

## **The Description of Religious-Enlightenment Themes in Mahmur's Poetry**

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**Abstract.** *This article examines examples of Makhmour's poetry, touches on the thematic aspects of his literary heritage in general, and analyzes some of the poet's poems on religious and elevating themes.*

*This study examines the religious-enlightenment themes in the poetry of Makhmour, emphasizing their significance in the poet's literary heritage. While Makhmour is primarily known for his satirical compositions, his religious and social poetry provides valuable insights into the socio-political and spiritual atmosphere of his time. A review of existing literature highlights the central role of religion in state development and governance, reinforcing the poet's critique of religious figures and institutions. The research addresses a knowledge gap regarding the integration of religious discourse within Makhmour's poetic expressions, especially in relation to his critique of corrupt religious leaders.*

*The study employs a qualitative literary analysis, examining primary sources such as Makhmour's ghazals and satirical poems. The findings reveal that the poet utilized a blend of satire and religious reflection to expose societal injustices and advocate for ethical governance. His poetry portrays a critical yet nuanced perspective on the intersection of faith, power, and morality.*

*The results indicate that Makhmour's religious-enlightenment themes serve as both a critique of the ruling class and a reflection of the socio-religious consciousness of his era. This study contributes to the understanding of Uzbek literary traditions by illustrating how poetry functioned as a medium for social commentary. The implications of this research highlight the enduring relevance of Makhmour's works in discussions on literature, religion, and governance.*

**Key words:** poet, poetry, analyzing, literary heritage, thematic aspects, religious and elevating themes, criticism, satire.

### **INTRODUCTION.**

When studying Makhmour's poetry, although his work is mainly characterized by satirical poems in terms of subject matter, the scope of the poet's poetic heritage, which strived to continue classical poetic traditions, can be grouped as follows:

- 1) romantic;
- 2) social;
- 3) religious- educational.

Although there are not many of his poems on romantic themes, his religious-enlightening poems are actually related to social themes. Very few of Makhmour's lyrical poems have been found. The

aforementioned "Majmuat ush-shuaro"<sup>[1]</sup> tazkir includes five ghazals by Makhmour. Two of them are written in Uzbek and three in Tajik, and consist of 76 verses.

## **LITERATURE REVIEW.**

The place of religion in the development of a state at any time cannot be denied. Because no nation can live without religion, without faith, without faith in anything. Religion is one of the deepest, most beautiful spiritual needs of humanity. "It is known that the basis of any state is the relationship between the ruler and the ruled, that is, the king and the citizen. Only a king who has won the love and affection of his citizens, who has earned their respect and honor, can build a magnificent and comprehensively developed empire. Of course, the love and affection of citizens cannot be won only by oppressing them, keeping them in constant fear, or by using military force and executioners. People of all times and places have been united in this. "To be a king who pleases the citizens, one must be someone who can meet their mental state, worldview, beliefs, and the demands they place on people, especially rulers."<sup>[2]</sup>.

Makhmour's satirical poems such as "Awsofi qazi Muhammad Rajab Avj" (The qualities of Qazi Muhammad Rajab Avj), "Ghazali qazi Muhammad Rajab dar borai khud" (A ghazali about Qazi Muhammad Rajab himself), "Awsofi qazi khoda Sakbon" (The qualities of the Itboqar qazi), "Awsofi qazi Muhammad Zuhur Zargar" (The qualities of Qazi Muhammad Zuhur Zargar), and "Dar hajvi Domullo Atoyi Ashtiy" are among them<sup>[3]</sup>.

## **Method**

The methodology of this study employs a qualitative literary analysis approach to examine the religious-enlightenment themes in Makhmour's poetry. The research is based on a thorough textual analysis of primary sources, including Makhmour's ghazals, satirical works, and other poetic compositions that reflect religious, social, and ethical themes. The study carefully interprets the poet's verses to understand how he integrates religious discourse into his poetry and critiques the socio-political realities of his time. A comparative analysis is conducted by referencing historical and literary sources, such as manuscripts, anthologies, and scholarly studies on Makhmour's works, to contextualize his literary contributions within the broader Uzbek poetic tradition. The research further incorporates a critical review of secondary sources that discuss the role of religion in state development and governance, allowing for a comprehensive understanding of how Makhmour's poetry serves as both a reflection of and a response to the prevailing religious and social structures. Additionally, the study identifies recurring linguistic and stylistic elements in his poems, highlighting how satire, allegory, and rhetorical devices are employed to critique religious figures and societal injustices. The analysis also considers the historical and cultural backdrop of the poet's era to establish the relevance of his literary expressions in addressing moral and spiritual concerns. By employing an interpretative framework, this study aims to reveal the depth of Makhmour's poetic vision, demonstrating how his works function as a medium for social critique and religious discourse within the literary landscape of his time.

## **RESULTS.**

In his poem titled "Qazi Muhammad Rajab Avj," Makhmour criticizes Muhammad Rajab, a judge originally from Andijan, who lives in Yangikurgan and serves as a judge in a place called Koratepa. He says that the judge is an illiterate and ignorant person, and that he has no work worthy of respect.

Tutar o'zini gohi shuhhoddek,

Qilar shaklini misli ubbolddek.

Gahi mardi mulloyi olim o'zi,

Gahi bobi raddul-mazolim o'zi.

Gahi peshvoyi siyahnomalar,

Gahi doxili bazmu hangomalar...<sup>[3]</sup>

It is known that Makhmur wrote two poems in honor of Muhammad Rajab. The second poem, which is a continuation of this poem and is written in the language of the judge, exposes the suspicious deeds of the judge in his own language. He confesses in his own language that the judge, using his position to rob the people, his greed, and his gluttony are behind his wealth:

To adamdin azmi dunyo ayladim yuz voykim,  
Qo'ymadim olamda bir kun, nafsi qahhorimni ko'r.  
Boshlanur boshi sabohi uyqudan to nim shom,  
Olti teshik, yetti teshik noni nondorimni ko'r.  
Bir makarnajmanki, yuz ming ajdaho gar uchrasa,  
Aylaram bir luqma devi jui ashrorimni ko'r...[4]

## DiscussioN

Makhmour's poetry represents a significant confluence of literary expression, social critique, and religious discourse, making it a valuable subject for deeper theoretical and practical research. His poetic works, particularly those addressing religious-enlightenment themes, offer a window into the socio-political and cultural dynamics of his time. While his satire is often emphasized in literary studies, his religious reflections remain an underexplored aspect of his poetry. This research highlights how Makhmour used poetic expression as a means of challenging social injustices, critiquing religious figures, and advocating for ethical governance, yet further research is needed to situate his works within broader intellectual and literary traditions.

One of the key gaps identified in existing scholarship is the insufficient theoretical engagement with Makhmour's religious poetry in relation to Islamic thought and ethics. While studies have analyzed his satirical critiques of specific individuals, little work has been done to explore how his poems align with or diverge from prevailing theological discourses of the time. A more nuanced analysis incorporating Islamic jurisprudence, Sufi philosophy, and the socio-religious movements of his era would provide a deeper understanding of his poetic intentions. Additionally, a comparative study between Makhmour's religious poetry and other poets of his time—such as those writing within Persian or Ottoman traditions—would further contextualize his contributions within a broader literary framework[8].

From a practical standpoint, Makhmour's poetry continues to hold relevance for contemporary discussions on the role of literature in social critique and moral discourse. His ability to intertwine religious and ethical concerns with poetic satire offers a historical precedent for literary activism, making his works pertinent in studies on freedom of expression and resistance literature. Future studies could explore how similar poetic strategies have been employed in other historical and modern contexts to address societal issues. Moreover, given the oral and performative nature of much classical poetry, interdisciplinary research incorporating performance studies could examine how Makhmour's works were received by different audiences and how they functioned as a tool for social mobilization[9].

A significant area for further research lies in the linguistic and stylistic elements of Makhmour's poetry. A systematic study of his use of allegory, irony, and rhetorical devices would contribute to a more comprehensive understanding of his poetic techniques. Additionally, digital humanities approaches—such as corpus analysis of his poetry—could provide insights into recurring themes, linguistic patterns, and intertextual references that have not been previously documented.

This research underscores the necessity of expanding academic inquiry into the intersection of literature, religion, and social critique in Makhmour's works. While his poetry serves as an important historical record of his time, it also offers broader implications for literary and cultural studies. Addressing the existing knowledge gap through interdisciplinary methodologies will not only deepen our understanding of Makhmour's literary heritage but also reinforce the enduring role of poetry as a medium of intellectual and social engagement[10].

## CONCLUSION.

In a word, it is known from many of his poems that Makhmur suffered economically, it was hard for him to see his children oppressed by poverty, and he wants such a situation not to happen to any family. And in one of his poems, the artist regretfully noted that he could do nothing but write poetry:

*Na maro kasb na dar dast hunar g'ayr az she'r*

*Na maro yovare, na dodare g'ayr az-shon*

*Na maro g'alla zi ahdi tu rasid, na joma*

*Na maro boisi avqoti amal hast ayon.*

While Makhmour covers religious and educational themes, it is not difficult to understand that the poet's original intention was to highlight the religious reality of the time, as well as the social, religious, and educational problems of the time. Although the poet may have exaggerated a bit along the way, it is possible that the author chose this style to convey the true situation to the reader.

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