

SOME COMMENTS ON THE DRAMA “JALOLIDDIN MANGUBERDI” OF MAKSUD SHAYKHZODA

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ABSTRACT

This article details the life and creative path of Maksud Shaykhzoda. We can see how high the feeling of love for the country is in his works. In addition, the history of the writing of the drama "Jalodiddin Manguberdi", which is considered the peak of his work. Through the image of Jalodiddin Manguberdi, the legacy of our ancestors who sacrificed their lives for the love of the country, loyalty, and the freedom of the country is shown.

Keywords: Playwright, freedom of the Motherland, independence, patriotism, historical image, textile image, invader, crown prince, governor, poetic work, depth.

АННОТАЦИЯ

В данной статье подробно рассказывается о жизненном и творческом пути Максуда Шайхзода. Мы видим, насколько высоко чувство любви к родине в его произведениях. Кроме того, история написания драмы «Джаллоддин Мангуберди», которая считается вершиной его творчества. Через образ Джаллодиддина Мангуберди показано наследие наших предков, отдавших свои жизни за любовь к стране, верность и свободу страны.

Ключевые слова: Драматург, свобода Родины, независимость, патриотизм, исторический образ, текстильный образ, захватчик, цесаревич, губернатор, поэтическое произведение, глубина.

INTRODUCTION

One of the prominent representatives of Uzbek literature, famous poet, great playwright, literary scholar, and translator Maksud Shaykhzoda was born on November 7, 1908, in Aqdosh, Azerbaijan. After receiving primary and secondary education in Aqdosh, he studied part-time at the Baku Higher Pedagogical Institute, and from 1925 he worked as a teacher in the city of Darkened.

Maksud Shaykhzoda came to Tashkent in 1928 and worked as an editor in various newspapers and magazines. From 1935-1938, he was a research worker at the Institute of Language and Literature under the Committee of Sciences, and from 1938 until the end of his life, he worked as an associate professor at the Department of

Uzbek Classical Literature of the Nizomiy Tashkent State Pedagogical Institute, training highly qualified personnel. The literary activity of the poet began in 1929. The publication of his collections "Ten Poems" (1932), "Consonants" (1933), "The Third Book" (1934), "And Jumhuriyat" (1935) signaled that a poet with a unique voice was entering literature.

DISCUSSION AND RESULTS

The poet mobilized all his creative energy and heart during the war to win over the enemy. "Kurash Nechun" (1941), "Battle and Song" (1942), "Captain Gastello" (1941), "Kong Says... ", the historical drama "Jaloliddin Manguberdi" (1944) and created several publicists works.

Even though he suffered from repression in the years of peaceful construction after the war, the self-sacrificing poet wrote about the triumphant work and struggle for peace throughout our country. He created poetry collections such as "Strings of Time", "Shu'la", and "Quarter Century Divan".

In 1958, the writer's lyric epic "Tashkentnoma" was created, dedicated to the old and at the same time modern city of Tashkent, describing its history, past culture, and international relations. The talented playwright created the image of the great Uzbek astrologer and enlightened king in the tragedy "Mirzo Ulugbek" written in 1960. Sheikzada read Pushkin's "Copper Horseman", Lermontov's "Prisoner of the Caucasus", Mayakovsky's "Zuda Soz" and many poems, Shakespeare's "Hamlet", "Romeo and Juliet" tragedies and sonnets, Nazim Hikmat's poems, works of Azerbaijani poets. translated into Uzbek. Shaykhzada's scientific work on the history of Uzbek literature, Uzbek folk art, in particular, the research of Alisher Navoi's work is also commendable. He was also a candidate for philological sciences and an associate professor.

Maksud Shaykhzoda's works have been translated into sister nations and foreign languages. In the process of translation, the poet received education from the master school of the representatives of brotherly nations and representatives of world literature and wrote poems embodying advanced traditions.

Maksud Shaykhzoda died on February 19, 1967. He was buried in the Farobi cemetery of Tashkent.

Jaloliddin Manguberdi is a historical person and was the son of the Khorezm Shah Muhammad. In the last year of his life, he was the ruler of the state of Khorezmshahs, but due to the persecution of Genghis Khan, he was forced to spend the end of his life away from the borders of the country with his army and kingdom.

Jaloliddin fought for the freedom of the Motherland but was forced to retreat due to unequal forces.

In the drama "Jaloliddin Manguberdi", Sheikhzada artistically embodied the image of a brave general who selflessly fought for the independence of the Motherland. Jaloliddin Manguberdi is a great figure who is an example even to Amir Temur.

Jaloliddin Manguberdi some parts of the drama were published at the time they were written. But it was never published in its entirety during the author's lifetime. The drama was published in its entirety for the first time in Uzbek, twenty-one years after the death of the playwright, that is, in 1988.

In 1945, the drama of Jaloliddin Manguberdi was staged by the Uzbek State Drama Theater named after Hamza, and it was removed from the stage soon after. The author was labeled as justifying and supporting the past, khans, beks, and feudalism. This "indictment" affected the unjust imprisonment.

The drama "Jaloliddin Manguberdi" is distinguished by the portrayal of a brave leader and a great ruler who fought for the Motherland and its freedom against invaders. Shaykhzada wrote the work with such skill that the emotions of the heroes were reflected.

Hypocrites like Badriddin in the palace and under their influence, even his father Khorezmshah did not properly understand Jaloliddin's bravery in uniting the people against the enemy for the defense of the country and justice. Jaloliddin opposes them by saying "I prefer a tent to a house" and demands that they provide troops for the country's defense. Amir Badriddin understands these words of Jaloliddin not as patriotism, but as taking the throne, and even though the king is alive, he begins to incite, "Jaloliddin wants to take the throne."

Even though Jaloliddin is a hero, the playwright embodies him as ordinary. For example, the brotherly affection between Jaloliddin and his sister Sultanbegim, typical of ordinary people, is depicted so strongly, sincerely, and beautifully that one feels envious.

Jaloliddin rode to protect the homeland and people from invaders at the most critical moments of their life. While showing his courage and courage in this way, the dramatist paid special attention to the artistic depiction of his hero's qualities as an ordinary person rather than the qualities of a prince and ruler, hesitations in certain responsible situations that are not alien to any human being. will give. This ensures that the hero's character is lively and alive.

The figures of Jaloliddin Manguberdi and brave Temur Malik, who did not want their people to fall into the hands of the enemy, and preferred to die for the defense of the Motherland, are like living people under the pen of playwright Maqsud Shaikhzada. are embodied.

The playwright skillfully creates the image of Genghis Khan. That is, he adheres to the historical truth, not forgetting to express his recognition of the heroism and bravery of this person Jaloliddin and Temur Malik, fully artistically embodying his characteristics such as aggression, evil, trampling on pure human feelings:

Justice or fairness? What did he say?

I spit on them, a thousand big tfu!

Just as this thought of Genghis Khan can reveal his worldview very clearly, these comments also show what his spiritual world is like:

Love! Who invented this word?

He was a great poet, and he read like a fool.

The above characters are mostly historical. Along with them, textile heroes such as Elbors Pahlavon, Yaroqbek, Navkar, Noyan, and Tabib Chol take part in the play. It can be seen that the leading characters of Jaloliddin Manguberdi's drama are historical figures. In the images of Elbors, the wrestler, and the Old Man, the image and power of the people and people's representatives are mainly embodied. Elbors is a wrestler, actually a shepherd. But he is by Jaloliddin's side in difficult situations. He will help him. A doctor trying to poison the warlord saves him from his poison. Shows examples of heroism in fierce battles with invaders.

CONCLUSION

Maksud Shaykhzoda attaches an important meaning to these images, in addition to embodying the historical events of the 13th century in our country, such betrayals have a significant role in the conquest of the homeland by invaders, the suffering of the people, and the loss of independence. It also wants to point to the meaning of bitter, but important. Therefore, this drama calls us to be aware not only of its main characters such as Jaloliddin Manguberdi, and Temur Malik but also of characters such as Badriddin, Yaroqbek, and Sultan Muhammad Alovuddin.

The drama "Jaloliddin Manguberdi" is an artistically profound work. The monologues and dialogues of the work are well-crafted, expressing both the richness of language and the uniqueness of the spiritual world of each character, and it is distinguished by this.

Until this work, there were tragedies like "Abulfayzkhan" in our dramaturgy. Nevertheless, this work is considered one of the first Uzbek dramas, which in terms of its birth and form shows the qualities of the ancient Greek classical tragedies of Sophocles.

Writing a dramatic work in poetic form requires great poetic skill from the author. The poetic drama "Jaloliddin Manguberdi" by Maqsud Shaykhzadah is a poetic work written with great artistry.

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