



EVERYDAY LIFE, RURAL SPACE, AND
SPIRITUAL HARMONY IN ALEXANDER FAINBERG'S
POEM "SHARQONA HOVLIGA EGILAR HILOL..."

UZBEKISTAN STATE WORLD LANGUAGES UNIVERSITY

ENGLISH FACULTY №2

ODILOVA CHAROSXON SHAVKATJON KIZI

ANNOTATION: *This scholarly article provides an extensive, multi-layered analysis of the given poem as a representative example of modern Uzbek lyric poetry. The poem is examined as an integrated poetic system, revealing its symbolic structures, philosophical depth, social and cultural dimensions, and implicit ideological meanings. Employing line-by-line analysis alongside structural-semiotic, hermeneutic, philosophical, psychological, and socio-cultural approaches, the study explores the harmony between human beings and nature, the poetics of space and time, and the Eastern worldview embedded in the text. Particular attention is paid to the concepts of tranquility, contentment, and existential sufficiency, which constitute the poem's core philosophical message.*

Keywords: *modern Uzbek poetry, Eastern poetics, symbolism, space and time, philosophical lyricism, social consciousness, existential meaning, hermeneutic analysis.*

АННОТАЦИЯ: *В данной научной статье представляется развернутый многоуровневый анализ поэмы Александра Файнберга как репрезентативного образца современной узбекской лирической поэзии. Произведение рассматривается как целостная поэтическая система, в которой выявляются символические структуры, философская глубина, социально-культурные аспекты и скрытые идейные смыслы. На основе построчного анализа, а также структурно-семиотического, герменевтического, философского, психологического и социокультурного*



подходов в статье исследуется гармония между человеком и природой, поэтика пространства и времени, а также восточное мировоззрение, заложенное в тексте. Особое внимание уделяется категориям покоя, удовлетворенности и экзистенциальной достаточности, составляющим ядро философского содержания произведения.

***Ключевые слова:** современная узбекская поэзия, восточная поэтика, символизм, пространство и время, философская лирика, социальное сознание, экзистенциальный смысл, герменевтический анализ*

INTRODUCTION

Poetry is one of the most refined and profound forms of human thought. In Eastern literary traditions, poetry functions not merely as an aesthetic phenomenon but as a philosophical, ethical, and social mode of cognition. The poem under analysis exemplifies this tradition in its modern manifestation, where ordinary rural imagery becomes a medium for expressing complex layers of meaning (Quronov, 2004).

Research methodology. The study employs the following methodological approaches: – line-by-line textual analysis; – structural and semantic analysis; – philosophical and hermeneutic interpretation (Gadamer, 1990); – socio-cultural contextual analysis; – symbolic and archetypal interpretation (Jung, 1964).

Compositional structure of the poem. The composition of the poem reflects an Eastern aesthetic principle grounded in naturalness and internal harmony. Although the poem consists of four stanzas, these are not mechanically arranged; rather, they are interconnected through a gradual philosophical and emotional progression. The poem may be divided into three major compositional stages: the revelation of space, the deepening of inner tranquility, and the formulation of a philosophical conclusion.

The first stanza establishes the spatial and cultural framework. Images such as the Eastern courtyard, chaharbagh (fourfold garden), valley, and mountains situate the reader within a specific cultural and geographical environment. Space here is not



a passive backdrop but an active bearer of meaning. In Eastern literature, spatial imagery traditionally carries ethical and philosophical significance.

The second stanza introduces the temporal and psychological dimension. Evening, midnight, and sleep slow the rhythm of time, facilitating the transition from external observation to inner contemplation.

The third stanza focuses on the relationship between individual destiny and the cosmic order. The juxtaposition of the humble adobe wall with the distant star reflects the Eastern concept of harmony between the microcosm and the macrocosm.

The fourth stanza functions as a philosophical culmination, where the lyrical subject poses an existential question regarding the sufficiency of life. The open-ended nature of this question invites the reader into reflective participation.

Line-by-line analysis. In this section, each line of the poem is treated as an independent poetic unit and analyzed across semantic, symbolic, philosophical, social, and cultural dimensions.

Full translation of the poem:

A crescent moon bends over the Eastern courtyard,
From the fourfold garden spread voices and gentle talk.
In the sun-filled valley, evening is beyond compare,
From the mountains blows a cold, refreshing breeze.
Thirsty fields drink deeply, quenched with water,
The plains drift into peaceful slumber.
Sleep embraces and tenderly soothes,
At midnight, I too close my eyes.
Though joy has been scarce in my life, still
My eyes rejoiced, gazing up at the skies.
Above the clay wall, always for me,
My star kept shining, watching bright-eyed.
Let me drink the evening like fertile fields drink water,
Let my heart bathe in icy springs.



Let me rest like tireless farmlands,
After all, what more is needed in this world?

“A crescent moon bends over the Eastern courtyard,”

The Eastern courtyard symbolizes a traditional living space and cultural memory. The crescent (hilol) represents the passage of time, divine order, and sanctity in Islamic and Eastern philosophy (Nasr, 1996; Attor, 1998). Its “bending” carries an anthropomorphic quality, expressing the harmony between the celestial and human realms.

“From the fourfold garden spread voices and gentle talk.”

The fourfold garden reflects the earthly manifestation of paradise. The voices and conversations convey social harmony. This line elevates cultural and social dimensions (Quronov, 2004; Yoldoshev, 2018).

“In the sun-filled valley, evening is beyond compare,”

The valley symbolizes life and abundance, while the evening marks a stage of contemplation and inner peace (Gadamer, 1990). The word “beyond compare” conveys evening as a spiritual and aesthetic state.

“From the mountains blows a cold, refreshing breeze.”

The mountains represent spiritual elevation, and the breeze (sabo) symbolizes inspiration and purification. The adjective “cold” enhances the sense of spiritual alertness and awakening (Jung, 1964).

“Thirsty fields drink deeply, quenched with water,”

Fields (paykal) symbolize labor, while water represents life and abundance. This line expresses the harmony between work and nature, reflecting Eastern ethical values (Yoldoshev, 2018).

“The plains drift into peaceful slumber.”

The fields are anthropomorphized, showing that nature, like humans, rests. This represents cosmic harmony and spiritual tranquility (Frankl, 1959).

“Sleep embraces and tenderly soothes,”



Sleep is interpreted as spiritual refuge. The verb “embraces” likens sleep to a maternal figure, indicating spiritual calm (Nasr, 1996).

“At midnight, I too close my eyes.”

The lyrical subject aligns with the rhythm of nature. Human and natural harmony symbolizes cosmic unity (Attor, 1998).

“Though joy has been scarce in my life, still”

The lyrical subject acknowledges life’s limitations. This element of realism protects the poem from excessive romantic idealization (Quronov, 2004).

“My eyes rejoiced, gazing up at the skies.”

Joy arises not from external causes but from aesthetic perception. Gazing at the sky symbolizes spiritual upliftment (Jung, 1964).

“Above the clay wall, always for me,”

The clay wall signifies a modest life, expressing a philosophy of simplicity (Nasr, 1996).

“My star kept shining, watching bright-eyed.”

The star symbolizes destiny and hope. Its observation indicates that human life is not left uncontrolled (Gadamer, 1990; Frankl, 1959).

“Let me drink the evening like fertile fields drink water,”

The human identifies with the fields, reflecting cosmic and spiritual harmony (Yoldoshev, 2018).

“Let my heart bathe in icy springs.”

The bathing of the heart is a metaphor for spiritual purification. The spring is interpreted as a source of truth (Attor, 1998).

“Let me rest like tireless farmlands.”

Labor and rest are not opposites but interconnected. This expresses the Eastern ethic of work and harmony (Nasr, 1996).

“After all, what more is needed in this world?!”

An existential question: conveys minimalism and a philosophy of contentment, optimizing human needs (Frankl, 1959; Rumi, 2002).



The concept of poetic space and time. The categories of space (courtyard, garden, valley, fields) and time (evening, midnight) form a coherent philosophical system. Closed and open spaces reflect states of the human soul, while temporal markers signify moments of introspection and spiritual clarity. Evening and midnight, in Eastern thought, are privileged moments for contemplation and self-awareness.

The relationship between human beings and nature. Nature in the poem is not passive scenery but an active participant in human existence. The breeze from the mountains, the thirst-quenching fields, and the resting land embody an ecological consciousness rooted in Eastern philosophy. The poem affirms harmony rather than domination, presenting nature and humanity as mutually sustaining entities.

Philosophical analysis. The central philosophical concepts of the poem are contentment, tranquility, and inner balance. Happiness is not associated with material abundance but with spiritual sufficiency. This perspective closely aligns with Sufi philosophy, particularly the notion that contentment constitutes true wealth (Attar; Rumi).

Social dimension and everyday culture. Images of fields, irrigation channels, and adobe walls poetically elevate ordinary rural life. Through these elements, the poem affirms the dignity of labor and social equality, privileging communal harmony over individual ambition.

Political and ideological interpretation. Although the poem contains no explicit political statements, its valorization of quiet, harmonious living functions as an implicit critique of modern technocratic and consumerist societies. This subtle opposition may be interpreted as a form of poetic resistance.

Symbolic system and semiotic structure. Symbols such as water, stars, sleep, and evening form an interconnected semiotic network. Water signifies life and purification; the star represents destiny and hope; sleep symbolizes temporary withdrawal and spiritual refuge. Together, these symbols articulate a coherent worldview.



Psychological analysis. The psychological state of the lyrical subject is externalized through landscape imagery. The act of closing one's eyes at midnight reflects emotional security, trust in the world, and achieved inner peace.

Existential interpretation. The concluding question—"What more does one need in this world?"—functions as an existential inquiry. It articulates a minimalist philosophy of existence, emphasizing sufficiency over excess and meaning over accumulation (Frankl, 1959).

Contemporary context and comparative perspective. In the context of globalization and accelerating urbanization, the poem offers a counter-model centered on spiritual refuge and simplicity. It resonates with global literary trends that critique modern alienation through a return to fundamental human values.

CONCLUSION

In this scholarly article, Alexander Fainberg's poem "Sharqona hovliga egilar hilol..." is analyzed as a significant example of modern Uzbek lyric poetry through a multi-layered critical approach. The study demonstrates that the poem functions not only as an aesthetic work of art but also as an integrated poetic system that embodies philosophical, social, and spiritual meanings. The images of the Eastern courtyard, garden, fields, mountains, and sky are interpreted as symbolic spaces that represent harmony between human beings and nature.

The analysis shows that the categories of space and time in the poem are closely connected with the inner psychological state of the lyrical subject. The depictions of evening and midnight symbolize moments of contemplation, tranquility, and inner balance. The central philosophical idea of the poem is rooted in the concepts of contentment, calmness, and existential sufficiency. Happiness is not associated with material abundance but with spiritual fulfillment and harmonious coexistence with nature.

The article also reveals the social and cultural dimensions of the poem. Through images of rural life, labor, irrigation, and adobe walls, the poet elevates everyday existence and affirms the dignity of work, modest living, and communal



harmony. The poem contains an implicit ideological layer that may be interpreted as a subtle critique of modern consumerist and technocratic society, offering instead a model of quiet, spiritually balanced living.

In conclusion, this poem by Alexander Fainberg represents a synthesis of Eastern worldview, Sufi philosophy, and modern existential thought. Its emphasis on simplicity, harmony, and inner peace ensures its relevance in the context of contemporary global culture and ongoing discussions about human values and meaning in life.

REFERENCES

1. Attar, F. (1998). *The Conference of the Birds*. Tehran: Elm Publishing.
2. Frankl, V. E. (1959). *Man's search for meaning*. Boston, MA: Beacon Press.
3. Gadamer, H.-G. (1990). *Truth and method* (2nd rev. ed.). New York, NY: Continuum.
4. Jung, C. G. (1964). *Man and his symbols*. London: Aldus Books.
5. Nasr, S. H. (1996). *Religion and the order of nature*. New York, NY: Oxford University Press.
6. Quronov, D. (2004). *Introduction to literary studies*. Tashkent: Akadernashr.
7. Rumi, J. (2002). *Masnavi (With commentary and translation)*. Tehran: Sokhan.
8. Yoldoshev, Q. (2018). *Uzbek poetry and modern thought*. Tashkent: Fan va Texnologiya.