

REFLECTION ON ALEXANDERS FEINBERG'S MAJESTIC POETIC GIFTS AS A
VALUABLE CULTURAL HERITAGE

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Alexander Arkadyevich Fainberg was born on November 2, 1939 in Tashkent, where his parents moved from Novosibirsk in 1937. After finishing the seven-year school, he studied at a topographical technical school. Then there was military service, after which the future poet entered the philological faculty of Tashkent State University, now NUUz (National University called after Mirzo Ulugbek). While studying part-time at the journalism department, Fainberg worked in a university newspaper. And the first poems of Alexander Arkadyevich were published precisely on the pages of one of the issues of the university newspaper in 1962.

In the same year, the rather serious republican newspaper Komsomolets of Uzbekistan published a whole selection of poems by a young man completely unknown to the literary community. With this publication, the newspaper announced to the world that a real and very talented Russian poet Feinberg had appeared on Uzbek soil, in the very center of Central Asia, the city of Tashkent. Alexander Arkadyevich A. Fainberg's work is multifaceted, multidisciplinary and known far beyond the borders of the Republic. His poems are understandable and relatable to people of different generations, professions and nationalities. Feinberg's poetic gift is so bright and brilliant that to some extent it overshadowed his own perfect post-style prose, rather deep and professionally made journalism, and exciting drama. In addition to fourteen collections of poetry and a collection of essays in 2 volumes, he is the author of four full-length feature scripts and about twenty animated films.

The first collections of poems by A. Fainberg "Cycling Tracks", "Etude". "A Moment" was published in the 60s, then there was a forced break: for 7 long years, poems were written in such a time. During this time, he was engaged in journalism, writing scripts and even dubbing his films.

In 1977, the collection "Poems" was published, and from that time on, with short breaks, the poet's lifetime collections were published one after another: "Distant Bridges", "The Seal of the Sky". "Short wave". "Seine". "Free Sonnets". "Don't cry, dear", "Mine". "Retro". "Sheet"

Collected works in 2 volumes, published in 2009. A.A. Feinberg didn't see it anymore. Alexander Arkadyevich always believed that he was breathing the same air that A.A. remembers. Akhmatov. A.N. Tolstoy, K.M. Simonov, Ki Chukovsky and many other outstanding figures of Russian culture, who left an eternal mark indelible by time on Asian soil and in the history of Russian-Uzbek spiritual and educational relations.

And this air, this ancient land gave him a very powerful creative impulse, inspiration, thanks to which the following lines appeared:

*Between the sultry squares of fields
she lay down to the mountain spur
old tar road
in the shade of pyramidal poplars.
A sad land. But it's from here
I was born, I am born and will be.
Ay, Europe! I don't know you
In the distance the eagle silently circles
In its teeth there is a blade of grass.
Salt in the very eyes
Both sad and happy moments.*

This declaration of the poet's love for his homeland is very sincere, and therefore is conveyed in simple, laconic language, words coming from the heart. In "Godin" there are no pathos phrases usual in such cases or accepted verbal clichés that give solemnity to the poem. Even the appeal "Ay. Europe! I don't know you," is rather not a dismissive challenge, but a playfully ironic statement of the poet's independent posture.

The poet always pays special attention to the East. "Dear Asia" is his home, his fatherland. Love for nature and the native side in Feinberg's poetry are in inextricable unity:

*Eastern courtyard with a curved wind.
In the garden there is a barely audible conversation. Beyond the garden the night coolness pours from
the icy mountains into the valleys of the heat.
He drinks from the field, quenching his thirst, Sighs, going to sleep
So, God willing, and one day I will sometimes sigh at midnight
Let there be few joys,
but it always shined for me
In the gap of the old duct
Mine is not anyone's star.*

Mountain landscapes, soft sketches of rural plains, sparse and accurate descriptions of city streets and neighborhoods - all this makes up the generalized image of Godina. Confirmation of the above can be easily found in the poems "It's a stuffy summer in the republic", "Ah, the city of football", "Resurrection in Sergely", "Soldatskoe. Sands". "Saratan." "Evening". "Night in the Mountains", "Enchanting Mountain River"

Feinberg rarely used historical subjects and heroic examples in his poems. Even peering into the past, he, first of all, reflects on the essence of modern man, on the meaning of his existence, on the fact that the concepts of "sorrow" and joy" are unchanged for people at all times. Such are the poems "Conqueror", "Basil". "Tashkent 1943," in which the poet seeks to move away from the idealization of the past and seeks answers to the challenges of today.

The poem "String of the Rubaiyat" is a hymn to the joy of earthly existence, the generosity of the fruits of the native land, the breadth of Eastern hospitality:

Pilaf on the throne.

Not a word on the lips Sweat appears on heavy foreheads

Why is the silence over the pilaf majestic?

The creaking of rice on your teeth.

You can be a flatterer and a cunning man,

you can be a bungler and a fine fellow.

But please don't sit over the pilaf,

like a German with a diet face.

The poem published in Tashkentskaya Pravda was preceded by an appeal from Abdulla Aripov: "Thank you. Alexander. for respect for the Uzbek people and culture, for loyalty to the invincible cheerful spirit of Afandi in your satirical "String of the Rubaiyat"

Alexander Fainberg knew how to create an unforgettable image of a place, event, or person with a few strokes. This poetic skill of his was quite noticeably manifested already in the first collection "Cycling Tracks"

The portrait, character and entire aspiration of a girl who dreams of becoming a champion, scattered throughout the poem, are very capaciously, extremely picturesquely and concentratedly displayed in these few lines:

And here it is again, curled and strange. she comes like a little dawn. She comes from a long fog, pushing a bicycle in front.

The poet does not pretend to be a mentor, he is only a grateful contemplator, who is destined to be a witness to the time allotted by fate:

Be a genius, having a head of seven spans, But don't rush to be a teacher to anyone, There will always be someone who is smarter and who is more brilliant than you.

In interviews and private conversations, the poet expressed the idea that he is only a conductor on earth, an antenna that picks up heavenly sounds from God and embodies them in words, poetic meters and stanzas, so he modestly called himself a "singing reed"

And that is why A. Fainberg was able to so sincerely and convincingly express a declaration of love or repentance in poetry ("And where I was guilty even for a minute. // I stood confessing, as before the cross"), as well as one convey to the reader your moral and ethical principles in a stanza:

I searched for the soul even in fallen rubbish.

I lost friends. He was on the verge of death,

but he didn't pick up the key to other people's doors.

So now I stand on the ashes.

Blessed are those who have not lost themselves.

Nobody ever looks for them anywhere.

Poetry was the key to his inner freedom, morality, consolation and salvation. Alexander Fainberg believed that only the poetic word is immortal and only OHO today is the only refuge of freedom on earth:

*She rises without promising
No glory, no immortality for souls. And he rejects himself
Those who encroached on all the power over her, So whose poetry is it? Draw.
And don't be deceived anymore
You yourself, and your candle -
Just a moment of her freedom.*

Translation activities occupy a special place in Feinberg's work. A brilliant translator, Alexander Arkadyevich revealed to the Russian-speaking reader many works of famous Uzbek poets.

The poems and poems of Alisher Navoi translated into Russian are considered unsurpassed in terms of accuracy and depth of penetration into the meaning of the original.

Selected lyrics and poetic-sounding prose of Feinberg himself were published in the Uzbek language in the collection "Chigir"

In 2004, A. Fainberg was awarded the title of People's Poet of Uzbekistan, and in 2009, by Decree of the President of Russia, for his great contribution to the development of cultural relations and the preservation of the Russian language and Russian culture, he was awarded the government award of the State Pushkin Medal.

For several years, A. Fainberg led a seminar for young writers of Uzbekistan in Tashkent

Alexander Arkadyevich Fainberg died on October 14, 2009. Buried at the Botkin cemetery in Tashkent.

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