

SEIKHZADE, FLYING IN THE SKY OF LITERATURE**Xayriyev Xayriddin Sirojiddin o‘g‘li***Tashkent State Transport University*xayriddinxayriyev10@gmail.com

Abstract: *Sheikhzade not only wrote works in all types and genres of artistic creation, but also worked effectively as a literary critic and critic. As early as 1941, Sh. Until the last days of his life, he was constantly engaged in Navoi’s life and work. After the article “About Navoi’s Lyrical Hero” (1948), which he wrote on the occasion of Navoi’s 500th anniversary, “About some poetic methods of Navoi’s lyrics” (1959), “In the Art Studio of the Master” (3-part article, 1965-66), “Sultan of Ghazal Property” (1966), “From the History of Tazkirachilik” (1968), created major scientific researches and brought the science of narcotics to a new stage of development.*

ADABIYOT OSMONIDA UCHGAN SHAYXZODA

Anotatsiya: *Shayxzoda nafaqat badiiy ijodning barcha tur va janrlarida asarlar yozgan, balki adabiyotshunos va tanqidchi sifatida ham samarali faoliyat ko‘rsatgan. 1941 yildayoq Sh. U umrining so‘nggi kunlarigacha Navoiy hayoti va ijodi bilan tinimsiz shug‘ullangan. Navoiy tavalludining 500 yilligiga bag‘ishlab yozgan “Navoiy lirik qahramoni haqida” (1948), “Navoiy lirikasining ba‘zi poetik uslublari haqida” (1959) maqolasidan so‘ng “Ustoz san‘at ustaxonasida” (3 qismli). Maqola, 1965—66), «G‘azal mulkining sultoni» (1966), «Tazkirachilik tarixidan» (1968) yirik ilmiy tadqiqotlar yaratib, giyohvandlik fanini yangi taraqqiyot bosqichiga olib chiqdi.*

ШЕЙХЗОДА , ЛЕТАЮЩИЙ В НЕБЕ ЛИТЕРАТУРЫ

Абстрактный: *Шейхзаде не только писал произведения во всех видах и жанрах художественного творчества, но и плодотворно работал как литературный критик и критик. Еще с 1941 года Ш. До последних дней своей жизни постоянно занимался жизнью и творчеством Навои. После статей «О лирическом герое Навои» (1948), написанных им к 500-летию Навои, «О некоторых поэтических приемах лирики Навои» (1959), «В художественной мастерской мастера» (статья в 3 частях, 1965-66), «Султан газельного имущества» (1966), «Из истории тазкирачилика» (1968) создал крупные научные исследования и вывел науку о наркотиках на новый этап развития.*

Key words: astronomical observations, star catalogue, medieval Islamic world, scientific contributions, trigonometry, ruler of Samarkand, Timurid dynasty, intellectual achievements, political challenges, cultural patronage

Kalit so‘zlar: *ronomik kuzatishlar, yulduzlar katalogi, o‘rta asr islom olami, ilmiy hissalar, trigonometriya, Samarqand hukmdori, temuriylar sulolasi, intellektual yutuqlar, siyosiy muammolar, madaniy rivoj.*

Ключевые слова: *рономические наблюдения, звездный каталог, средневековый исламский мир, научные достижения, тригонометрия, правитель Самарканда, династия Тимуридов, интеллектуальные достижения, политические проблемы.*

Introduction: Maqsud Maqsumbek’s son Shaikhzoda (Maqsud Shaikhzoda) (1908.25.10 (7.11), Republic of Azerbaijan , Ganja region , Oktash sh . — 19.2.1967 , Tashkent) — poet, dramatist, literary critic, translator, pedagogue. Honored Artist of Uzbekistan (1964). Graduated from medical school in Baku (1925). At first, he worked as a teacher at the 1st level Azerbaijani school in Darband , at the Technical College of Education and Training in Boynaq . In 1927, he was arrested as a member of a counter-revolutionary organization, and in February 1928 he was exiled to Tashkent. After a short period of study at the Eastern Faculty of the University of Central Asia (1928), Shaikhzoda served in the editorial offices of “Sharq Haqiqat” (1929-32), “Red Uzbekistan”, “Yosh Leninchi” newspapers (1932), “Guliston” magazine (1933-34). Did 1933 ped in Baku. Passed the exam for all the courses of the institute and entered the postgraduate course under the Science Committee (1934). At the same time, he worked as a researcher at the Institute of Language and Literature (1935-38). From 1938 until the end of his life, first evening, then daytime ped. He gave a lecture on the history of Uzbek literature.

Main point: His first poetry collection is “The Worthy Guard” (1933). After that, “Ten Poems” (1932), “Consonants” (1933), “Third Book” (1934), “Republic” (1935), “Twelfth”, “New Cabinet” (1937), “Election Songs” (1938), “Kurash nechun?” (1942), “Battle and song”, “The heart says...” (1943), “The notebook of fifteen years” (1947), “Poems of the country” (1948), “Strings of time” , “My applause” (1949), “Years and roads” (1961), “Poems” (1964) and other poetry collections were published. In the early works of the city and partly in some poems of the 1950s, the melodies typical of Azerbaijani poetry and the signs of pulpit poetry prevailed. But Sh. As he mastered the language and style of Uzbek classical and modern poetry, the Uzbek musical fluency became stronger in his poems. Sh. Striving to actively react to reality, he paid special attention to portraying important events in the life of the people and the country, creating the image of heroes of labor and struggle. For this purpose, he tried the epic genre, “Comrade Property” (1933), “Light”, “Comrade”, “Inheritance”, “Soil and Right” (1936), “Hunter’s Story”, “Iskandar Zulqarnayn” (1940), He wrote lyrical works such as “Elevens”, “Jhenya”, “Elder” (1943), “Akhmadjon’s Wisdom”, “Third Son” (1944), “Nurmat Ota’s Dream” (1947). One of the important qualities characteristic of the poet’s poetry of the 30s and 40s, as well as his later work, is the plot. Sh. As a poet with a tendency to create a lyrical plot, he turned to folk legends and the pages of the historical past, as well as the lives of his contemporaries, introduced poetic symbols and various poetic details typical of ballads to his poems, and took measures to increase the position of the word in the poetic device. At the same time Sh. Discovered new artistic

possibilities of krfiya and introduced new weight and forms to Uzbek poetry. This principle, characteristic of the poet's work, was especially vividly expressed in his lyric epic "Tashkentnoma" (1958). In the tragedy "Jalaluddin Manguberdi" (1944), written by Sheikhzadeh during the Second World War, he described the bravery of the last Khorezm king who fought against the Mongol invaders for the freedom and independence of his country. In the tragedy "Mirzo Ulugbek" (1961) Sh. He portrayed the image of the main character as a bright symbol of the Renaissance that took place in the life of the Uzbek people during the time of Amir Temur and the Timurids. Sh. By describing the last 2 years of Ulugbek's life, he has truthfully shown that he was a famous scientist, a just and truthful statesman who took a worthy place in the history of world science, and at the same time a weak person in front of the bigoted forces of the kingdom. The release of the tragedy "Mirzo Ulugbek", written with Shakespearean scale and warmth, was a great event in the history of Uzbek dramaturgy and theater. Sh. The film "The Great Star of Ulugbek" (1964) created by the director L. Fayziyev based on his script allowed the general public to get to know the great Uzbek scientist and his tragic destiny. In his poetic work, Shaykhzada used his pen mainly on modern themes, and in his dramaturgy, he took a deep look at the historical past and gave a new artistic life to figures and events that help to illuminate modern problems in it. In the last years of his life, he wrote his last play about Beruni

Conclusion: Translation played an important role in the expansion of Shaikhzada's range of literary knowledge and the enrichment of his work with the artistic experience of classical world writers. He Sh. Rustaveli's epic "The Tiger-Skinned Warrior" (in collaboration), U. Shakespeare's sonnets, AS Pushkin's poems, "The Copper Rider" epic, "Mozart and Salieri" tragedy, M.Yu. He skillfully translated Lermontov's poems and the epic "Prisoner of the Caucasus", as well as some works of Nizami, Fuzuli, Mirza Fatali Akhundov, Aesop, Aeschylus, Goethe, Byron, Mayakovsky, Nazim Hikmat and other writers into Uzbek.

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