

**MAQSUD SHAYKHZODA, A TRULY BELOVED POET OF THE UZBEK
PEOPLE, WRITER, PLAYWRIGHT, SCHOLAR OF ZABARDAST, WHO
HAS SPREAD DONG**

Aktamova Aziza Utkir kizi
(student of Tashkent State transport University)

Annotation: the entire work of Maqsud Shaykhzoda is full of a deep political publicistic spirit. His poetic, dramatic works are in harmony with the times, no matter what theme they are devoted to. That is why it is not accidental that a creator of this type serves directly in the genre of journalism. His publicistic articles and speeches, which have an excellent artistic genre, are a bright badge from the content and colorfulness of this talented adib creativity.

Keywords: in poetic creativity, creativity, courage, fairness, thoughtful thinking, popularism, literary critic

In his poetic work, shaykhzoda shook a pen, mainly on modern topics, and in his dramaturgy, he gave a fresh artistic life to the siymos and events that help to shed light on the modern problems in it, giving a thoughtful look at the historical past. In the last years of his life, he wrote his last stage play about Berunius.

Shaykhzoda not only wrote works in all types and genres of artistic creation, but also effectively created as a literary critic and critic. Until the last days of his life, Shaykhzadeh, who published the monograph "the Genial poet" as early as 1941, was constantly engaged in the life and work of Navoi.

Maqsud Shaikhzoda, who was originally of noble Azerbaijani descent and later spread dong as a truly beloved poet, writer, playwright, zabardast scholar of the Uzbek people, was born in 1908 in the city of Oqtosh, which belongs to the Ganja region of Azerbaijan. His father Ma'sumbek was a doctor with a great reputation in elu yurt.

After the article "on the lyrical hero of Navoi" (1948), which he wrote on the occasion of the 500th anniversary of Navoi, he created major scientific studies "on some poetic methods of Navoi lyricism" (1959), "in the Art Room of the Master" (3-part article, 1965-66), "the Sultan of the ghazal estate" (1966), "from the history of Representatives of Uzbek folk oral creativity like a poet, works like "Alpomish", "sugar with sweet", Babur of Uzbek classical and modern literature, Muqimi, Furqat, Oybek, Ghafur Ghulam, Hamid Olimjon, Nizami Ganjavi of world literature, Sh. Rustaveli, A.S. Pushkin, N.A. Nekrasov, A.N. Ostrovsky, T.G. Shevchenko, A.P. Like Chekhov, he wrote works dedicated to his manifestations. And as an pedagogical scientist and poet,

talaygina made a worthy contribution to the maturation of the generation of poets, literary scholars and critics.

The shaykhzadeh played the translation Mukhim rol in the expansion of the circle of literary knowledge, the enrichment of his work with the artistic experience of classical world writers.

It Is Located At. Rustaveli's epic" The paxlavon with the tiger skin covered", U. Shakespeare's sonnets, a.S. Poems by Pushkin, epic" The Copper rider", tragedy" Mozart and Salieri", M. Yu. Lermontov's poems and the epic "prisoner of the Caucasus" also translated with great skill into Uzbek The Works of Nizami, Fuzuli, Mirza Fatali, Okhundov, Ezop, Aeschylus, Goethe, Byron, Mayakovsky, Nozim Hikmat and some other writers.

He loved art and literature, was interested in history and philosophy, talked with white intellectuals on various issues. The young Maqsud hears the name of such greats as Nizami and Pharaoh, Navoi and Fuzuli, Pushkin and Shakespeare in one of these conversations for the first time, and this atmosphere arouses her interest in literature.

After graduating from a primitive school in Aktosh, Maqsud Shaykhzoda entered the Baku dorilmuallimini in 1921, and after graduating he worked as a teacher in Darband, Boynok, Dagestan. He was a member of the National faction, which joined the Adhem Fayziy organization in 1926, and was arrested and exiled to Tashkent in 1928 for his active participation in the musavotchi movement. He lived and worked there for the rest of his life. Of course, the government of shaura has not spared the Sheikhzadeh from persecution and humiliation in Uzbekistan either.

Importantly, Shaikhzoda acted as a devoted child of the Uzbek people until the end of his life, despite the fact that "tole has not always been pampered", and Uzbekistan remained his second homeland.

Upon arrival in Tashkent, shaykhzoda first teaches at the narimonov technical school, then works for the newspapers" eastern truth", " Red Uzbekistan", " young Lenin".

In 1929, the first poem of the young poet in Uzbek appeared on the pages of the newspaper "Eastern truth". Soon after, the first collection of poems, "ten poems", was published, followed by such collections as "my consonants" (1933), "the third book" (1934), "the Republic" (1935).

Maqsud Shaikhzoda stated that" the heroism of our people's work, struggle and battle, freedom and friendship, happiness and trouble, the beautiful landscapes of the land and the spiritual totality of man came to my pen as oshno, meaning in my heart".

These qualities of the poet were manifested, above all, in New, unique images capable of expressing changes, States in life, reality and the spiritual world of our people. These are images of history – Road – Journey –ship-caravan, map (Earth and

Homeland), address, number, pace and time. These are inextricably linked with each other, the history of mankind is intact and always moves forward, it is impossible to stop the caravan of mankind – the ship, it moves towards the destination of the human dream – happiness.

This can also be known from the fact that the Shaykhzoda places a title in his books as “the book of fifteen years” or “the Lord of the quarter century”. The poet himself says that “a respite notebook with a limited human life”, which means that this notebook should be filled with useful, noble deeds – ” notes”. And in the poem “numbers “there are such lines:”I am neither an astrologer nor an accountant, and but I see Heavenly meanings in the heart of numbers, a land abode”...

In the poem “hands”, the hands see the existence of a person, the seal of his inner world. In his case, “sympathetic, life-giving hands” are also “impudent, evil, cold like a cave, lazy” hands, in short, each hand is “the navars of the heart”, when the heart commands the NE, the hand plays that.

One of the works that testifies to the creative maturity of Maqsud Shaykhzadeh is the epic “Tashkent”. The literary community in its time rated this epic as a major creative success of the poet's literature. Indeed, the “Tashkent ” is the most harmonious of the Shaykhzadeh epics, in which the specific facets of the poet's personality are manifested much more vividly. The peculiarity in the saga is that the work is not built on the basis of a holistic event.

Shaikhzoda was a versatile talent. In addition to poems and epics, he also created dramas with a very high artistic capacity. Not counting the drama “Beruniy”, which shaykhzoda entered into writing at the end of his life, but did not finish, his dramas “Jaloliddin Mangubardi” and “Mirzo Ulugbek” have already become the artistic property of our people.

In his tragedy “Jaloliddin Manguberdi” (1944), which he wrote during the years of World War II, shaykhzoda historically accurately and honestly described the martial courage of the last Khwarezmian King, who fought against the Mongol conquerors for the freedom and independence of his land. Oybek and Ghafur Ghulam gave the work a high assessment at the time:” revealing the true meaning of the historical process, its inner meaning“, “ the composition is a work rich in pungent, dramatic conflicts.

Until 1946, some excerpts from the drama” Jaloliddin Manguberdi “were printed in the” Armughan ” collection. For 43 years after that, the work was not mentioned and did not see the face of the world. After the work was taken from the stage, many utmay were imprisoned in the Shaikhzah. The work was politically charged that the past was idealized.

The confiscated items included a manuscript of the drama. After the author was acquitted and returned, certain organizations did not return the manuscript on the pretext that it was “lost”.

The sheikhzoda was forced to search for him for several years, and finally managed to find a copy of him from the former soufflés of the theater. But even then the text of the work could not be published.

Look at the play of fate, the author turned a blind eye from the universe, not seeing that this work was published. The full text of "Jaloliddin Manguberdi" was first printed and released in Baku in the two-volume election of Shaykhzoda in Azerbaijani.

It was not until 1988 that Jaloliddin Manguberdi was” first published in full print by an Uzbek-language writer in his book “The Immortal World”.

The decision of the Cabinet of Ministers of the Republic of Uzbekistan on September 24, 1998 “on the celebration of the 800th anniversary of the birth of Jalaliddin Manguberdi”, announced by the signature of our President Islam Karimov, was once again confirmed by Maqsud Shaykhzoda's righteous approach to the history of our people, including the fate and struggle of Jalaliddin Manguberdi.

The sharpness of shaikhzoda's writing mind and creativity were once again proven. Another great contribution of Maqsud Shaikhzoda to Uzbek literature is the tragedy “Mirzo Ulugbek”. The tragedy was written in 1964, the same year the work was put on the stage of the Hamza theater, later a motion picture was created on its basis.

Maqsud Shaykhzadeh was the owner of high knowledge. In particular, he knew Uzbek classical literature deeply. The collection “the Genial poet”, published in Tashkent in 1941, was created from the scientific articles of the literary scholar Shaykhzoda on the work of Navoi. This in-depth scientific study of Navoi poetry always occupies a special place in navoiology.

Shaikhzoda was an acute researcher who pioneered the study of Navoi's skills, his artistry, by teran. Candidate of philological Sciences, Associate Professor Maqsud Shaykhzoda at Tashkent State University (now National University of Uzbekistan), Tashkent State Pedagogical Institute (now Tashkent State Pedagogical University)for many years, his lectures on the history of Uzbek literature, special courses were the most valuable lessons on the history of Uzbek literature.

Literature used:

1. Shayxzoda Maksud. Shoir qalbi dunyoni tinglar (Tanlangan asarlar) // Toshkent, „Nihol“, 2008. – 28
2. Boboyev T. “Adabiyotshunoslik asoslari”. Toshkent. 2002. 558 b.

3. Mamurova, F., & Boyxurozov, D. (2024, December). U YILLAR O 'TGANLAR SAYXUNDAY OG 'IR...(Maqsud Shayxzoda). In INTERNATIONAL CONFERENCE ON INTERDISCIPLINARY SCIENCE (Vol. 1, No. 12, pp. 235-239).
4. Mamurova, F., & Ruzmatova, Z. (2024, October). PHILOSOPHER OF THE POET, WISDOM. In INTERNATIONAL CONFERENCE ON MODERN DEVELOPMENT OF PEDAGOGY AND LINGUISTICS (Vol. 1, No. 9, pp. 89-92).
5. Mamurova, F., & Aktamova, A. (2024, October). DEDICATION TO MAQSUD SHAYKHZODA. In INTERNATIONAL CONFERENCE ON INTERDISCIPLINARY SCIENCE (Vol. 1, No. 10, pp. 294-298).
6. Islomovna, M. F. (2024, January). MAQSUD SHAYXZODA–IKKI XALQ DILBANDI. In INTERNATIONAL CONFERENCE ON INTERDISCIPLINARY SCIENCE (Vol. 1, No. 1, pp. 263-266).
7. Mamurova, F. I. (2021, May). ARTIST OF UZBEKISTAN MAKSUD SHEIKHZADE. In E-Conference Globe (pp. 176-178).
8. Islamovna, M. F. (2024, January). MAQSUD SHAYKHZADEH-TWO FOLK DILBANDI. In INTERNATIONAL CONFERENCE ON MODERN DEVELOPMENT OF PEDAGOGY AND LINGUISTICS (Vol. 1, No. 1, pp. 189-192).
9. Islomovna, M. F. (2024). O'ZBEK ADABIYOTINING ATOQLI NAMOYANDALARIDAN BIRI MAQSUD SHAYXZODNING "JALOLIDDIN MANGUBERDI" ASARI. Yangi O'zbekistonda Tabiiy va Ijtimoiy-gumanitar fanlar respublika ilmiy amaliy konferensiyasi, 2(1), 89-92.
10. Islamovna, M. F. (2024). THE CREATION OF MAQSUD SHAYKHZODA-AS A GOLDEN LEGACY. " XXI ASRDA INNOVATION TEXNOLOGIYALAR, FAN VA TA'LIM TARAQQIYOTIDAGI DOLZARB MUAMMOLAR" nomli respublika ilmiy-amaliy konferensiyasi, 2(1), 90-93.