



MAKSUD SHEIKHZADE IS A GREAT MULTI-FACETED ARTIST

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Abstract: *in his dramaturgy, he plunged deeply into the historical past, giving new artistic life to figures and events that helped to highlight modern problems in it. One of the outstanding figures of Uzbek literature, the famous poet, playwright, literary critic and translator Maksud Shaikhzada stood out among all of us not only in terms of mind, but also in terms of figure. Mukhtar-gha's clumsy question did not seem to melt away to him.*

Keywords: *poet, work, Maksud Sheikhzada, book, poem, genre, poems.*

Sheikhzade has written more than twenty collections in Uzbek, Russian and Azerbaijani languages, as well as a number of ballads and poems. The facets of his poetic work have become the subject of study by many researchers.

A comprehensive understanding of Maksud Sheikhzade's work and his contribution to the republic's translation work will be incomplete without a special study of the problem of the typical and individual in the artist's best works of words. Of course, it is not possible to cover everything created by Sheikhzade with a scientific eye limited by a sheet volume. Therefore, we have chosen the most outstanding works of the translator as the subject of research - Shota Rustaveli's poem "The Knight in Tiger's Skin", V. Mayakovsky's poem "To Our Youth" and Nazim Hikmet's poem "Zoya". Choosing these works for

I - Party Life, 1983, No. I, pp. 7-8. Studies of the problem of the typical and the individual, we proceeded from the considerations that both are marked by the greatest expression. There are other reasons. Until now, the poem "To Our Youth" has not been an object of study, although many aspects of Mayakovsky's translations have provided abundant material for research by the Uzbek literary critic M.Rasuli.



He devoted many of his works published in Uzbek and Russian languages to the study of his translations and their beneficial effect on national poets.

Tilak Jura pays much attention to the work of Nazim Hikmet and the perception of his works in our republic, who translates his works, lectures about him, promotes his work, reviews translations of N.Hikmet's poems, writes prefaces and afterwords to his publications in Uzbek. He specially studied Turkish in order to translate the poems of this internationalist from the original. However, the poem "Zoya" has not been considered in the context of our research before.

Jumaniyaa Sharipov reports on Shota Rustaveli's poem "The Knight in the Tiger's Skin", including the history of the translation, but his review is of a general character⁴.

In the collection of literary and critical articles by Rakhmatulla Ino³ gamov, two articles touch on this topic: the first is about Georgian-Uzbek literary ties; the second is about Shota Rustaveli and his poem "The Knight in a Tiger's Skin". But the author in them says nothing about the artistic features of the translation of this poem.

1 Rasuli M. Vladimir Mayakovsky asarlari Uzbek tilida. Toshkent, 1961;
Rasuli M. Mayakovsky's poetry in Uzbekistan. Tashkent, 1965.

2 Sharipov J. Badiiy tarjimalar va mohir tarjimonlar. Toshkent, 1972.

3 Inogamov Times[^]matulla. Adabiyet is a dustlik of elchisi. Famyp Rumble
but

• midagi Adabiet va sanat nashrieti. Toshkent, 1982.

Thus, Maksud Sheikhzade's translation skills and artistic features have clearly not been studied enough, which justifies our attempts to explore his work in that volume. However, our research does not pretend to be an exhaustive elaboration of this topic.

The relevance of the topic. As noted above, artistic translation plays a huge role in the development of culture and literature in our country, in the internationalization of public consciousness and the mutual enrichment of national cultures.



Maksoud Sheikhzada, whose translation experience deserves the most in-depth study, deserves considerable credit in this truly huge matter.

A scientific understanding and generalization of his translation work will fill in the gaps in literary criticism, because the issues of his skill have not yet become the object of a special monographic study. His translations of Shakespeare's works stand out among other translations for their high artistic and ideological merits. Shakespeare's sonnets also remain a little-studied field. Until now, V. Mayakovsky's poem "To Our Youth" has not been subjected to special study. The same can be said about the works of S.Rustaveli and N.Hikmet.

The resolution of the Supreme Council of the Communist Party of Uzbekistan dated December 15, 1965 "On measures to improve the quality of literary translation in the republic" noted the great achievements of Soviet, including Uzbek, translators. In the light of this resolution, the creative laboratory of M.Sheikhzade needs a particularly in-depth study.

M.Sheikhzade is a great, multifaceted artist, one of the founders of the Uzbek school of translation. Thanks to his translation work, the Uzbek reader for the first time had the opportunity to get acquainted with the works of Shakespeare and Pushkin, Lermontov and Nizami, Shevchenko and Mayakovsky, N.Hikmet and R.Tagore, S.Rus-tam and A.Lahuti, L.Hughes and I.R.Becher, A.Surkov and A.Tvardovsky.

It would be a big mistake to ignore this topical issue in many ways, to ignore Sheikhzade's multifaceted translation skills, and not to appreciate his truly tremendous work and merits. The lack of special research on Sheikhzade's translation skills is pointed out by K.Chukovsky, P.Antokolsky, S.Rashidov, S.Shamukhamedov, A.Mukhtar, J.Sharipov, G.Salyamov. An attempt has been made to make up for this omission in science. The relevance of this topic is determined by the tasks of Uzbek and multinational Soviet literary criticism.

to study the ideological and artistic skills of Sheikhzade, who introduced Uzbek readers to foreign classics, against the background of the current state of theory and practice of translation in the republic, to identify some patterns and techniques



inherent in the translations of Shakespeare's works into Uzbek, to identify the typical and individual in the translation practice of M. Sheikhzade; to characterize his creative manner, a peculiar style in the transmission of texts of foreign-language poets.

Based on a careful philological comparison of translations with the original, we will try to identify the most powerful sides of Sheikhzade's creative laboratory in conveying both the content and the form of the original. For such a work, the tragedy Hamlet provides interesting material, which has more translation options than other plays by the English playwright. This opens up more opportunities to explore the process of evolution, the formation of functionally significant correspondences, to study the conditions for creating better translation options." A correct and scientific solution to the tasks set will pave the way for the translation of Hamlet directly from English into Uzbek without an intermediary language.

The methodological basis is the works of the classics of Uzbekistan on artistic creativity, literary criticism and translation art. The work is based on a comparative analysis of the English original with Russian and Uzbek translations. The fundamental principle on the basis of which these problems are solved is the recognition of the inseparable dialectical unity of the form and content of an artistic work, the structure and function of the phenomenon under study.

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