
CONFERENCE ARTICLE**Forming Spiritual-Aesthetic Taste In Non-Philology Students Through Muhammad Yusuf's Poetry: Methodological Recommendations And Effectiveness Criteria****Rakhimbayev Jurabek Sobirovich**Teacher Of The Department Of "Pedagogy And Exact Sciences" Urgench RANCH Technological University, Uzbekistan

Abstract: This article addresses the problem of forming spiritual and aesthetic taste in students of non-philological specialties through the study of Muhammad Yusuf's poetry. It argues that engineering, medical, economic, and agricultural students, whose curricula are dominated by exact and applied sciences, particularly benefit from structured exposure to accessible yet philosophically rich poetic texts. The article proposes a set of methodological recommendations for organizing this educational process — including independent assignments, discussion-based lessons, and creative projects — and, crucially, develops a set of criteria for evaluating the effectiveness of such instruction, moving beyond simple content memorization toward the assessment of genuine aesthetic and moral development.

Keywords: Muhammad Yusuf, spiritual-aesthetic taste, non-philology students, methodology, effectiveness criteria, higher education, moral education.

Introduction

Spiritual and aesthetic taste — the capacity to perceive, appreciate, and be morally and emotionally affected by beauty and artistic value — is an essential component of a fully developed personality, regardless of one's professional specialization. Yet in contemporary higher education, students of non-philological fields such as engineering, medicine, economics, and agriculture typically receive only minimal and often superficial exposure to literature, since their curricula are dominated by technical and applied disciplines.

This creates a paradox: society expects its engineers, physicians, and economists to be not merely technically competent but also spiritually mature and morally responsible citizens, while the educational system provides them with very limited means of developing precisely those qualities. The poetry of Muhammad Yusuf, distinguished by its combination of linguistic simplicity and profound emotional-philosophical content, offers a particularly suitable resource for addressing this paradox, as it requires no specialized literary training to be understood and appreciated, yet rewards careful reading with genuine aesthetic and moral insight.

The relevance of this study lies in the need to move beyond general declarations about the importance of literature for non-philology students, toward a concrete methodology — with clearly defined instructional recommendations and, equally importantly, clearly defined criteria for measuring whether such instruction actually succeeds in forming spiritual-aesthetic taste rather than merely conveying factual information about a poet's biography and works.

The purpose of this article is twofold: first, to propose practical methodological recommendations for using Muhammad Yusuf's poetry to cultivate spiritual-aesthetic taste among non-philology students; and second, to develop a coherent set of criteria by which the effectiveness of this educational process can be assessed.

The Concept of Spiritual-Aesthetic Taste and Its Formation Through Poetry

Spiritual-aesthetic taste can be understood as an integrated quality combining three dimensions: cognitive (the ability to recognize artistic value and meaning), emotional (the capacity to be genuinely moved by a work of art), and behavioral-moral (the tendency to translate aesthetic experience into ethical action and personal values). For non-philology students, whose academic training emphasizes logical-analytical thinking, the emotional and moral dimensions of this triad often remain underdeveloped relative to the cognitive dimension.

Muhammad Yusuf's poetry is uniquely positioned to address this imbalance precisely because of its stylistic accessibility. A poem's cognitive layer — its basic meaning — can be grasped almost immediately, even by a reader without literary training, which allows instruction to focus the majority of its effort on the emotional and moral dimensions of the reading experience: on how the poem makes the reader feel, and what values or reflections it evokes concerning the Motherland, the mother, love, honesty, or the transience of life.

This theoretical premise suggests that instruction for non-philology students should deliberately shift emphasis away from technical literary analysis (versification, stylistic devices, biographical detail) and toward guided emotional reflection and value clarification exercises built around the poem's content.

Methodological Recommendations

Several concrete methodological recommendations follow from the theoretical premise above. First, instruction should employ short, guided reflective writing exercises, in which students, after reading a poem, respond briefly in writing to prompts such as "Which line affected you most, and why?" or "How does this poem relate to a value you hold personally?" Such exercises shift the focus from summarizing content to articulating personal aesthetic and emotional response.

Second, discussion-based lessons organized around thematic clusters of poems (for example, several poems united by the theme of the Motherland, or of the mother) allow students to compare and contrast emotional responses across a small body of work, deepening engagement without requiring extensive additional reading time, which is often scarce in a non-philology

curriculum.

Third, creative and applied projects — such as asking students to connect the values expressed in a poem to their own future profession (for example, an engineering student reflecting on responsibility and care for one's homeland through infrastructure work, or a medical student reflecting on compassion inspired by the poem's humanistic themes) — help bridge the gap between literary study and professional identity, making the exercise feel relevant rather than peripheral.

Fourth, the use of audio-visual materials, such as recordings of the poems performed by well-known reciters or set to music, can significantly enhance emotional engagement, particularly for students who may initially approach a literature lesson with limited enthusiasm.

Fifth, structured peer discussion formats, such as small-group "value circles," in which students take turns sharing their personal interpretation of a poem's central value without fear of being formally graded on the content of their opinion, help create a safe environment for genuine aesthetic and moral reflection.

Criteria for Assessing Effectiveness

A central contribution of this article is the proposal of concrete effectiveness criteria that move beyond simple recall of factual content. Four such criteria are proposed. The first criterion, depth of emotional response, can be assessed through the quality and specificity of students' reflective writing — distinguishing between generic statements and genuinely personal, specific emotional engagement with the text.

The second criterion, value articulation, examines whether students can clearly identify and explain, in their own words, a specific value or moral insight drawn from a poem, rather than merely restating its plot or theme in abstract terms. The third criterion, transferability to personal or professional context, evaluates whether students can meaningfully connect the poem's values to their own lives or future careers, demonstrating that the aesthetic experience has moved beyond the classroom.

The fourth criterion, sustained interest, can be measured through indirect indicators such as voluntary participation in optional poetry-related activities (literary evenings, recitation competitions, informal discussion clubs) after the completion of the formal course requirement, which suggests that genuine spiritual-aesthetic taste, rather than mere compliance with an assignment, has been cultivated.

Taken together, these four criteria — emotional depth, value articulation, transferability, and sustained interest — provide instructors and curriculum designers with a practical, multidimensional framework for evaluating whether instruction based on Muhammad Yusuf's poetry is achieving its intended spiritual-aesthetic and moral objectives, as opposed to merely fulfilling a formal curricular requirement.

Discussion

The proposed methodology and effectiveness criteria carry several practical implications for higher education institutions offering non-philological programs. Curriculum designers should consider allocating even limited instructional time toward reflective and discussion-based activities rather than purely informational lectures, since the former are more directly aligned with the goal of forming spiritual-aesthetic taste rather than simply transmitting literary-historical knowledge.

Instructors, for their part, may require some additional methodological preparation to comfortably facilitate open-ended value discussions, which differ considerably from the more traditional lecture-and-recitation format still common in many literature courses for non-philology students. Institutional support, in the form of teacher-training workshops focused specifically on facilitating reflective and value-based literary discussion, would therefore be a valuable complement to the

methodological recommendations proposed here.

It should also be acknowledged that measuring spiritual-aesthetic taste inherently involves some degree of subjectivity, and the criteria proposed in this article should be understood as practical guiding indicators rather than as strictly quantifiable metrics. Future research combining qualitative assessment (such as structured interviews with students) with the criteria proposed here would help further refine and validate this evaluative framework.

Conclusion

The formation of spiritual-aesthetic taste among non-philology students remains an underexplored yet vitally important dimension of higher education, particularly in a rapidly modernizing society that continues to place high value on both professional competence and moral-spiritual maturity. Muhammad Yusuf's poetry, with its rare combination of linguistic accessibility and philosophical depth, provides an exceptionally suitable resource for this purpose.

By adopting the methodological recommendations proposed in this article — reflective writing, thematic discussion, professionally connected creative projects, audio-visual engagement, and structured value circles — and by systematically applying the four proposed effectiveness criteria of emotional depth, value articulation, transferability, and sustained interest, higher education institutions can move toward a more intentional and measurable approach to cultivating spiritual-aesthetic taste among their non-philology student populations, ultimately contributing to the broader national goal of raising a comprehensively developed younger generation.

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