

2-TOM, 3-SON

ANALYZING FEINBERG'S POETIC STYLE

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Abstract: Feinberg delves into the emotions, feelings of people and often employs vivid imagery, metaphorical language, and rhythmic cadence to evoke profound emotional resonance. Through his words, he invites us to explore the depths of our own souls and find solace in the shared struggles and joys of being human.

Key words: reflections, obsession, loneliness, complexity, human nature.

Feinberg, the enigmatic Russian poet, possessed a profound dedication to capturing the essence of Uzbek culture and spirit in his writings. His verses skillfully intertwined with the vibrant mosaic of Uzbek traditions, customs, and landscapes, as if he were a native son of the region. Despite being related to Russian nation, Feinberg's soul seemed to resonate deeply with the rhythms of Uzbek life, infusing his poetry with an authenticity that resonated with readers across borders. Through his evocative imagery and lyrical prose, Feinberg transported his audience to the bustling bazaars of Tashkent, the tranquil oases of the desert, and the majestic peaks of the Pamir Mountains. With meticulous attention to detail, he painted vivid portraits of Uzbek folklore, celebrating the rich heritage of the Silk Road and the enduring resilience of its people. Feinberg's verses were imbued with a sense of nostalgia, capturing the fleeting moments of beauty and melancholy that define the Uzbek experience. His profound understanding of Uzbek culture earned him acclaim not only in Uzbekistan but also among other famous literary circles, where his work was celebrated for its authenticity and reverence. Despite facing linguistic and cultural barriers, Feinberg embraced the challenge of translating Uzbek nuances into the universal language of poetry, bridging divides with his eloquent verse. His poems became a testament to the power of art to transcend boundaries and forge connections between seemingly disparate worlds. Feinberg's legacy endures as a testament to the enduring bond between artist and subject, reminding us of the universality of human experience and the transformative power of empathy. Through his dedication to capturing the essence of Uzbek culture, Feinberg left an indelible mark on the literary landscape, enriching our understanding of a culture often overlooked in the broader canon of world literature.

Eastern courtyard with crooked moon.



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There is barely audible conversation in the garden.
Behind the garden is night in the valleys of heat
Coolness pours from the icy mountains.
He drinks from the field, quenching his thirst,
Sighs, going to bed,
Like this, God willing, and one day I
Sometimes I sigh at midnight.
Let there be few joys,
But it always shined for me
In the gap of the old duct
Not mine but someone star...
Wash my heart, coolness.
And I, that was not cursing,
I'll fall asleep like a field after a day.
What else in the world do you need?..

The writing style of this poem exhibits a blend of vivid imagery, introspective reflections, and a contemplative tone. The poet employs evocative language to paint a picture of an Eastern courtyard under the gaze of a crooked moon, setting the scene for a series of reflections on life and existence. The use of sensory details, such as the barely audible conversation in the garden and the coolness pouring from the icy mountains, creates a rich atmosphere that transports the reader to the setting described.

The poem delves into themes of longing, existential questioning, and the search for solace amidst the uncertainties of life. The imagery of the night in the valleys of heat juxtaposed with the coolness of the mountains evokes a sense of contrast between the warmth of human connection and the coldness of solitude.

The central metaphor of the speaker quenching their thirst from the field and sighing before going to bed symbolizes a yearning for fulfillment and contentment in life. The reference to sighing at midnight suggests a sense of introspection and contemplation during moments of solitude. The final stanza, with its plea for the heart to be washed with coolness and the writer's resolution to fall asleep like a field after a day, conveys a desire for inner peace and acceptance of life's circumstances. The poem concludes with a rhetorical question that encapsulates the overarching sentiment of the piece: what else in the world do you need?

The poem reflects a poignant exploration of the human experience, blending imagery, metaphor, and introspection to convey a profound sense of longing, acceptance, and appreciation for life's simple joys amidst its complexities.



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I am bound to you forever, brothers,
Common grief, common guilt.
But to wash the rope, or to shoot,
It's not up to you to decide with me.
The bread is bitter, and the road goes nowhere –
In this I am blood relatives to you.
But to be an upstart before God?
No, brothers. This is without me.

This poem exhibits a stark and confrontational tone, characterized by its direct address and use of rhetorical questions. The repetition of the word “brothers” emphasizes the sense of camaraderie and shared experience between the speaker and their audience, setting the stage for a dialogue on loyalty, responsibility, and moral agency. The use of contrasting imagery, such as the bitter bread and the road going nowhere, conveys a sense of hardship and existential uncertainty. These symbols serve to underscore the commonality of suffering and struggle that binds the speaker and their audience together.

The poem's structure, consisting of short, declarative sentences, contributes to its assertive and forceful tone. Each line packs a punch, driving home the speaker's message with clarity and conviction.

The use of rhetorical questions, particularly in the second stanza, serves to challenge the audience's assumptions and provoke reflection. By questioning the notion of being an “upstart before God,” the speaker challenges the audience to consider the limits of their own agency and the consequences of their actions. The poem employs a combination of direct language, vivid imagery, and rhetorical devices to convey its message of solidarity, moral responsibility, and the complexities of human relationships.

Trains are late.
And waiting for planes is nothing new.
But here's the real problem,
When the word is late.
Like a dying fire,
Like boarded-up windows
About those who were waiting for him yesterday,
It cries alone.
Before him are orphan forests,
Bleak lands,
And over the grave rows



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Limitless skies.

The poem utilizes powerful metaphors to convey a sense of waiting, loss, and the passage of time. The metaphor of trains being late and waiting for planes being nothing new paints a picture of routine disappointment and frustration, highlighting the mundanity of waiting in everyday life. This sets the stage for the deeper exploration of waiting for something more profound – the delay of the word. Comparing the delay of the word to a dying fire and boarded-up windows evokes a sense of desolation and abandonment. It suggests that when words are delayed, their impact diminishes, leaving behind a sense of emptiness and isolation. The imagery of the dying fire and boarded-up windows also conveys a sense of finality and decay, hinting at the irreversible consequences of delayed communication. The metaphor of orphan forests, bleak lands, and limitless skies further emphasizes the loneliness and isolation experienced when words fail to arrive on time. The orphan forests and bleak lands evoke a sense of abandonment and desolation, while the limitless skies suggest a vastness and emptiness that mirrors the absence of communication. The poem explores the frustration and emotional toll of waiting for communication that never arrives. Through its vivid metaphors and imagery, it conveys a sense of longing, isolation, and the profound impact of delayed words on both the individual and the landscape of their surroundings.

Again with me, like an obsession,
And every word of yours,
And your every move.
I do not carry evil in my heart,
And your lips are delight and greed.
I will name all the mirrors
Where you were once reflected.
After all, don't call it what love is,
She is love. There is no replacement for her.
Not only every kiss –
The touches are unforgettable.
Over the years I remember doubly
Rapid sounds of footsteps.
And happiness. And towards me –
Your open arms.

This poem delves into themes of obsession, longing, and the complexity of love. It utilizes metaphors and vivid imagery to convey the speaker's intense emotions and their



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deep connection to the subject of their affection. The metaphor of being “like an obsession” suggests the all-consuming nature of the speaker’s feelings, highlighting the intensity and fixation they experience towards the person they address. This sets the tone for the rest of the poem, which explores the depth of the speaker’s emotions and their profound attachment to the subject.

The contrast between the speaker's lack of malice (“I do not carry evil in my heart”) and the allure of the subject’s lips (“your lips are delight and greed”) adds complexity to the relationship depicted in the poem. It suggests a combination of attraction and temptation, reflecting the poet’s internal struggle and the irresistible pull of their feelings.

The imagery of mirrors reflects the theme of reflection and introspection, as the writer recounts all the places where the subject’s image has been reflected. This metaphor highlights the omnipresence of the subject in the speaker’s thoughts and memories, reinforcing the idea of obsession and longing. The poem’s uniqueness lies in its exploration of love as an overwhelming force that defies rational explanation. Rather than idealizing love or portraying it as purely positive, the poem delves into the darker, more complex aspects of affection, including obsession and temptation. This nuanced portrayal adds depth and authenticity to the poem, capturing the complexities of human emotion and relationships.

To depend on yourself is a happy accident.
Lord, do not let me depend on masters.
Then you will get a turn from the gate,
Otherwise you’ll never get punched in the face.
Dependent on slaves is no better.
Then they will bring you a sandwich with poison,
Then they will trample the garden out of anger,
Otherwise they will burn down the house safely.
Now, where did you end up?
To the left is a slave, to the right is a master.
And in the middle there is a rowan tree near the tine.
Where will you drive your pole?
You are neither slave nor master.
This is the core of loneliness, brother.
Analysis and Metaphors used in this poem.



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This poem talks about independence, power dynamics, and the inherent risks of relying on others. It utilizes metaphors and vivid imagery to convey the speaker's perspective on the pitfalls of dependence and the complexities of navigating relationships. The metaphor of depending on oneself as a "happy accident" suggests the rarity and value of self-reliance in a world where many are beholden to others. It sets the tone for the exploration of the various forms of dependence depicted in the poem. The imagery of being dependent on masters evokes a sense of vulnerability and powerlessness, as the speaker warns against placing one's fate in the hands of those who hold power over them. The image of getting punched in the face serves as a stark reminder of the consequences of such dependence, highlighting the potential for abuse and exploitation. Similarly, the metaphor of being dependent on slaves conveys a sense of danger and betrayal, as the speaker cautions against trusting those who may harbor resentment or ill intent. The imagery of a poisoned sandwich and a trampled garden underscores the risks of relying on others for sustenance and security. The poem's central metaphor of being neither slave nor master highlights the speaker's rejection of conventional power dynamics and their assertion of independence. It suggests a refusal to be defined by societal roles or hierarchies, instead embracing a sense of autonomy and individuality. The poem discusses the complexities of dependence and power dynamics, using vivid imagery and metaphorical language to convey the risks and consequences of relying on others for support or security. It challenges the reader to reconsider their own relationships and the balance of power within them, while also highlighting the importance of self-reliance and autonomy.

A beggar's job lot is not easy .
Bowing makes your lower back stiff,
Then a flying spit will land in your face,
Then your butt will howl from a strong kick.
A golden bull comes to you from afar
I galloped up myself. This is the case, this is the case!
And you, having whined half your life for a penny,
Grabbed him properly by the horns.
Now you are the unfortunate beggars yourself
Kicking you away from your lawns.
You invite me to a feast at the mansion.
Well, no. Sip your own wine.
For me, a hundred evil tramps are better,



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Than at least one beggar who got rich.

This poem explores the struggles and contradictions inherent in the life of a beggar, using vivid imagery and metaphorical language to convey its message. The metaphor of “a beggar’s job lot” being “not easy a lot” sets the tone for the poem, suggesting the challenges and hardships faced by those who must rely on begging for survival. The imagery of bowing leading to a stiff lower back, a flying spit landing in the face, and a strong kick causing pain in the butt paints a vivid picture of the physical and emotional toll of begging. These images serve to highlight the indignities and dangers faced by beggars on a daily basis. The metaphor of a “golden bull” symbolizes opportunity or wealth that comes unexpectedly, perhaps through luck or chance. The image of the speaker grabbing the bull by the horns suggests seizing opportunities and taking control of one’s fate, even in the face of adversity. The poem also addresses the consequences of newfound wealth or success, using the metaphor of being “the unfortunate beggars yourself” to convey the irony of becoming the very thing one once despised or pitied. The invitation to a feast at the mansion serves as a metaphor for the temptation of material wealth and social status, contrasted with the speaker’s rejection of such offers in favor of maintaining their integrity and independence. The poem discusses topics of struggle, temptation, and the complexities of social hierarchy, using vivid imagery and metaphorical language to convey the challenges and contradictions inherent in the life of a beggar.

Conclusion

In conclusion, the poems analyzed here offer engaging exploration of human experiences and emotions, employing vivid imagery, metaphorical language, and introspective reflections to convey their messages. From the complexities of love and relationships to the struggles of independence and dependence, each poem delves into universal themes with clarity and relevance. Through their unique styles and perspectives, these poems invite readers to contemplate the intricacies of life, the challenges of existence, and the beauty found in moments of connection. Aleksandr Feinberg’s poems serve as a true reflection of his profound dedication to capturing the essence of Uzbek culture, resonating with authenticity and reverence.

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