



THE SECOND WORLD WAR AND THE DRAMA OF "JALOLIDDIN MANGUBERDI" AND HIS TEXT-COMPARATIVE STUDY

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Received: November 20 th 2021 Accepted: December 20 th 2021 Published: January 30 th 2022	This article discusses the analytical work on the text-comparative study of the manuscripts of the drama "Jaloliddin Manguberdi" by the poet and playwright Maqsd Shayxzoda.
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The Second World War. A tragedy of period that sacrificed the lives of millions. Maqsd Shayxzoda's play "Jaloliddin Manguberdi" was written because of this historical necessity. At a time when millions of people are dying in war, and there are sparks of panic, fear, despair, and distrust of government, there was a need for a strong historical spectacle that would inspire heroism, struggle, courage, and bravery the creativity of his dods was central.

"On June 23, 1941, the Politburo of the VKP (b) MQ decided that the party and the Soviet government should reorganize in accordance with the conditions of the war. Decisions were made by the party and the Soviet government on the state of war, on the mobilization of conscripts in the Red Army, and on the introduction of a mobilization plan for the production of weapons. The Council of People's Commissars of the USSR and the Central Committee of the Communist Party of the Soviet Union (b) on June 29 "Reconstruct the life of the country in accordance with the requirements of war." Everyone is afraid of war and its consequences. During this time, Soviet propaganda worked very well and launched a number of advanced projects. The freedom of peoples, their humanity and the ability to fight the enemy have always been in their blood. It was about stirring up that blood, about "resurrecting" the ancestors. It is a historical necessity that the leaders of the center are tasked to move the people forward, to start the struggle, to write a work that gives strength to the warriors and patience and hope for the future to the workers. Therefore, the Uzbek theatrical art in those years was inspired by a number of historical works, many of which were performed by talented poets already known for their poetry. In those years, the collection of poems "Qahrim", Sultan Jora's

"Pulemyotchi ovozi", "Nayzamiz" exposed the intrigues of fascism, sang the confidence in victory and raised the fighting spirit of the people. " The government was well aware that the most influential of these was the theater and the dramatic works on which it was based. Because, in addition to the central scenes of the war, by touring the countryside and remote villages, calling the people to unity and the youth to struggle would be very effective. The Shayxzoda later described the role of writers and poets in those years in the epic "Toshkentnoma" in the language of Hamid Olimjon:

**"Kel, birodar she'rimizga –
Keygizaylik biz ham shenel!
Qurbon-ku ko'p bo'lur, yo Shayx,
Pirovardi biz yengamiz" [5]**

(Meaning: "Come, brother, to our poem - Let's wear shenel too!

There will be many sacrifices, O Shayx. Anyway, we will win")

Usmon Yusupov (1937-1950), the then head of state and first secretary of the Central Committee of the Communist Party of Uzbekistan, was personally involved in this work. Unfortunately, this period coincides with the period when Usmon Yusupov was the first secretary of the Central Committee of the Communist Party of Uzbekistan (Bolsheviks) in 1937-1950. The nation has lost its great personalities, its talents, the mountains of trust of the state. In 1937-1939, mass repressions against "nationalists" and "separatists" intensified. This period was the time when he joined the special trio formed by the order of the USSR NKVD No. 00447 of 30.07.1937 and was actively involved in Stalin's repressions. However, despite the difficult and complicated period, the great leader's great service to literature and art during the war years, especially Maqsd Shayxzoda, deserves



special attention. The following thoughts of the academician Naim Karimov can prove it: "Usmon Yusupov sent Shayxzoda to the garden of one of the most beautiful places in Uzbekistan, one of the collective farms in the Fergana region, to complete the work he started writing. "Don't worry about other things. The people and the army are waiting for you to write about Jalaliddin. Go to Vadil and finish it as soon as possible! " [4, 24] Of course, this will be a great help to the artist and his family, who are suffering from the war and its aftermath, and the Shayxzoda will live and work in Vadil with his family for about half a year. For the drama Jaloliddin Marguberdi, the Shayxzoda studies and analyzes a number of historical sources. Interestingly, many of them are still unfamiliar to the Uzbek literary community, and the Shayxzoda brought the books from Baku. In addition, his familiarity with Navoi's work, his ability to work with manuscripts and lithographs, and his knowledge of a number of languages are very useful sources for drama. An example is the books kept in the Shayxzoda's Library at the Alisher Navoi State Museum of Literature. These include books that are directly or indirectly related to Jalaliddin Marguberdi. "The archive of the sensitive poet Maqsud Shayxzoda occupies a significant place in the fund, as it contains the enthusiastic poetry of the artist of words, scientific and critical works with philosophical ideas, which have made a worthy contribution to the development of Uzbek literature. his sharp publicism, high-level poetic translations, strong dramaturgy, fiery speeches at various literary meetings, blank pages of newspapers and books, skillful pedagogy and diaries that accurately reflect the social life of the poet. In addition, the Shayxzoda's archive contains his personal library of 931 books. "[6] Although many of these books are lost today, they are known to include old manuscripts and a number of rare books published in the Azeri language. These include Shahabuddin Muhammad Nasavi's "Siyrat as-sulton Jaloliddin Mangburni" and Alouddin Atomalik Juvayni's "Tarixi jahongushoyi Juvayniy". Temur Turaboev, a scientist and writer who has worked at the museum for many years, comments on the poet's library: "The world of art, aesthetic taste, worldview and knowledge (especially the creative laboratory) are, in a sense, reflected in one's library. A true artist never collects books to build a "library." But there are books that the creator can't imagine without that book. The author does not even realize that the collection of such books has created a unique library. So, this library is definitely an important part of the creative lab.

Because every artist spends most of his or her creative life in his or her own library (with the exception of the birth process)"[6]. There are also differing views on the name of Jalaluddin Manguberdi. Some people interpret it as "Mangburni", "Minghol", "Mancburni". Academician Naim Karimov noted that Shayxzoda Shahobuddin Muhammad Nasavi translated the name Mangburni in his work "Siyrat as-sultan Jalaliddin Mangburni" as "Manguberdi" [2, 121].

Jaloliddin Manguberdi's heroism is undoubtedly a source capable of enriching any work. In addition to the two works quoted above, Yaqut Hamawi's Rashiduddin Fazlullah's "Jome'u-t-tavorix" ("Umumiy tarix"), ibn al-Asir "Al-komil fit-tarix" ("Mukammal tarix"), Ziyoyunovning "Anushtagin Xorazmshohlar davlati", Nuriddin Zaydariy "Nafsat al-Masdur", Juzjoniy "Tabaqati Nosiriy", Yoqut Hamaviy "Mo'jam al-buldan", Yosin al-Umariy "Al-asar al-Jaloliyya", Mirzo Ulug'bek "To'rt ulus tarixi", Abulg'ozixonning "Shajarai tarokima" there is a lot of historical information about Sultan Jaloliddin Manguberdi. Nasavi writes about Jalaliddin Manguberdi: "Jaloliddin was a black man, of medium height, with a Turkish accent. He was also fluent in Persian. When it comes to his bravery, it must be said that the sultan was the strongest lion among the lions. He was a good man at heart and could rarely do any harm to anyone. He was a serious person. He never laughed. He would smile a lot. He hated injustice. Jaloliddin was a very determined, extremely strong-willed, extremely brave and courageous commander who did not lose himself in difficult situations, in the most difficult tests of fate [8]. To date, a number of articles and scholarly works have been written about the drama Jaloliddin Manguberdi, but the lack of work with manuscripts and originals in existing research has caused a great deal of confusion. The ideas we express today rely on the first copies of the tragedy and study and classify them. Unfortunately, the manuscripts of the drama "Jaloliddin Manguberdi" have been lost, and to this day, four versions of the drama, typed in 1944, have survived. Among the Shayxzoda's manuscripts kept in the "Archive of Writers of Uzbekistan" fund of the Alisher Navoi State Museum of Literature of the Academy of Sciences of Uzbekistan are divided into sections "Excerpts from the dramatic works and screenplays of Shayxzoda Maqsud" and can be presented as follows. The first source is an excerpt from the drama "Jaloliddin Manguberdi", which was cut and preserved in the November 7, 1943 issue of the newspaper "Red Uzbekistan".



An excerpt from the drama was published in the newspaper "Kizil O'zbekiston" on November 7, 1943, and it is likely that some scenes of the drama were completed that year. The printed part of the newspaper was torn off and folded. Now there are cuts in those folds. The same section of the newspaper read "7 / XI. 1943 Maqsud".

The newspaper covers the third act of the drama. At the top of the page is a brief commentary by the newspaper's editors, below:

"The poet recently wrote a drama describing the heroic struggle of the great patriotic leader of our people Jaloliddin Manguberdi and his allies against the bloody warrior Genghis Khan. Today, we are introducing our dear readers to the third act of this drama"[4]. The second source is a typewritten copy of Jaloliddin Manguberdi in 1944. This copy contains the author's corrections [1]. But the document is very old, torn and has various stains on it. There are also different variations in the number and sequence of sheets. The third source is a copy of the drama "Jaloliddin Manguberdi" copied by Mirzoabdullo Khodjaev in 1968 after the death of Shayxzoda. For some reason, the last pages of the work are missing. The cover of the work reads that it was copied by Mirzoabdullo Khodjaev.

The fourth source is a typewritten copy of Jaloliddin Manguberdi in 1944. Pages 11, 12, 15, 25, 51, 52 of this text have been lost.

The fifth source is a copy found in the archives of the house of director Hamid Kahraman. Copied in 1944, the four words in the typewritten title "Four-Curtain Historical Tragedy" were erased and corrected to "Five-Curtain Historical Tragedy," and the correction is very close to the author's handwriting. Hamid Kahraman said the manuscript was given to him by Mrs. Sakina, Maqsud Shayxzoda's wife, who later wrote the drama "Jaloliddin Manguberdi" dedicated to Maqsud Shayxzoda's 80th birthday.

The sixth source is a duplicate of two issues of the 1987 issue of the magazine "Youth", issues №6 and № 7. The "Tragedy of the Patriotic Boy" by the Hero of Uzbekistan Abdulla Aripov (then laureate of the State Prize named after Hamza) was presented to the students. After the drama, the floor was given to Mukhsin Zokirov, Candidate of Philological Sciences, Shayxzoda.

The seventh source is the full version of the drama, which was included in the book "The World is Eternal", published in 1988 on the occasion of the eightieth anniversary of Shayxzoda Maqsud. Compiled and published by Mukhsin Zokirov, Candidate of

Philological Sciences, a devoted student of the Shayxzoda, the book includes the drama "Jaloliddin Manguberdi", as well as the poet's best poems, epics "Tashkentnoma" and "Oqsaqol". At the end of the book there are comments on the drama, the comments belong to Mukhsin Zokirov.

It was not until January 1945 that the play was staged by Mannon Uygur. People's Artist of Uzbekistan Sora Eshontoraeva, an actress who witnessed the process and created an image in the play, said in her memoirs: "**Og'a** (as the famous director called Mannon Uygur - comment by Academician Naim Karimov) brought good news from Fergana that the poet Maqsud Shayxzoda wrote a heroic tragedy in the history of the Uzbek people.

He said that the work was read and approved in the garden of artists built by Usmon Yusupov in the village of Vodil with the participation of Uygur, Oybek and Usmon brothers. We began to look forward to this work. Because we knew from theatrical works such as "Hamlet", "Rustam", "Muqanna" that poetic drama will always be a school for both spectators and artists "[2.125] The creators welcomed this work with great interest and they started rehearsals, and many of them were attended by Shayzadeh himself, who for the first time read the work in an Azerbaijani tone with a strong, melodious voice [2,126].

The Hamza Theater of that time could be called the theater of giants, their language was thirsty for new and powerful works, and they were masters of feeling and analyzing any work. It is true that for those who are more inclined to passionate and passionate, this historical drama is met with a new discovery. That is why the workers, who are working hard for the great cause, did not work less than themselves, and showed great respect to those who staged the play with a thousand hardships, and each of their plays was seen with great interest and enthusiasm. "It simply came to our notice then. It would be difficult to find tickets to the theaters. The words "Tickets sold out" could be read in front of the box office. Sometimes, in the summer building of the Hamza Theater in Jangob, I saw a lot of people watching the performances on the walls, on the tops of the trees, standing side by side, because there were no seats on the benches [3, 333].

Maqsud Shayxzoda always took seriously the transfer of his works to the stage, the integrity of the words, the preservation of the idea, the "disappearance" of the words and the correct use of the words, the pronunciation of the actors, any removal or deletion. It is recalled that the playwright



had an argument with director Mannon Uygur and composer Manas Liviev, which caused a great deal of controversy, whether it was a sentence or a single word.

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