't need more.
I stand between Baikonur and Nevada.
In your pocket, dismissal until two.
There is time for you and me to kiss.
It is also light – poplar fluff.
The city is still going crazy from acacias.

In analyzing the poem, we can see that it explores the theme of transition and the emotional complexities that come with moving from a structured, disciplined environment (military service) to the freedom and uncertainty of civilian life. The poet's experience is depicted through a series of vivid metaphors that evoke a sense of rebirth, immersion, and conflicting emotions. The opening image of the uniform sparkling symbolizes the order and cleanliness of military life, contrasting with the freshness and vibrancy of the morning lilacs that the speaker dives into. This juxtaposition highlights the stark shift in environment and mindset as the speaker leaves behind the regimented world of the military. The metaphor of the raincoat flying at the speaker like an oncoming wave suggests a sense of overwhelming change and uncertainty in the transition to civilian life. This image conveys a feeling of being swept up by forces beyond one's control, adding to the tension and complexity of the speaker's emotional state. The positioning between Baikonur and Nevada symbolizes a liminal space where the speaker feels caught between two worlds or conflicting realities. This metaphorical stance reflects the speaker's internal struggle to navigate the transition and find their place in a new environment.

The dismissal until two o'clock in the pocket represents a temporary reprieve or freedom that is tinged with the knowledge that responsibilities and duties will eventually need to be faced again. This metaphor captures the fleeting nature of liberation and the looming return to reality. The imagery of poplar fluff conveys a sense of lightness, fragility,



and transience, echoing the speaker's fleeting sense of freedom and liberation in this moment of transition. Finally, the city going crazy from acacias evokes a mood of celebration and joy as spring blooms, hinting at new beginnings and possibilities in the poet's journey into civilian life. Through these rich metaphors, the poem delves into the emotional complexities of transitioning from military service to civilian life, capturing the speaker's feelings of freedom, uncertainty, and rebirth in a vivid and evocative way.

In conclusion, Aleksandr Feinberg's masterfully poetic style is a testament to his deep love and appreciation for Uzbek culture. Through his evocative prose and lyrical imagery, he invites readers to immerse themselves in the beauty and complexity of Uzbekistan, leaving an indelible mark on the literary landscape. His ability to evoke the essence of Uzbek life with such grace and eloquence sets him apart as a literary master, leaving an enduring impression on all who encounter his work. Feinberg's poetic brilliance serves as a landmark, illuminating the beauty and complexity of Uzbek culture for readers around the world, ensuring that his legacy will endure for generations to come.

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