

PHILOSOPHER OF THE POET, WISDOM.

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Annotation. As soon as the work arrived at our theater, we gathered in the foyer adjacent to the Hall. Not to mention that our artists are very knowledgeable, experienced. The poetic drama was read by Maqsd Shaykhzoda himself. The collected artists carefully heard the character, word, dialogue of each image and analyzed it in their hearts. About the life and work of Maqsd Shaykhzoda, about his entry into Uzbekistan and acquaintance with the famous writers here, about his creations during the war years. His works embody the floral echo of a burning soul, which lived with great revolutionary ideals, vivid patriotic feelings, truly creative emotions

Keywords: Maqsd Shaykhzadeh, life, creativity, famous, writers, creativity, works, great, patriotic

He began writing his first poems while studying at school. I read them at school events. His first poem was published in Baku, in the newspaper "Communist" in 1921. Most of the poems of this period, written in the Azerbaijani language, have been preserved in the form of manuscripts in the "Sheikhzade Notebook".

After his exile, the first collection of his poems in Uzbek, "Ten Poems", was published in Tashkent in 1930. This was followed by new poetry collections by Maksud Sheikhzade — "Consonant with me" (1933), "The Third Book" (1934), "Republic" (1935). His poems of this period are examples of civil and love lyrics. He actively experimented in the field of versification, trying himself in other poetic genres, but less successfully.

During the Second World War, Maksud Sheikhzadeh published several poetry collections: "What is the struggle for?", "Battle and song", "The Heart speaks", "Saaz", "Born of a thunderstorm" (the last three in Russian). He wrote a number of poems, among which the poems "The Eleventh", "Zhenya", "The Third Son", "Aksakal" about Yuldash Akhunbabayev should be highlighted.

At the same time, his articles and essays imbued with a patriotic spirit were published. In his poems of that period, the best poetic traditions of Uzbek folklore and classical

poetry are combined with the achievements of modern literature. Maksud Sheikhzadeh writes works in classical genres of oriental poetry, widely uses the redif. For example, he uses the form of mesnevi in the poem "What are we fighting for?".

We will remember one truth:

"If you want peace, win the war."

We are fighting for the right to life,

For everything that our labor has created.

The struggle for Pushkin, for Navoi,

And there are fights for Baburova gazelle.

Maksud Sheikhzade's post-war work is divided into two main stages. The first one was marked by a tragic event in the poet's life, he was declared an enemy of the people and repressed. The years he spent in a camp near Irkutsk in Siberia had a hard impact on his health and were reflected in his poetry.

A new stage began in 1956, when the poet was rehabilitated, and covers the last decade of his life. This was the period of the highest disclosure of his poetic and writing talent. He wrote the lyrical and philosophical "Poem about Tashkent" ("Tashkent City", 1958), a collection of selected works "The Sofa of a quarter of a century", a lyrical collection "Years and Roads" (1961), collections "Prospect", "The World is eternal".

During the same period, Maksud Sheikhzade wrote his main dramatic work, the tragedy "Mirzo Ulugbek" (1964) about the last years of the life of the emir and scientist Mirza Ulugbek, who lived in Samarkand in the XIV century. In addition to this play, which he filmed, creating a script based on it "The Stars of Ulugbek" (directed by Latif Fayziev, 1964), the poet wrote dramas — "Jalaleddin Manguberdi" (1941), about the fight against the Mongol invasion in the XIII century, and "Abu Reyhan Biruni" (not preserved), about the famous Uzbek scientist. The dramas of Maksud Sheikhzade laid a solid foundation for poetic Uzbek drama.

Maksud Sheikhzade is known in the history of Uzbek literature as a literary critic and a fruitful translator. He wrote articles "On the characterization of the lyrical hero of Navoi" (1947), "On the artistic style of Navoi" (1958), "In the workshop of a mentor" and "Sultan in the world of gazelles" (1960), studies on the works of Babur, Mukimiy, Furkat, Aybek, Gafur Gulyam and other Uzbek writers and poets.

1944 year... on the fronts of World War II, when the Lightning of Victory began to flash, when everyone was working selflessly, believing that victory was inevitable... Agha (as the Noble director Mannon Uyghur was called) evangelized from Fergana that the poet Maqsd Shaykhzoda wrote a heroic tragedy from the history of the Uzbek people. In the park of creators built by Usman Yusupov in the village of Vodil, Uygur, Oybek, Uthman said that the same work was read and largely approved in the presence of brothers. We began to look forward to this work. Because we knew that poetic drama would be a school for both performance and artist skills all the time from performances like "Hamlet", "Rustam", "Muqanna".

As soon as the work arrived at our theater, we gathered in the foyer adjacent to the Hall. Not to mention that our artists are very knowledgeable, experienced. The poetic drama was read by Maqsd Shaikhzoda himself. The collected artists carefully heard the character, word, dialogue of each image and analyzed it in their hearts. For co-writers more inclined to heroism and love, lyricism and romance, exuberant emotion and passion, this historical drama was a new discovery. The philosopher tiling, his richness and simplicity in wise words, the integrity and perfection of each image, his intention to create a wonderful cast by including choreography, solo songs on it – all the qualities of the work were favored from the "Big Mouth" artists of the theater to stage workers. So the work made everyone self-indulgent.

"Jaloliddin Manguberdi" was both a read and a spectacle, despite being the first stage play by Maqsd Akaa. Each artist was strongly sought on his role, labored as a jeweler. In the theater, a work was not rehearsed with such enthusiasm, so mobilization. It was the happiness of the writer. In addition, there was a strong desire to give spiritual support to our compatriots, who were working hard behind the front, showing the work to the people faster. In those days, both artists and theater tsexes worked around the clock. Everyone was in a moving, uplifting mood, as if the presence was being seen for a wedding, a big holiday...

The Deary would come to the theater every day in the Taikhzoda of Maqsd, change words where the Agha demanded, argue with the composer Manas Leviev, see the artists being crushed and working, and say from his mercy: "Aga, do not torment much, do not torment these!", and Agha replied, " If Jalaliddin had been a gentle recluse like you, Genghis would not have been able to chase away his sarboz. You know your job-he, let us put this oil!"he would reply...(story of Sora Eshonto'raeva)

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