

## LIFE AND CREATIVITY OF MAKSUD SHAIKHZODA

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<https://doi.org/10.5281/zenodo.10734267>

**Abstract.** *Maqsud Shaikhzoda, a famous master of the Uzbek and Azerbaijani peoples, wrote works in the classical genres of oriental poetry. In his works, Shaykhzade deeply revealed the role of each character. Shaikhzoda's works have been translated into sister nations and foreign languages. In the process of translation, the poet studied at the workshop of brotherly nations, classics of world literature, and wrote poems embodying advanced traditions.*

**Keywords:** *poet, translator, poem, activity, tradition, literature, Uzbek heritage, genre, succession.*

Maksud Maksumbek-ogly Shaikhzade was born on November 7, 1908, in the village of Agdash (now a city in the Republic of Azerbaijan) of Aresh district, Elizavetpol province, Russian Empire in the family of Azerbaijani intellectuals, doctor Maksim-bek Shaikhzade and his wife Fatima Khanum. He received his primary education at the Rushdiye school, which was founded by the famous teacher Mukhtar Efendi. From 1920 to 1925, he studied by correspondence at the Baku Pedagogical School, where his teachers included Huseyn Javid, Abdullah Shaik, Jabbar Efendizadeh, Medina Ghiyasbeyli, and national teacher Jamo Jabrailbeyli. After completing his studies, he taught for two years at educational institutions in Derbent and Buinaksk in Dagestan.

Since childhood, M. Shaikhzadeh was fond of poetry. Already during his school years, he began to write poetry and articles. He was 13 years old when the poem "Askar Kushigi" ("Fighter's Song") was published in the city newspaper. The young author turned 15 when an amateur drama group staged his little play. In 1926-1928 The Aktash city newspaper published a series of articles by M. Shaikhzade, united under the single title "Dogiston Maktublari" ("Letters from Dagestan"). In 1927, his dastan "Narimon hakida halq ertagi" ("Folk tale about Nariman") was published in the magazine "Maorif va medeniet" ("Enlightenment and Culture").

M. Shaikhzade first studied at a pedagogical school in his hometown, then entered the Baku Pedagogical Institute. In 1928, he was expelled from his native land, and, having found shelter in Tashkent, M. Shaykhzade lived and worked in this city until the end of his days. As Mirza Ibragimov noted, "Uzbekistan, the homeland of the great Ulugbek noble Navoi, opened its arms to Maksud as its son and gave wings to his great talent." In Tashkent, M. Shaykhzadeh's activities began with teaching at school, then he was engaged in journalism and wrote poetry. He worked in the editorial offices of the newspapers "Shark Khakikati" ("Truth of the East"), "Kizil Ozbekiston" ("Red Uzbekistan"), "Yosh Leninchi" ("Young Leninist"). For many years he was an associate professor at the Tashkent Pedagogical Institute. And all this time his creative work was not interrupted.

M. Shaykhzadeh's poems began to appear in the national press in 1929. He was clearly aware of the social, educational and aesthetic role of literature and devoted his poetry entirely to serving the people. Maksud Shaykhzadeh was extremely demanding "A poet should always feel dissatisfaction with his works. For example, I always, having completed any poem or poem, put the manuscript aside and later, after re-reading it, I experience some kind of dissatisfaction. It seems to me that I can write better than I composed what I hold in my hands." He was rightly not

satisfied with his first poetic experiments. In such poems of the initial period as “Symbol”, “Jumhuriyat” (“Republic”), “Kora tahta” (“Black board”), there is some excessive descriptiveness, style is full of unnecessary pathos, the poetic images are shallow, the rhyme and metric are “lame”. The poet lacked a school of poetic skill, and to overcome this deficiency, he delved into the study of classical and modern literature, comprehended the secrets of the mastery of Navoi, Nizami, Fuzuli, Pushkin, Nekrasov. And the result of a lot of work was the bright, talentedly written first collection of poetry “Un Sher” (“Ten Poems”, 1933), “Uchinchi Kitob” (“Third Book”, 1934), “Jumhuriyat” (“Republic”, 1935).

In Shekhede's poetry of the 30s, lyricism, coupled with deep content and philosophy, intensifies. During this period, the poet strives to reflect current themes of our time. He expressed his most important poetic thoughts about the new life in such poems as “Vatan” (“Motherland”), “Kamtarlik” (“Modesty”), “Buvijon” (“Grandmother”), “Nishon” (“Goal”), “Bakhorda yomgir” (“Rain in the spring”), “Yulduzlarga buldim khamsoy” (“I became a neighbor to the stars”), “Konun” (“Law”), “Chimyon” (“Chimgan”), “Tingla, hey kungil!” (“O heart, listen!”), “Misraning tugilishi” (“Birth of a line”). In these poems, the poet created a new image of the country. The completeness of the rhythmic and metric systems, the figurative structure, the new poetic language, which made it possible to more clearly and fully express the depth of the poet's feelings and thoughts about life and man, determined the truly innovative nature of M. Shaykhzade's poetics. In the 30s, Shaykhzade created a number of wonderful poems (dastans): “Meros” (“Heritage”), “Urtok” (“Comrade”), “Chiroq” (“Lamp”), “Tuproq va hak” (“Earth and true”). Despite the fact that in his writings of those years there are sometimes some miscalculations - concessions to opportunism, inappropriate enthusiasm, sketchiness, Shaykhzadeh's poetry of the 30s was formed artistically very successfully. The poet closely studies life, his poems are varied in subject matter, the scale of problems covering the main areas of life.

The peak of the poet's creativity came in the 1940s, during the Second World War. Destroying fascism that threatens humanity, preserving life, honor and peace, calling on the people not to lose heart, to persevere. During the war years, M. Shaykhzadeh did not limit himself to depicting only front-line life. The poems “Bogbon” (“Gardener”), “Asalchi” (“Beekeeper”), “Yigiraman - un beraman” (“I give strands and threads”), “Olma” (“Apple”). Shaykhzadeh's poetry during the war is an example of high artistic skill.

The poet relies on the traditions of classical literature and uses the wealth of oral folk art. Shaykhzadeh composes such apt poetic lines that they are perceived as aphorisms, proverbs and sayings. Sometimes such poetic stylization of pathetic lines as folklore creates a feeling of implausibility, sometimes modern heroes acquire a touch of fabulousness, as, for example, in the poems “Ajdar va odam” (“Dragon and Man”), “Semenchenko, ofarin!” (“Bravo, Semenchenko!”) But this tendency also had its own, emphasizing the deep national roots of patriotism, and emotionally expanding the perception of military life.

In 1944, the historical drama “Jalaluddin Manguberdi” was created, another classic example of Shaykhzadeh's work. In the 13th century, when Genghis Khan's troops tried to invade our country, Jalaluddin Manguberdi, one of the brave sons of our people, fought the enemy. He bravely fights to preserve the independence of his homeland. It was this figure of a historical figure and the artistic truthfulness of the depiction of the pages of the glorious past that ensured the success of the drama “Jalaluddin Manguberdi” written in 1944.

During the author's lifetime, this work was not published in its entirety. It was first published in Uzbek in its entirety in 1988, 21 years after the death of the playwright. It was staged at the Uzbek State Academic Drama Theater named after Pesa Hamza (now the Uzbek National Academic Drama Theater). The great actor Shukur Burkhanov embodied the image of the commander Jalaluddin on stage. In the post-war years, Shaykhzade published collections of poems glorifying peaceful life and the joy of creativity, such as "The Book of Fifteen Years", "My Applause", "Strings of Time", "Shula", "Quarter", "Divorce". In September 1952, he was accused of disseminating counter-revolutionary ideas and declared the leader of an underground organization. Betrayed by colleagues and friends, as an enemy of the people, he was sentenced to 25 years in prison. In the mid-50s he was released from a camp near Irkutsk and rehabilitated. In 1957, he wrote the epic "Tashkentnoma", full of deep philosophical and passionate feelings about Tashkent.

Nizami's homeland, land  
Ganja filled my lungs  
the air of poetry...  
But a thin thread of poetry  
sprouted in swimming pools  
Syrdarya...

After the war, M. Shaykhzadeh continued his creative work, but unexpectedly misfortune befell him: the poet was slandered and on January 31, 1952, expelled from the Writers' Union and arrested. Fortunately, in 1956, justice triumphed: Sheikhzade was rehabilitated and reinstated among the ranks of writers.

Shaykhzoda is the author of the immortal tragedy "Mirzo Ulugbek". It was written under the influence of Shakespeare's works Hamlet, King Lear, Romeo and Juliet. This is a profession that played a very important role in its development. The work depicts with love and glory the figure of our great-grandfather Mirzo Ulugbek, who received recognition among the astronomers of the world, who introduced the Timurid genealogy to the world after the great Amir Temur. Shukur Burkhanov performed this character with great skill. In 1964, Shaykhzoda wrote the script for the film "The Star of Ulugbek" based on this tragedy. In the play "Mirzo Ulugbek" the author described the unique reality of the reign of Temur's grandson, full of anxiety and dramatic events, which indicates the creative use of some of Shakespeare's techniques in his research. However, this does not negate the originality of Shaykhzade, his innovation in the development of the plot and characters of "Mirzo Ulugbek"; on the contrary, it highly emphasizes the independence of the author, which, in fact, determines his originality.

It is known that Maksud Shaykhzade did not know English. At the same time, Shaykhzod's work is pure in the eyes of Uzbek readers and great English playwrights: his translations are read with interest. A translator who managed to make translations of Shakespeare's works worthy of the original in many ways was Shaykhzadeh's special talent. And not only this. Here, some of Shaykhzadeh's unchanging rules played an important role, largely determining the quality of translations - restoration of signs and images in the original, search for a linguistic equivalent, basic attitude to truth, details, the phenomenon of narration, compositional and semantic adequacy of the translation. original copy. Shaykhzoda managed to revive in his native language the symbols and images of the tragedies "Hamlet" and "Romeo and Juliet", the artistic means of the Uzbek

language, the social environment, the spirit of the era when its authenticity became the subject of study.

The theme of friendship of peoples occupies a large place in Shaykhzadeh's poetry. He again and again glorifies the brotherhood between peoples, recalls the common history, traditions that bind them with feelings of friendship and solidarity, and proclaims their significance for the modern world.

It focuses on the works of progressive, humanitarian, peace-loving, unique, humanistic authors. Such qualities are characteristic of Shaykhzadeh. He hates evil, exploitation of peoples, inequality, slavery, colonialism, pirate wars, heartlessness, selfishness and similar phenomena of life.

Maksud Shaykhzadeh is known in the history of Uzbek literature as both a literary critic and a prolific translator. He wrote articles "On the characteristics 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 work of Babur, Mukimi, Furkat, Aibek, Gafur Gulam and other Uzbek writers and poets.

In his creative activity he gives preference to translation. M. Shaykhzadeh took a worthy place among the translators who translated the works of world classics into Uzbek. With his works on this path, he ascended to the top of the Uzbek literary Olympus.

One of these treasures is Shakespeare's tragedy Hamlet, which was revised in the thirties and began to be translated with the brilliance of a poetic and philosophical mood. This happened in the forties, when the translator's capabilities matured cope with this extremely responsible task. So, in 1948, that is 12 years later, the first translation of the tragedy "Hamlet" appeared. Reworked into 1960, it clearly shows Shaykhzadeh's high responsibility for this Shakespeare's immortal work.

He translated the works of A. S. Pushkin ("The Bronze Horseman"), M. Yu. Lermontov, W. Shakespeare ("Hamlet", "Romeo and Juliet"), V. V. Mayakovsky, Sh. Rustaveli into the language of his second homeland ("The Knight in Tiger Skin"), N. Hikmet, M. F. Akhundov, E. Charents, A. A. Surkov, Y. Kolas, S. Rustam, Aeschylus, Aesop, I. Goethe, J. Byron, R. Tagore, Vallathal, M. Kamal, A. Mitskevich, I. R. Bekher, M. Fizuli, N. Ganjevi, S. Shchipachev, M. Rylsky, A. Isaakyan, I. Chavchavadze, N. A. Nekrasova, T. Shevchenko, N. Guillen, A. Lahuti, R. Rza, E. Bagritsky, Y. Kupala, N. S. Tikhonov, S. Rustam and others.

Maksud Shaykhzadeh was not only an accomplished artist, but also a profoundly knowledgeable researcher. His services in the field of literary studies are incomparable. Language and literature in 1935-1938 research worker at the institute, pedagogy named after Nizami from 1938 until the end of his life. He worked as an associate professor and head of the "History of Uzbek Classical Literature" department at the institute. During these years, Maksud Shaykhzadeh, along with creative works, has deep and has also created serious scientific research. How much he yearns for the secrets of literature taught. Literary studies from the point of view of a great scientist, an issue related to the history of literature not left out. Maksud Shaykhzadeh from the folk oral creation of Uzbek literature, the period before modern literature, literary process, types and genres, issues of artistry thoroughly researched. The classical literature of a talented scientist, especially Alisher Navoi, is creative, his work on heritage research has not lost its value yet. They are his

It is distinguished by its scientific nature, and it gives us a wide range of information and teaches research methods.

At first, focusing on the researches of Maksud Shaykhzadeh's folklore, If we think about the folklore activity, Maksud Shaykhzada's folk art was studied thoroughly.

In 1960 he joined the CPSU. He continued his creative and teaching activities. He was awarded the Order of Distinguished Service, the Badge of Honor and medals. In 1964, he was awarded the title of Honored Artist of the Uzbek SSR. Maksud Sheikhzadeh died on February 19, 1967 in Tashkent.

Thus, M. Sheikhzadeh translated what was close to him and consonant with his worldview and creative image. Monumental works of poetic art are his great talent. The great masterpieces of East and West have been revived in Uzbek poetry, and now they are gaining full voice and constitute the full wealth of our national literature. Poet, playwright, translator, publicist, scientist, teacher Maksud Shaykhzade, the son of two countries, a man who will forever be remembered for his contribution to the development of Uzbek culture.

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