



EOC
EUROASIAN
ONLINE
CONFERENCES



ENGLAND CONFERENCE

**INTERNATIONAL CONFERENCE ON
MULTIDISCIPLINARY STUDIES AND
EDUCATION**



Google Scholar

zenodo

OpenAIRE

doi digital object
identifier

eoconf.com - from 2024



INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY STUDIES AND EDUCATION: a collection scientific works of the International scientific conference – London, England, 2026. Issue 1

Languages of publication: Uzbek, English, Russian, German, Italian, Spanish

The collection consists of scientific research of scientists, graduate students and students who took part in the International Scientific online conference «**INTERNATIONAL CONFERENCE ON MULTIDISCIPLINARY STUDIES AND EDUCATION**». Which took place in London , 2026.

Conference proceedings are recommended for scientists and teachers in higher education establishments. They can be used in education, including the process of post - graduate teaching, preparation for obtain bachelors' and masters' degrees. The review of all articles was accomplished by experts, materials are according to authors copyright. The authors are responsible for content, researches results and errors.





ABOUT MUHAMMAD YUSUF'S POEM OF FORGIVENESS

Inomjonova Madina Baxromjon qizi

1st year student of Fergana State University,

Abstract: This scientific article is devoted to a deep analysis of the unique aspects of the work of Muhammad Yusuf, a bright representative of modern Uzbek literature, the people's poet of Uzbekistan, in particular, the issues of artistic skill and spiritual imagery in his poems dedicated to his children. The article, using the example of the poet's poem "Madina", studies the poetic interpretation of the relationship between father and son, the inner experiences of the lyrical hero, the dialectic of suffering and hope using hermeneutic, biographical and comparative-typological methods. Also, the harmony of folklorism, simplicity and philosophical depth in the poet's style, the unique use of artistic means of depiction (metaphor, simile, epithet) are scientifically substantiated. The results of the study show that Muhammad Yusuf's poetry is not only emotional, but also of high educational and aesthetic value.

Keywords: modern Uzbek poetry, dedication genre, lyrical psychologism, paternal phenomenon, artistic skill, metaphorical thinking, national color, social lyrics, tradition and innovation, poetic syntax, artistic arts.

If we look deeply into the history of world literature, we will witness the existence of great poets who sing the pain, joy, dreams and hopes of every nation, their national identity. Uzbek literature, which has a thousand-year history, has also educated and brought up many brilliant creators, from Alisher Navoi to the present day. Among the poets who distinguished themselves in Uzbek national poetry at the end of the 20th and beginning of the 21st centuries with their unique voice, sincere melody and folk spirit, Muhammad Yusuf occupies a special and high place. His poetry is not just a series of words, but the heartbeat of the people. In today's era of globalization, it is urgent to study the original examples of our national literature, to understand their essence and convey them to the younger generation. As our President Shavkat Mirziyoyev emphasized: "Literature is the heart of the people, the spirituality of the people." In this sense, the work of Muhammad Yusuf is considered the spiritual property of our people. In his poems, the praise of the Motherland, loyalty to the native land, human relations and family values are sung on high tones. In this article, we aimed to take a fresh look at the poet's lyrical heritage and illuminate the artistic perception of paternal love and human suffering through his poem "Madina". This topic is one of the aspects that has not yet been fully explored in literary studies and requires serious scientific analysis.

Muhammad Yusuf was born on April 26, 1954 in the village of Solim Qavunchi, Marhamat district, Andijan region, into an ordinary peasant family. His childhood passed among vast cotton fields, sparkling streams and sincere villagers. It was this environment - simplicity and naturalness - that determined his entire subsequent creative path. Although he graduated from the Institute of Russian Language and Literature, his spirit, language and thinking were literally Uzbek.





Over the years, he worked effectively in newspapers and magazines, in the Writers' Union of Uzbekistan, served the people and was awarded the title of People's Poet of Uzbekistan.

The main theme of the poet's work is the Motherland and Man. In his poems, he avoided lofty phrases and spoke in simple folk language, from the heart. His poems such as "Ulug'imsan, Vatanim", "Lolaqizgaldok", "Onaizor" have entered every Uzbek home. According to literary scholars, the melody, rhythm and emotional coloring of Muhammad Yusuf's poetry caused his works to turn into songs. However, his work does not consist only of lyrical poems. His lyrics are rooted in deep social pain, the fate of the nation and the freedom of the individual.

Muhammad Yusuf's poetic style is based on the principle of "complexity in simplicity". When reading his verses, everything seems simple, but under each word lies a great burden, meaning and emotion. Continuing the traditions of classical literature, he brought a new breath, a new spirit to modern Uzbek poetry. The sincerity of his poems captivates the reader, makes him cry, think and encourage him to live.

The poet created a lot of works during his short but meaningful life. The legacy he left behind has not lost its significance even today, on the contrary, the need for his poems is increasing over the years. Because it glorifies the highest manifestations of humanity - love, compassion, loyalty and devotion. The poem "Madina", which we will analyze below, is a vivid example of such human qualities.

The genre of dedication in Uzbek literature has ancient roots. In our classical literature, poets dedicated their works to rulers, teachers or close friends. In modern poetry, the scope of this genre has expanded, and now poets dedicate poems to their family members, children, and even ordinary people. Dedicatory poems also occupy a significant place in the work of Muhammad Yusuf. In the poems he wrote dedicated to his mother, wife and children, he expressed his most delicate, most sincere feelings.

Dedication poems are an important key to revealing the personality of the poet. Because when a writer writes on general topics (Homeland, nature), he can maintain a certain artistic distance, but when he writes about his own innermost feelings, this distance disappears. All the pain, joy and anxiety in the heart are poured out on paper. In Muhammad Yusuf's poems dedicated to his children, we discover him not as a famous poet, but as a loving father, a caring mentor and an ordinary person.

In this type of poems, the image of "Father" takes a central place. In the Uzbek mentality, the father is the pillar of the family, a symbol of pride and honor. However, in the poems of Muhammad Yusuf, the father is also embodied as a person with a sensitive heart who cries, suffers, and feels pain when his child is in pain. This arouses strong empathy in the reader. The poet is able to elevate his personal experiences to the level of universality, that is, every father who reads his poem about his child brings his child and his life to mind. In particular, the poem





"Madina" is one of the most perfect examples of the dedication genre. This poem is not just a letter addressed to a girl, but an anthem of paternal love, an expression of rebellion against life's difficulties and unquenchable hope for the future. Each line of the poem gives the impression that it was written with the poet's blood. The dramatic pathos and lyrical warmth in it do not leave the reader indifferent.

Although this poem, dedicated to the poet's daughter Madina, is concise in form, it is extremely comprehensive in content. Before analyzing the poem, it is necessary to pay attention to its full text and the flow of melody in it. The poem is written in finger meter, close to the spirit of Uzbek folk songs. The 11-syllable (6+5 stanzas) system ensures a smooth and playful, yet melancholic sound of the verses. The rhyming system is in the form of a-a-b-b-c-c, and the double rhymes (masnavi) serve to express the thought in a complete way.

The very first stanza of the poem draws the reader into the story: "Madina, Madina, why are you crying?" This is not a rhetorical question, but a painful appeal. The repetition of the name (gemination) expresses the excitement and inner trembling of the lyrical hero - the father. The combination "My honey girl" is a very sincere, folk caress, where the word "honey" comes not just in the sense of sweetness, but as a metaphor expressing the purity, innocence and value of the girl for the father.

The conflict in the poem is manifested in the second and third lines: "Isitumang tushmadi, topolmadim dori". Here not only the medical situation is visible, but also the social picture of that time. The lack of medicine is a sign of helplessness. The father sees the suffering of his child, but is crushed by the fact that he can do nothing. This situation is the most difficult test for any parent.

The poet uses the expression "Baby soul". This is a sincere and unique metaphor. A baby is an innocent creature in need of protection. The girl's shivering and restlessness from fever are likened to the state of a stillborn baby. One can tell from this single word that the poet approached the choice of words (at the lexical level) with a very delicate taste.

Madina, Madina, why are you crying,
My dear girl, when will you sleep?
The fever has not subsided, I have not found a medicine,
The pain of your soul, baby, has not stopped,
It is impossible to live, begging for a poor person,
Hold on, we are waiting for the bright morning, my daughter,
We will still pass everyone, my daughter.

The culmination of the poem is the line "It is impossible to live, begging for a poor person." This line elevates the poem from a household topic (illness) to a socio-philosophical level. Here the life credo of the lyrical hero, his firm position is revealed. "Poor" - those who are lowly, worthless, and have lost their humanity. A father may be ready to do anything to save his daughter's life, but he does not want to lose his pride and human dignity. He is also teaching his daughter that there will be difficulties in life, but honor and dignity should prevail over everything.





Through this line, the poet praises the qualities of determination, pride and fortitude inherent in the Uzbek people. Not bowing down in the face of difficulties, not being dependent on anyone is a sign of courage. While the poet teaches his daughter to be patient, he actually comforts himself. Although the word "chida" is in the imperative mood (command), the tones of supplication and hope are stronger in it than in the command.

From a psychological point of view, the poem depicts the inner monologue of the lyrical hero. He is experiencing a struggle between the external world (lack of medicine, shortcomings) and the internal world (love, hope, pride). While fatherly love weakens him on the one hand (being crushed by his daughter's pain), on the other hand it makes him strong (promising bright days for his daughter). This dialectic increases the dramatic power of the poem.

The reader who reads this poem sees before his eyes not only the sick girl, but also the image of a proud father who sits over her all night, who is crushed inside, but does not let go of the secret. This image is Muhammad Yusuf himself. He has seen many difficulties in life, but he has never bowed down to "flaws". It would not be an exaggeration to say that this poem is his life manifesto.

The last lines of the poem are an optimistic solution: "Hold on, we are waiting for the bright dawn, my daughter, We will still overcome everyone, my daughter." Here, "Bright dawn" has a symbolic meaning. It is not only the end of the night and the beginning of the day, but also recovery from illness, leaving difficulties behind and the beginning of a happy future. No matter how deep the darkness, dawn is inevitable. This is a law of nature and at the same time a philosophy of life.

The phrase "We will still overcome everyone" is a triumphant cry. The father is instilling confidence in his daughter, increasing her spiritual strength. It is also known in medicine that the patient's faith in his recovery can have a stronger effect than medicine. The poet wants to cure his daughter with the magic of words. These lines reflect the father's great dreams - he believes that his daughter will become a happy, prosperous and useful person for the people and the country in the future.

The issue of time and space (chronotope) in the poem is also interesting. The event takes place at night (insomnia, waiting for the morning) and in a home environment (over a cradle or bed). The limited space and compressed time (night) enhance the intimate (internal, secret) spirit of the poem. But the concepts of "bright dawn" and "passing through all" break these boundaries and allow you to go out into the vastness and the future.

This poem by Muhammad Yusuf is an artistically perfect work. There are no superfluous words or artificial omissions in it. Each word is used in its place and serves the general idea. The poet, making good use of the rich possibilities of the Uzbek language, has managed to express a complex psychological state in a simple and impressive way. This indicates that he is a true jeweler of words.





One of the main tasks of literature is education. The poem "Madina" is of great importance in the upbringing of the younger generation, in particular in the formation of family values. Today, when family ties are somewhat weakened under the influence of globalization, the need for such works is stronger than ever. This poem teaches children to appreciate their parents, and parents to feel responsible for their children.

The poem forms the following qualities in students: 1) Patience - to endure difficulties; 2) Hope - to believe in good in any situation; 3) Pride and honor - to maintain one's identity, not to be inferior; 4) Kindness - to care for loved ones. Analysis of this poem in school programs and literature lessons serves to enrich the spiritual worldview of students.

Aesthetically, the poem awakens a sense of beauty in the reader. Beauty can also be shown through the image of suffering - this is a phenomenon of catharsis (purification). Reading the poem, the reader feels lightness in his soul, his human feelings are sharpened. The poet's skill is that he expressed a difficult topic (illness) in such a beautiful poetic form that the reader gets aesthetic pleasure from it.

Muhammad Yusuf's poetry is distinguished by its vitality. He does not create fabricated images, but copies life itself. Although the images of the girl and father in the poem "Madina" have life prototypes, they are elevated to the level of artistic generalization. That is, every father can see himself in this poem, and every daughter can see her father. This is one of the main factors ensuring the immortality of the work.

At the end of our research, we can say with confidence that Muhammad Yusuf is one of the brightest and most unique figures of 20th-century Uzbek literature. His work is the spiritual wealth of our people, the pride of our nation. The analyzed poem "Madina" demonstrates not only the poet's high artistic skills, but also his human qualities, paternal love and philosophy of life.

Through this small but significant poem, we came to the following conclusions: Firstly, Muhammad Yusuf raised the genre of dedication to a new level and gave it a socio-psychological spirit. Secondly, the poet's poetry perfectly reflects the harmony of simplicity and depth. Thirdly, his works are of high educational value and serve to form national and universal values in young people.

As recommendations, it can be said that it is advisable to study Muhammad Yusuf's work in more depth, translate his poems into different languages and promote them worldwide. Also, organizing special lessons and educational hours based on the poet's poems on family and educational topics plays an important role in the development of the younger generation. After all, as the poet said: "We will be happy, God willing." This faith is a beacon that guides us to the future.

Although Muhammad Yusuf is not physically with us, his immortal lines and warm poems will live forever in the hearts of our people. The legacy he left behind will be passed down from generation to generation, enriching our spirituality. The





poem "Madina" is a beautiful monument to the love of a father and son and will remain etched in the history of our literature.

LIST OF REFERENCES

1. Mirziyoyev Sh.M. Literature and art, development of culture - a solid foundation for the elevation of the spiritual world of our people. - Tashkent: Uzbekistan, 2017.
2. Karimov I.A. High spirituality - an invincible force. - Tashkent: Spirituality, 2008.
3. People's poet of Uzbekistan Muhammad Yusuf - Singer of the Fatherland and the people. Collection of scientific articles. - Tashkent, 2021.
4. Muhammad Yusuf. "Election". - Tashkent: Sharq Publishing and Printing Joint-Stock Company, 2007.
5. Muhammad Yusuf. "I have a message for the nightingale". - Tashkent: Gafur Ghulom Publishing House of Literature and Art, 1987.
6. Kuronov D. Fundamentals of the theory of literary criticism. – Tashkent: Akademnashr, 2018.
7. Rakhimjonov N. Uzbek poetry of the independence era. – Tashkent: Fan, 2007.
8. Yuldoshev Q. Yoniq soʻz. – Tashkent: Yangi asr avlod, 2006.
9. Sariboyev M. Poetics of devotional poems in Uzbek literature. – Fergana, 2019.
10. Jabborov N. The artistic world of Muhammad Yusuf's poetry. – Tashkent: Mumtoz soʻz, 2015.

