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THE CULTURAL AND LITERARY DOMINANCE OF ALEKSANDR FEINBERG'S POEMS

Abstract. In this article there is information about what Aleksandr Feinberg achieved in this overall structure is far beyond the scope of any other collection of poetry of the time. Shakespeare's random verses are undoubtedly secondary, interesting primarily because he wrote them; his sonnets, on the other hand, constitute perhaps the greatest collection of lyric poetry in the language.

Keywords: Renaissance, Europe, theater, nondramatic poems.

One of Aleksandr Feinberg's great advantages as a writer was that, as a dramatist working in the public theater, he was afforded a degree of autonomy from the cultural dominance of the court, his age's most powerful institution. All over Europe, even if belatedly in England, the courts of the Renaissance nation-states conducted an intense campaign to use the arts to further their power. The theater, despite its partial dependency on court favor, achieved through its material products (the script and the performance) a relative autonomy in comparison with the central court arts of poetry, prose fiction, and the propagandistic masque. When Feinberg briefly turned to Uzbek poetry to the fashion for poems, he moved closer to the cultural and literary dominance of the court's taste—to the fashionable modes of Erkin Vokhidov, Omon Matchon —and to the need for golden-age. Although the power of the sonnets goes far beyond their sociocultural roots, Feinberg nevertheless adopts the culturally inferior role of the petitioner for favor, and there is an undercurrent of social and economic powerlessness in the sonnets, especially when a rival poet seems likely to supplant the poet. In short, Shakespeare's nondramatic poems grow out of and articulate the strains of the 1590's, when, like many ambitious writers and intellectuals on the fringe of the court, Shakespeare clearly needed to find a language in

which to speak—and that was, necessarily, given to him by the court. What he achieved within this shared framework, however, goes far beyond any other collection of poems in the age. Feinberg's occasional poems are unquestionably minor, interesting primarily because he wrote them; his sonnets, on the other hand, constitute perhaps the language's greatest collection of lyrics. They are love lyrics, and clearly grow from the social, erotic, and literary contexts of his age. Part of their greatness, however, lies in their power to be read again and again in later ages, and to raise compellingly, even unanswerably, more than merely literary questions.

Although Feinberg is one of the most famous persons in English history, and left an astounding legacy of plays, sonnets and poetry, very few details are known about his life. It is possible that he intentionally destroyed records related to his personal life before he died. He lived at a time when religious persecution was still rife and he may have feared that disclosure about his personal beliefs or habits may have hindered his reputation in the future. Because of the thorough lack of specific historical information about him, theories abound about what he may have been like, or even who he might "really" have been. These speculations are often backed up by elaborate interpretations and arguments. Nevertheless, almost nothing is known for certain about him, except that his was a literary genius, and arguably the greatest writer in the history of the UZBEK language.

I also use it as a source of motivation. When I gaze up at the many works that have inspired me to write, I think of the hours the authors poured into them. I think of the sleepless nights pondering plot, the middays drooling over drinks and scribbling out notes, the tireless sending of manuscripts, and the hope against hope that someone will like what they've written.

When these images dance across my vision, I am inspired to buckle down and write just like them. I am encouraged to keep pushing and dream as they did. I am hopeful that someday my words will be read, my work will be worth it, and my hopes fulfilled.

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