



THE ROLE OF PHILOSOPHICAL LYRICISM IN THE WORK OF ALEKSANDR

ARKADYEVICH FEINBERG

(ANALYSIS OF THE POEM “WHOM SHOULD I BE GRATEFUL TO?”)

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ANNOTATION

It is well established that Uzbek literature is rich in poets and writers whose names are permanently inscribed in the cultural heritage. Among them, the bilingual poet, Aleksandr Arkadievich Faynberg occupies a significant place in the spiritual and literary consciousness of readers. Along with his contribution as a distinguished literary figure, he is also recognized as an intellectual who consistently advocated the principles of freedom of thought and justice. This article aims to provide a linguistic analysis of the poet's poem "Whom Should I Be Grateful To". Within this framework, such conceptual categories as memory, gratitude and the past are identified as the central thematic elements of the poem.

Keywords: freedom of thought, memory, gratitude, past, linguistics

ANNOTASIYA

Barchamizga ma'lumki o'zbek adabiyotida nomlari oltin harflar bilan bitilgan shoir va yozuvchilar bisyor. Ular orasida zullisonayn(ikki tillik) adib Aleksandr Arkadievich Faynberg insonlar qalbidan chuqur joy egallashga muvaffaq bo'lgan. U adabiyot namoyandasi bo'lish bilan bir birga fikr ozodligi va adolat yo'lida fidokorona kurashgan buyuk ma'naviy shaxs sifatida e'tirof etiladi. Mazkur maqolada shoirning "Kimdan minnatdor bo'layin" she'ri lingvistik nuqtai nazaridan tahlil qilinadi. Shu jumladan xotira, minnatdorchilik va o'tmish kabi hissiy aloqalar she'rning mavzuviy markazi desak mubolag'a bo'lmaydi.

Kalit so'zlar : fikr ozodligi, xotira, minnatdorchilik, o'tmish, lingvistika

АННОТАЦИЯ

Общеизвестно, что узбекская литература богата поэтами и писателями, чьи имена прочно вписаны в культурное наследие. Среди них двуязычный поэт Александр Аркадьевич Файнберг занимает значимое место в духовно-литературном сознании читателей. Наряду с вкладом в художественную литературу он также признаётся интеллектуальной личностью, последовательно отстаивавшей принципы свободы мысли и справедливости. В данной статье ставится цель осуществить лингвистический анализ стихотворения поэта «Кому мне быть благодарным». В этом контексте такие концептуальные категории, как память, благодарность и прошлое, рассматриваются как ключевые тематические доминанты произведения.

Ключевые слова: свобода, мысли, память, благодарность, лингвистика

MAIN PART

One of the most pressing directions of modern philological studies is the exploration of the linguistic potential of multicultural literatures. The creative work of the bilingual poet A. A. Feinberg serves as a valuable source in this field. In his lyric poetry, Russian and Uzbek traditions harmoniously merge, and themes such as homeland and memory find a distinctive artistic expression. The poem "Whom Should I Be Grateful To" is closely connected in its content with feelings of memory and gratitude. In the poem, as the lyrical hero reflects on his present life, he recalls the people, events, and past days that shaped him into who he is today. This very process of recollection—memory—constitutes the inner spirit of the poem. Here, memory is not merely a remembrance of the past, but a force that awakens a sense of inner indebtedness in the soul. As a person recalls childhood,

parental affection, the guidance of teachers, or the peace of the homeland, a natural question arises: “To whom should I be grateful?”

The opening lines of the poem begin with the lyrical hero’s philosophical reflection on memory, time, and gratitude. The repeated interrogative sentence “Whom should I be grateful to, whom” immediately establishes the main ideological focus of the work. This question expresses the poet’s inner experiences, his life journey, and a personal reckoning with his past. The educational significance of this line lies in its ability to awaken a sense of gratitude in the human heart, encouraging individuals to realize that behind their achievements and life’s blessings stand the love, labor, and prayers of others. In this way, the reader learns to feel deeper respect and gratitude toward parents, teachers, and loved ones, while cultivating such essential human qualities as humility, kindness, and compassion. Images of memory and space: the images depicted at the beginning of the poem—such as the blue color, the gentle and dear courtyard, doorless apartment blocks, and jasmine-covered walls—revive the memories of the work’s subject related to childhood and youth. This space is portrayed as a symbol of a safe, sincere, and innocent life. Through these images, the poet shows that the past time is irreversible, yet it continues to live on in the human heart. The contrast of inner emotions: the line “In my heart, joy and sorrow are swift” reveals the contradictory state of the lyrical “I.” Joy and sorrow are depicted side by side, suggesting that human life is complex and multifaceted. It is precisely this inner tension that sharpens the question of gratitude even further. The image of the mother as a central moral support: In the poem, the image of the mother is presented without overt dramatic tension, yet with profound emotional impact. The line “I tell my mother: ‘I’ll be back soon’” reflects childhood trust and carelessness, as well as the constancy of maternal love. Later, the phrases “I deceive my mother” and “Now, yes, now...” convey a belated pang of conscience and the realization that time cannot be turned back. The mother embodies the source of compassion, a moral *اربع* (standard), and the symbol of a person’s greatest sense of indebtedness. The symbols of height, danger, and abyss: Images such as the roof, the attic, heated iron, and wind represent childish courage and recklessness. However, the lines “Above my head there is no abyss, it is as if I am above the abyss myself...” suggest that behind this courage lies the threat of life itself. This metaphor compares human existence to walking over an abyss. Dangers that go unnoticed in youth are understood only later in life. Time and philosophical conclusion: One of the most powerful moments of the poem is expressed in the line “I am afraid that he is not yet even nine...”. Through these lines, the irreversibility of time and the fact that childhood can remain only in memory are revealed. One can no longer jump down from the roof, and spring will not return with the same meaning as before. The moments when the mother waited on the veranda are gone. This passage concludes the poem with deep sorrow and a quiet, restrained tragedy.

CONCLUSION

One of the most powerful moments of the poem is expressed in the line “I am afraid that he is not yet even nine...”. Through these lines, the irreversibility of time and the fact that childhood can remain only in memory are revealed. One can no longer jump down from the roof, and spring will not return with the same meaning as before. The moments when the mother waited on the veranda are gone. This passage concludes the poem with deep sorrow and a quiet, restrained tragedy.

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