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THE DIALECTICS OF LOVE AND LOSS IN THE POETRY OF
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Abstract. This article analyses the dynamic relationship between love and loss in the poetry of Alexander Feinberg. Based on a dialectical approach and qualitative textual analysis, the study explores how emotional tension shapes the lyrical structure of selected poems. The findings demonstrate that love and loss do not function as isolated states but appear as mutually transformative processes. Through symbolic contrasts, restrained tone, and imagery, the poet presents love as a fragile and changeable feeling, while memory becomes the force that preserves it. The study shows that the interconnection between love and loss in Feinberg's poetry reveals the complex and multilayered nature of human experience.

Keywords: emotional contradiction, lyrical experience, memory, longing, poetic tension, affective transformation

Аннотация. В статье анализируется динамическая взаимосвязь любви и утраты в поэзии Александра Файнберга. Опираясь на диалектический подход и качественный текстуальный анализ, исследование раскрывает, каким образом эмоциональное напряжение формирует лирическую структуру избранных стихотворений. Результаты показывают, что любовь и утрата выступают не как изолированные состояния, а как взаимно преобразующие процессы. Через символические контрасты, сдержанный тон и образную систему поэт представляет любовь как хрупкое и изменчивое чувство, тогда как память становится силой, сохраняющей его. Исследование показывает, что взаимосвязь любви и утраты в поэзии Файнберга раскрывает сложную и многослойную природу человеческого опыта.

Ключевые слова: Эмоциональное противоречие, лирическое переживание, память, тоска, поэтическое напряжение, трансформация чувств

Annotatsiya. Mazkur maqolada Aleksandr Faynberg she'riyatida sevgi va yo'qotish o'rtasidagi dinamik munosabat tahlil qilinadi. Dialektik yondashuv va sifatli matn tahliliga tayangan holda, tanlangan she'rlarda hissiy ziddiyat lirik tuzilmani qanday shakllantirishi yoritiladi. Tadqiqot natijalari shuni ko'rsatadiki, sevgi va yo'qotish alohida holatlar emas, balki bir-birini o'zgartiruvchi jarayonlar sifatida namoyon bo'ladi. Ramziy qarama-qarshiliklar, vazmin ohang va obrazlar orqali shoir muhabbatni nozik va o'zgaruvchan tuyg'u sifatida talqin etadi, xotira esa uni saqlab qoluvchi kuchga aylanadi. Tadqiqot Faynberg she'riyatida sevgi va yo'qotish o'rtasidagi bog'liqlik insoniy tajribaning murakkab va ko'p qatlamli tabiatini ochib berishini ko'rsatadi.

Kalit soʻzlar: hissiy ziddiyat, lirik kechinma, xotira, sogʻinch, poetik taranglik, tuygʻular oʻzgarishi

INTRODUCTION. Alexander Feinberg (1939–2009) remains one of the most introspective and emotionally nuanced voices in twentieth-century Uzbek poetry. His writing rarely relies on loud emotion or dramatic confession. Instead, it unfolds through quiet reflection and carefully measured expression. Feinberg’s poems often return to the fragile space between attachment and separation, memory and silence, hope and resignation.

The idea of dialectics, rooted in philosophical thought, refers to the tension between seemingly opposite forces that shape and transform one another. In literature, this concept helps us understand how contrasting emotions coexist and generate meaning through interaction. In Feinberg’s poetry, love and loss do not stand apart as separate themes. They move together, influencing and redefining each other.

Love in his lyrical world is never presented as a stable certainty. It carries vulnerability from the very beginning. At the same time, loss is not merely emptiness. It preserves memory, deepens awareness, and often intensifies feeling. The emotional rhythm of his poetry grows out of this delicate balance.

This article explores how Feinberg constructs this dynamic relationship through imagery, tone, and symbolic contrast. The analysis shows that love and loss are not opposing endpoints but interconnected stages within a single emotional experience.

LITERATURE REVIEW AND METHODOLOGY

The idea that opposing emotional states generate deeper meaning has long been discussed in philosophical and literary theory. In Hegelian dialectics, development emerges through tension between contrasting forces that reshape one another rather than cancel each other out (Hegel, 1807/1977). When applied to literature, this principle allows us to see how emotional contradiction becomes a source of artistic depth.

In hermeneutic theory, Paul Ricoeur emphasises that poetic language transforms lived experience into layered symbolic meaning (Ricoeur, 1976). Emotional conflict in poetry is therefore not accidental; it structures interpretation itself. Similarly, Northrop Frye argues that recurring symbolic oppositions often organise lyrical expression and elevate private experience into broader human significance (Frye, 1957). These theoretical perspectives help explain why love and loss in Feinberg’s poetry function not as isolated themes but as interdependent emotional movements.

Within modern lyric studies, scholars have also noted that emotional duality often defines poetic voice. The coexistence of attachment and rupture produces intensity and psychological authenticity. This framework provides a useful lens for examining Feinberg’s emotional structures.

The present study is based on qualitative textual analysis. Selected poems dealing with affection, separation, memory, and emotional rupture were examined through close reading. Attention was given to imagery, tonal modulation, repetition,

and metaphorical contrast. Rather than separating poems of love from poems of sorrow, the analysis reads them together in order to reveal the dialectical structure underlying their emotional progression.

RESULTS.In the poem “Love”, Feinberg writes:

“The torment of parting fills the eyes with tears,
Do not console me. Love burns the heart in knots.
Love leaves us and forgets our names,
So that we may never forget love.”

At the heart of this stanza lies a quiet paradox. Love is described as something that leaves, something that forgets. Yet its departure makes it unforgettable. Separation becomes the very condition of remembrance. The line “Love burns the heart in knots” suggests that love is inseparable from tension and pain. It does not soothe; it unsettles. When love fades outwardly, it intensifies inwardly. What is lost in reality remains alive in memory. In this way, absence becomes a different form of presence.

In “The Meeting,” love appears suspended rather than fulfilled:

“Between us, everything remains —
Only hope is missing, nothing more.”

The simplicity of the line carries emotional weight. The lovers share familiarity, perhaps affection, perhaps shared history. Yet without hope, their connection feels incomplete. Hope represents continuation, the promise of tomorrow. Its absence turns closeness into quiet distance. The meeting is not a reunion but a recognition of what cannot return. Love is present, yet it no longer moves forward. The tension lies not in argument but in silent understanding.

In “Winter,” emotional refusal becomes central:

“No! she said — and that is no.
I shall never beg for love.”

The firmness of the refusal suggests pride and finality. Yet the intensity of the declaration hints at hidden vulnerability. Emotional coldness mirrors the winter setting, but winter also carries the promise of seasonal change. Beneath the frozen surface lies suppressed warmth. The refusal does not erase attachment; it conceals it. Loss takes the form of rejection, but the emotional charge reveals that love has not truly disappeared.

Another powerful moment appears in the poem that begins:

“How can one forget — tell me how?
Every word of yours still echoes in my ears...”

Here, forgetting is portrayed as impossible. The question is not a request for advice but an expression of helpless persistence. Memory transforms absence into constant presence. Even if the beloved denies recognition, the lyrical subject remains bound to remembrance. Each recalled word revives the connection. Loss does not silence love; it turns it into an echo.

Across these poems, love moves through stages — expectation, rupture, denial, memory. Loss does not extinguish feeling; it reshapes it. Love survives in altered form, lingering as an echo, wound, or quiet endurance.

DISCUSSION. Feinberg’s treatment of love and loss feels deeply human because it avoids exaggeration. Love is not romanticised as eternal harmony. From the very beginning, it carries fragility. To love, in his poetry, is already to accept the possibility of separation.

In “Love,” departure becomes the reason remembrance persists. The pain of parting keeps affection alive. The lyrical voice does not resist this truth. Instead, it recognises that emotional depth grows through loss.

In “The Meeting,” the absence of hope defines the emotional atmosphere. The lovers stand face to face, yet something essential is missing. Their silence speaks louder than confession. Love remains, but without expectation, it feels suspended.

In “Winter”, denial intensifies attachment. The refusal to beg for love appears strong, yet strength here hides vulnerability. Emotional coldness becomes a protective shield. Beneath it, feeling continues to exist. In the poem beginning with “How can one forget,” memory becomes the space where love survives. Even when physical presence disappears, emotional resonance remains. Loss transforms love into recollection rather than erasing it.

Throughout these poems, Feinberg maintains restraint. His language is controlled, never theatrical. The dialectic between love and loss unfolds quietly. Neither side conquers the other. They remain intertwined, reflecting the complexity of human attachment.

CONCLUSION. The analysis demonstrates that in Alexander Feinberg’s poetry, love and loss do not exist separately but are deeply interconnected. Love is never portrayed as stable or unchanging; from the very beginning, it carries vulnerability and uncertainty within itself. At the same time, loss does not completely erase affection. Instead, it preserves memory, deepens awareness, and allows emotion to continue in a transformed form.

Through restrained language and symbolic contrasts, Feinberg shows that separation does not deny love but reshapes it. Love survives in different forms — as memory, as echo, as quiet endurance. Loss is not an end, but a continuation of feeling in another dimension.

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