

# THE PHENOMENON OF CULTURAL MIGRATION AND THE AZERBAIJANI–UZBEK LITERARY SYNTHESIS IN THE WORKS OF MAKSUD SHAYKHZADA

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**Abstract:** This article analyzes the phenomenon of cultural migration in the works of Maksud Shaykhzada, one of the prominent representatives of twentieth-century Uzbek literature, and the issue of the Azerbaijani–Uzbek literary synthesis that emerged as a result. Based on scholarly sources, the study elucidates how the writer’s life and creative experience, formed within two cultural environments, manifested in his artistic thinking, choice of language and style, and aesthetic views. The article consistently examines the interpretation of the concept of cultural migration in literary studies, the stages of the formation of Shaykhzada’s творчество, the synthesis of elements of two cultures, and the significance of this process in the development of Uzbek literature.

**Keywords:** poetics of Maksud Shaykhzada, cultural migration, literary synthesis, two cultures, artistic thinking, Azerbaijani literature, Uzbek literature, historical figures.

**Introduction:** In twentieth-century Uzbek literature, during the process of renewal of national literary thinking and enrichment of artistic forms, the works of Maksud Shaykhzada occupy a special place [1]. This thesis is aimed at linking the aesthetic transformations that occurred in the modern stage of Uzbek literature with individual творчество, interpreting individual poetics and the historical-literary process in mutual harmony. The writer’s life path and the process of his creative formation are closely connected with several cultural environments, a fact clearly reflected in his artistic heritage [2].

Evaluating Shaykhzada solely within the framework of Uzbek literature cannot fully reveal his creative nature, as he appears as a writer formed at the intersection of Azerbaijani and Uzbek literary-cultural environments. This idea substantiates the necessity of viewing the author not as a monocultural but as an intercultural subject.

In literary studies, such a phenomenon is often explained through the concept of “cultural migration.” This notion refers to the changes in a writer’s aesthetic views, artistic style, and poetic thinking that occur as a result of moving from one cultural space to another. From this perspective, Shaykhzada’s works deserve scholarly analysis as a vivid example of the phenomenon of cultural migration.

The concept of cultural migration is considered an important theoretical category in contemporary literary and cultural studies. This phenomenon is not limited to a change of geographical space but also encompasses complex aesthetic and semantic processes occurring in the creator’s consciousness. When artistic thinking formed in one culture encounters another cultural environment, new layers of meaning and aesthetic approaches emerge.

Theoretically, the process of cultural migration is closely related to the concepts of intercultural dialogue, semantic intersection, and aesthetic transformation. As a result of the interaction of different cultural codes, new artistic qualities are formed in the writer’s thinking. This process manifests itself in literature through the phenomenon of synthesis, which implies not the



repetition of one culture by another but the emergence of a new artistic system resulting from their mutual enrichment.

Thus, in the introduction, the theoretical and methodological basis of the article is defined: Shaykhzada's works are analyzed on the basis of the categories of cultural migration, aesthetic transformation, and literary synthesis.

**Main Part:** Shaykhzada's creative formation is connected with two main cultural environments. Initially, he was formed within the Azerbaijani literary milieu, becoming closely acquainted with its aesthetic traditions, poetic methods, and artistic thinking. Later, his arrival in Uzbekistan and his active participation in the Uzbek literary process marked a new stage in his творчество.

Living and creating within two cultural environments generated an internal dynamic in Shaykhzada's thinking. He did not reject one culture in favor of another; rather, he assimilated the significant aspects of both environments and elevated them to the level of artistic synthesis. As a result, in his works the romantic spirit and dramatic pathos characteristic of Azerbaijani literature harmoniously combine with the national poetic traditions of Uzbek literature.

The phenomenon of cultural migration is manifested in Shaykhzada's poetics primarily through stylistic transformation [3]. In his poetic and dramatic texts, the writer effectively utilizes the internal possibilities of language, harmonizing artistic devices characteristic of both cultures. This is also evident in the creation of images and in the interpretation of artistic time and space.

Internal dialogism is strong in Shaykhzada's poetics. In his texts, there is a constant dialogue between the author's voice and historical, philosophical, and cultural layers, ensuring a multilayered semantic structure of the works [4]. Such an approach takes Shaykhzada's творчество beyond the framework of simple national realism and situates it within a broader cultural-philosophical context.

The Azerbaijani-Uzbek literary synthesis that emerged in Shaykhzada's works significantly influenced the development of Uzbek literature [1]. Particularly in his dramatic works, through the interpretation of historical figures, pan-Turkic thinking and national spirit are expressed in harmony.

Historical images are interpreted not only on a factual basis but also in connection with contemporary cultural consciousness. As a result, they acquire meanings shared with the problems of the present time [1]. This process is closely related to the concept of cultural memory, in which historical experience is reinterpreted in artistic form [3].

Cultural migration also affects the creator's process of self-awareness. A writer who lived between two cultures perceives himself as an intercultural subject. This condition is clearly evident in Shaykhzada's works.

This process can be explained through the concept of the "in-between space" proposed by the postcolonial theorist Homi K. Bhabha [2]. According to this theory, a subject situated between two cultures gains new aesthetic and spiritual possibilities. Shaykhzada's works may be evaluated as a product of such an intermediate space.

Shaykhzada was not only a poet and playwright but also an active participant in the process of cultural migration as a translator [2]. Through his translations, the Uzbek reader gained the opportunity to become acquainted with examples of world and Turkic literature. This aspect allows him to be evaluated as an intercultural mediator as well.

The works of Maksud Shaykhzada demonstrate a complex and multilayered literary model formed on the basis of the phenomenon of cultural migration. In his poetics, Azerbaijani and



Uzbek cultural codes are harmonized at the level of synthesis, generating a new aesthetic quality.

This approach makes it possible to evaluate Shaykhzada's works not within a narrow national framework but in the context of intercultural dialogue and aesthetic transformation. This, in turn, indicates the necessity of a deeper study of the phenomenon of cultural migration in Uzbek literary studies.

**Conclusion.** The works of Maksud Shaykhzada can be evaluated as a vivid example of the phenomenon of cultural migration. The writer's creative experience, formed within Azerbaijani and Uzbek literary-cultural environments, generated a distinctive literary synthesis in his works [3;4]. This synthesis makes it possible to interpret Shaykhzada's творчество not only within the framework of national literature but also as a pan-Turkic cultural phenomenon. The results of this study demonstrate that examining Shaykhzada's works in the context of intercultural relations will remain a relevant scholarly direction in the future.

In conclusion, the works of Maksud Shaykhzada may be regarded as a vivid example of the phenomenon of cultural migration. The creative experience formed in Azerbaijani and Uzbek literary-cultural environments gave rise to a distinctive literary synthesis in his works. This synthesis allows Shaykhzada's творчество to be interpreted not only within the framework of national literature but also as a pan-Turkic cultural phenomenon. The present article shows that the study of Shaykhzada's works in the context of intercultural relations will continue to remain a relevant scholarly field.

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