

MAQSUD SHAIKHZODA'S LITERARY LEGACY

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Annotation: about the life and work of Maqsud Shaykhzoda, about his entry into Uzbekistan and acquaintance with the famous writers here, about his creations during the war years

Keywords: creativity, courage, fairness, thoughtful thought, popularism, literary critic

Maqsud Shaykhzoda was born in 1908 in Oqtosh, Azerbaijan, studied at the higher Pedagogical Institute in Baku, and the main part of his life devoted to creativity and literature was recorded in the works of many of our writers about the artist who spent in the Uzbek land – Tashkent. And we look at the youth of the Maqsud Shaykhzadeh as mentioned above.

Maqsud was the eldest child of her parents. His family had four more children after him. These are Maqsud, Safura, Fuod, Nozim and Saida. Father Masim the father was a man who was extremely interested in literature and poetry, and was a doctor by profession. Shaykhzoda's interest in literature also passed through his father. The future poet Maqsud Shaykhzoda lived under the attractive tone and magic of the Royal works, enjoying literary discussions. He began his career at the age of 12. He received his first lesson at the Rushdia school in Aqtaş. At school, he reads his poems and gets the attention of his teachers and visitors who come. Even with his poems printed in newspapers, the school principal advises him to call his parents and send them to Baku for Maqsud's more extensive education. Later, he entered the Pedagogical Institute in Baku. Here he is influenced by a wider literary environment, learning from the intellectuals of his time. Having received a superficial education at the high school, he became a teacher in the city of Darband, regularly interacting with intellectual people and realizing the ugliness of Soviet ideology. Fights him.

In 1927, Maqsud Shaykhzoda and his friends were imprisoned for the counter-revolutionary movement. According to the court decision, he could serve his term of exile in any city other than Moscow, Tbilisi and Baku. Maqsud, who has been released from his 9-month imprisonment in Makhachkala, chooses Tashkent on the wishes of his father. Because his father had made Noble Azerbaijani acquaintances, such as Pasha Ganiyev and Sobir Sharipov, who lived in Tashkent during his studies in Moscow, and his father says that his son will contact them if he needs any help.

Maqsud Shaykhzoda arrives in Tashkent in February 1928. At first, the Azerbaijani lived in the House of his acquaintances, and later in a rented apartment in the House of the poet Dadakishiy. Having mastered the Uzbek language well within a year, he begins to teach in Uzbek schools. In the meantime, he also enters the Faculty of Oriental Studies of the Central Asian State University, and his activities are greatly expanded. He finds himself a number of friends, like-minded people. Ghafur Ghulam, Oybek, Abdullah Qadiri, Abdullah Qahhor, who will be among the great writers in the future, will get acquainted with young people. For a while he works for the newspapers "Red Uzbekistan", "eastern truth" and "young Lenin".

He then continued his postgraduate studies, working as a research fellow at the Institute of language and literature. In 1932, "The Poet's" worthy watchman", ten poems", in 1933 "the third book", "My relatives", in 1935 "Republic", in 1937 "New davron", twelve", in 1938 "holiday songs", in 1948 "poems of the Fatherland". Since 1938, he begins teaching at the Tashkent State Pedagogical University named after Nizami.

Despite the fact that in the years of post-war construction, repression suffered, a dedicated poet to his homeland wrote a wide column about triumphal Labor, the struggle for peace, creating such poetic collections as "notebook of fifteen years", "my applause", "the strings of time", "Shu'la", "the Lord of a quarter of a century".

Maqsud shaykhzoda, Saeed Ahmad, Shukrullo, Mirzakalon Ismaili, Shurh, Mirkarim Osim and several other intellectuals were arrested in 1952 on charges of "anti-Soviet nationalist activities" and sentenced to 25 years in prison.

Even pre-trial investigative processes before the arrest were not inferior in number to the early repression periods of 1937-1938. Day and night interrogations, confrontations with false witnesses, insults cannot bend his will. It can also be said that when we get to know closely the archival documents that reflect the life of that time, from many of our adobs, your passion goes back. But with the exception of Shaykhzoda, because without infecting himself or others with gard, “chalchasavod” gives a clear answer to the absurd questions of the investigators. They are called by his intelligence (mind, mind sharp; wise, mind-sharp.) with matte finish. But despite this, a sentence of twenty-five years of imprisonment will be issued for the person.

When the enemy crossed the western borders of the Soviet country and reached the threshold of Moscow for several months, the heads of state, whose fate was in great danger, urged the writers to write a work about the famous Warlords of the past. In their opinion, such works could call on the people and the army to instruct themselves from the brave Warlords of the past, from the heroes of the people, to educate them in the spirit of the patriotic qualities of these famous personalities. Having received such an ijofndiy order, Shaykhzoda went on to write a stage play about Jalaliddin, one of the brave children of the Uzbek people. Not a single piece of fiction was created before the Sheik about Jalaliddin, who showed great courage in Movaraunnahr during the Mongol invasion, while in the scientific works of Soviet historians, neither his name nor his combat courage were mentioned in warm words. Nevertheless, Shaikhzoda made a commitment to write his own work based on the events of the historical period described in these works, reading Shahobuddin Muhammad nasawi's “Siyrat as-Sultan Jaloliddin Mangburni” and Alouddin Atoma's “Historia jahongushoyi Juvayni” on this magnificent siymo. It is worth noting separately that one of the unique sources about Jaloliddin – Nasavi's name in the work noted above-is the name of the famous sarkarda Jaloliddin Mangburni. In his work, however, Shaikhzoda referred to Jalaliddin, unlike historical sources, as “Manguberdi”, and thus translated the word “Mangburni” from The Book of nasawi into Uzbek. And the famous sarkarda still lives with this name among the Uzbek people. Judging by historical sources, if Khorezmshah had not

accepted Genghis Khan's proposal for peace and harmony and had not crossed the trade caravan with the ambassador he sent with the sword, the powerful Khwarezmian kingdom would not have been bloodied by the Mongols in the 13th century. Khwarazmshah made a big mistake, not counting on Genghis Khan's accumulation of the most powerful army of the time, while the Tsar scattered the seeds of death around him and did not help Jalaliddin, who, like ya'juj-Ma'juj, rode against the invading Mongols, but, on the contrary, resisted him in every possible way and made a big mistake again. Jalaliddin, not only because he deeply felt his duty to the homeland and history, would go on an unequal struggle against the Mongols with a small army and show examples of genuine courage. Despite the fact that Jalaliddin was a fierce enemy of the Mongols, Genghis Khan is forced to confess to his bravery and skill as a captain. In the first stage play, which Shaykhzoda began to write as a mature writer, he heroizes such a historical figure – Jalaliddin, who humbled the Mongolian troops, who also left the battlefields, where the victory turned away, omoneson.

If in 1953 I.V. When Stalin did not die, The Life of the Sheikhs and the innocent punished ADIBS like him could have been extremely tragic, like Abdullah Qadiri, Fitrat, Chulpan, Uthman Nazareth.

In 1958, a lyric epic “Tashkent” was created, dedicated to the city of Navqiron Tashkent in Kohn and Ayn chog of ADIB, describing its history, past culture and international ties. In the 1960 tragedy “Ulughbek, who wrote Mirzo”, the great Uzbek astronomer created the image of the enlightener and Tsar, the first of the Uzbek ADIBS to create a Shaykhzoda. the history of Uzbek literature, Uzbek folk oral creativity, in particular the scientific work on the research of Alisher Navoi creativity, are also noteworthy.

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