

THESE QUALITIES OF THE POET WERE MANIFESTED

*Tashkent State Transport University
Boyxurozov Diyorbek Sherzod ugli*

Annotation. The entire work of Maqsd 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. Therefore, the direct service of a creator of this type in the genre of journalism. Well, you know, increased means light, light, clarity. Indeed, our intelligentsia was called upon to do the best of knowledge, enlightenment, culture, education..."With this word, it was as if those who were sitting in the Enchanted Assembly Hall had a thunderous applause.

Key words: poet, Maqsd Shaykhzadeh, creativity, drama, science, Land, book, Happiness address

Maqsd Shaykhzoda is imprisoned completely unreasonably at the beginning of the 50s and exiled for 25 years. After Stalin's death, the case of those who were unjustly imprisoned with slander was re-seen. Thus, in 1955, Shaikhzo, among many of our dedicated intellectuals, was acquitted. But as a result of 5 years of prison suffering, the poet's health had deteriorated greatly. Nevertheless, he was forced to live on the top floor of a tall house for 10 years until the end of his life. Even in such harsh conditions and illness, sira nolimay from her life did not stop creating for the rest of her life.

Well, you know, increased means light, light, clarity. Indeed, our intelligentsia was called upon to do the best of knowledge, enlightenment, culture, education..."With this word, it was as if those who were sitting in the Enchanted Assembly Hall had a thunderous applause.

No matter how many sorrowful days have passed from the beginning, it has not been oppressed at all. His faith, his view of the world, Theran is described in the above verses. He never lived in alamzada. On the contrary, he did not say anything, nowhere about those who betrayed him, subjected him to suffering, serious illnesses. True to his human qualities, shaykhzoda always lived on a rise with benevolence and high qualities. Because he had no few genuine, loyal friends either. These included Oybek, Ghafur Ghulam, Hamid Olimjan, Kamil Yashin, Mirtemir, Shukur Burkhangs...

Maqsd 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 Maqsdud 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.

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 edition 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 Maqsd 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 Maqsd 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.

Maqsd 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 Maqsd 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.

The entire work of Maqsd 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.

The talented poet was also a skilled translator. He served greatly in translating the works of classical poets of world literature into Uzbek. In particular, Shakespeare's” Hamlet “and” Romeo and Juliet ” were staged on the stage of Uzbek drama theaters in the translation of Shaykhzoda.

There is also a Shaykhzoda within the generation of poets who first presented the poems of Pushkin, Lermontov, Byron to the Uzbek reader.

The growth of the poet's skill was also due to the fact that he studied in great love the works of the classics of world literature, masterfully mastering their rich artistic experience. He had also thoroughly studied his fatherland literature – the heritage of Oriental poetry-with an excellent knowledge of Western European and Russian literature.

Literature.

1. Obutjonova, D. (2024). O‘ZBEK VA OZARBAJON XALQINING SEVIMLI SHOIRI. Akademicheskije issledovaniya v sovremennoy nauke, 3(10), 103-105. Mamurova F.I. i Durdona O. (aprel 2024 g.). MAKSUD ShAYXZODANING

- «MIRZO ULUGBEK"ASARI TALILI. V Mejdunarodnoy globalnoy konferensii (Tom 1, № 6, str. 79-81).
2. Durdon, O., & Mamurova, F. I. (2024, April). MAQSUD SHAYXZODA "TOSHKENTNOMA". In International Global Conference (Vol. 1, No. 5, pp. 148-152).
 3. Mamurova, F., & Obutjonova, D. (2024). MAQSUD SHAYXZODANING "JALOLIDDIN MANGUBERDI" DRAMASINING YOZILISH TARIXI VA VATANGA BO 'LGAN MUHABBATI, JASORATINING IFODALANISHI. Akademicheskie issledovaniya v sovremennoy nauke, 3(12), 13-16.
 4. Mamurova, F., & Obutjonova, D. (2024). DESCRIBING MAKSUD SHAIKZODA. Current approaches and new research in modern sciences, 3(4), 5-8.
 5. Durdon, O., & Islamovna, M. F. (2024, March). SHAYXZODA SIYMOSIGA TA'RIF. In International Global Conference (Vol. 1, No. 1, pp. 188-191).
 6. Mamurova, F., & Qodirov, I. (2024). MAQSUD SHAYXZODANING "TOSHKENTNOMA"-SHUKRONALIK DOSTONI. Molodye uchenye, 2(6), 87-89.
 7. Islamovna, M. F. (2024). THE PLACE OF MAKSUD SHEIKZODA'S LIFE AND CREATION IN UZBEK NATIONAL LITERATURE. MEDITSINA, PEDAGOGIKA I TEXNOLOGIYa: TEORIYa I PRAKTIKA, 2(2), 471-474.
 8. Mamurova, F. I., & ugli Abdubahabov, A. A. (2023). TWO FOLK POETS. "TRENDS OF MODERN SCIENCE AND PRACTICE", 1(3), 23-30.
 9. Islomovna, M. F., & Abduvoxob o'g'li, A. A. (2023, January). Maqsud Shayxzodaning Hayoti Va Ijodi. In Interdisciplinary Conference of Young Scholars in Social Sciences (USA) (pp. 19-20).
 10. Mamurova, F. I. (2021, May). ARTIST OF UZBEKISTAN MAKSUD SHEIKHZADE. In E-Conference Globe (pp. 176-178).