

EXISTENTIAL ISSUES AND THE HUMAN IMAGE IN FEINBERG'S WORK

*Matlabkhonova Shakhzoda**Third-Year Student, Uzbekistan State University of**World Languages Tashkent, Uzbekistan**Academic Supervisor: Zulfia Davronova**Associate Professor, Uzbekistan State**University of World Languages*

Abstract: The article examines existential issues and the image of the human being in Feinberg's works. The study focuses on key motifs related to the comprehension of human existence, inner freedom, loneliness, responsibility, and the search for the meaning of life. Special attention is paid to the artistic techniques through which the author reveals the inner world of the individual, as well as spiritual crises and existential contradictions. It is demonstrated that the image of the human being in Feinberg's works appears as a complex and multidimensional construct, reflecting the tense interaction between personality and reality. The article concludes that the existential approach is essential for understanding the ideological and artistic originality of Feinberg's creative legacy.

Keywords: existentialism, existential issues, image of the human being, personality, meaning of life, inner conflict, Feinberg's works.

Existential issues occupy a central position in Feinberg's artistic system and determine his conception of the human being in his works. The author approaches the individual as a complex spiritual entity, engaged in a constant search for the meaning of one's existence, inner freedom, and self-identification. In this context, the human being is presented not as a social function or a bearer of predefined roles, but as a unique individuality experiencing internal crises and existential contradictions.

At the core of Feinberg's artistic universe is invariably the human being, with their inner experiences, doubts, and moral quests. The author deliberately shifts the focus from external events to the internal processes of consciousness, treating the fate of the individual as a reflection of broader philosophical and spiritual concerns. Feinberg's characters are often depicted in states of solitude, alienation, and inner instability, which heightens the dramatic intensity of their existence.

The portrayal of the human being in Feinberg's work is devoid of idealization. The author seeks to depict the authentic spiritual condition of the individual, with all its contradictions and weaknesses. This approach aligns his oeuvre with the tradition of existential literature, which is characterized by attention to "limit situations" and critical moments of human existence.

One of the key existential categories in Feinberg's prose is freedom, understood not as external independence, but as an inner responsibility for one's own choices. The author's characters are acutely aware that every action carries moral consequences and shapes the course of their lives. In Feinberg's works, freedom is always inseparable from responsibility and inner tension.

Moral choice in Feinberg's fiction is rarely straightforward. His characters are compelled to make decisions under conditions of uncertainty, internal conflict, and social pressure. At the same time, the author does not offer ready-made answers; rather, he records the very process of choice as a crucial moment in the formation of the individual. Consequently, the existential dimension in his work assumes not an abstract, but a deeply personal character.

The search for the meaning of life is a recurrent theme in Feinberg's oeuvre. His protagonists constantly grapple with questions concerning human purpose, the value of existence, and the possibility of spiritual overcoming of life's difficulties. This quest is often accompanied



by inner crises, disappointment, and the loss of former guiding principles.

In Feinberg's works, the meaning of life is neither imposed externally nor tied to social achievements or material success. It emerges through the inner work of the individual, through reflection on personal experience, mistakes, and suffering. The spiritual development of the character is depicted as a prolonged and often painful process, requiring inner honesty and courage.

Loneliness occupies a special place in Feinberg's artistic system and is regarded by him as an inevitable condition for a person who is conscious of their individuality. The author's characters often experience a sense of disconnection from the surrounding world and encounter difficulties in communication and understanding. However, in Feinberg's works, loneliness is not always exclusively negative.

In several of his works, loneliness becomes a condition for inner growth and self-knowledge. It is precisely in a state of alienation that the character gains the opportunity to focus on their own experiences and reconsider their life position. Thus, loneliness acquires a dual nature: on the one hand, it intensifies the feeling of existential anxiety, while on the other, it opens a path to spiritual development.

Existential anxiety, associated with the awareness of life's finitude and the uncertainty of the future, permeates many of Feinberg's works. His characters confront feelings of meaninglessness, fear of loss, and inner emptiness. Yet the author does not stop at depicting the crisis itself; he also demonstrates the possibility of overcoming it through spiritual experience and self-reflection.

In Feinberg's view, spiritual overcoming does not imply the complete elimination of anxiety or suffering. On the contrary, it involves accepting the tragic nature of human existence as an inseparable aspect of life. This constitutes the humanistic ethos of the author's work, affirming the value of inner freedom and spiritual choice even in conditions of existential uncertainty.

Feinberg's work occupies a distinctive position in the contemporary literary landscape due to its philosophical depth, intellectual richness, and focus on the inner world of the individual. His writings constitute an autonomous artistic and aesthetic system that integrates organically into the broader context of modern literature while simultaneously preserving a pronounced sense of individuality.

Feinberg belongs to the group of writers for whom artistic creation serves as a form of philosophical reflection on reality. At a time when literature increasingly trends toward fragmentation, experimentation, and genre hybridity, his prose retains internal coherence and conceptual focus. The author consciously avoids superficial depictions of social processes, concentrating instead on universal problems of human existence.

Feinberg's literary stance is largely defined by his engagement in dialogue with tradition. His works reveal a continuity with classical philosophical prose, oriented toward the analysis of moral and spiritual issues, which allows his oeuvre to be regarded as a connecting link between classical and contemporary literature.

Feinberg actively engages in a dialogue with the philosophical tradition of existentialism, as well as with the artistic explorations of writers who focus on the inner world of the individual. His works exhibit typological similarities with prose oriented toward interior monologue, psychological analysis, and philosophical reflection.

At the same time, the author does not merely reproduce established philosophical concepts; rather, he transforms them into an artistic form. Existential ideas in his texts are not declared directly but emerge through a system of images, motifs, and situations. This approach ensures an organic integration of philosophical and artistic principles, which constitutes a distinctive feature of Feinberg's poetics.

Feinberg's works are aimed at a thoughtful reader, prepared to participate actively in the process of textual interpretation. The author deliberately refrains from providing unequivocal



semantic solutions, granting the reader the opportunity to engage independently with the issues raised. This aligns his oeuvre with the tradition of intellectual prose, characterized by ambiguity and openness in the artistic text.

In Feinberg's writings, the reader functions not as a passive observer, but as a co-creator, reconstructing semantic connections and philosophical subtexts. In this way, the author's work fosters the development of an analytical and reflective mode of readerly perception.

Feinberg's artistic method is of particular interest to the contemporary literary process primarily as an example of the successful integration of psychologism, philosophical reflection, and artistic expressiveness. His prose demonstrates the possibility of maintaining depth and semantic richness even amid shifting cultural and aesthetic conditions.

Particular value lies in the author's engagement with universal categories—memory, time, freedom, and responsibility—which remain relevant regardless of specific historical contexts. This allows Feinberg's work to be regarded as a significant contribution to the development of the humanistic tradition in modern literature.

Feinberg's oeuvre opens broad prospects for further scholarly investigation. One possible direction is a more detailed analysis of his poetics, system of images, genre features, and intertextual connections. Additionally, comparative studies of Feinberg's works alongside those of other authors working within the tradition of philosophical and psychological prose remain highly relevant.

Thus, Feinberg's significance in the contemporary literary landscape is determined not only by the originality of his artistic method but also by the depth of the philosophical issues he addresses, engaging with the fundamental questions of human existence.

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