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THE EXPRESSION OF FEELINGS OF LOVE FOR THE HOMELAND IN MAQSUD SHAYKHZODA'S DRAMA "JALALIDDIN MANGUBERDI"

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Abstract: The article examines the name and military valor of Manguberdi, the protagonist in Maqsud Shaykhzoda's drama "Jalaluddin Manguberdi" Alongside his heroic courage, the study analyzes the portrayal of Manguberdi's determination, bravery, and profound love for the homeland as expressed in the drama. The work highlights the ideological and artistic significance of the image of Jalaluddin Manguberdi as a symbol of patriotism and national pride.

Keywords: devoted poet, freedom of the homeland, great ruler, patriotism.

The history of the creation of the drama "Jalaluddin Manguberdi" dates back to the period of the Second World War. According to the well-known literary scholar Naim Karimov, during the war years state authorities encouraged writers to create works about famous military leaders of the past. Such works were expected to inspire both the people and the army by presenting examples of heroic commanders and national heroes, educating society in the spirit of patriotism.

Having received such a creative commission, Maqsud Shaykhzoda began writing a stage work about Jalaluddin Manguberdi, one of the courageous sons of the Uzbek people. In order to ensure the rapid completion of the drama, the then leader of the republic, Usmon Yusupov, sent the poet to the Fergana Valley, one of the most picturesque regions of the country, encouraging him to focus solely on the work. As a result, Maqsud Shaykhzoda, together with his wife Sakinakhonim, completed the historical drama within six months.

This heroic work, which awakens strong feelings of patriotism in the hearts of people, has not lost its relevance even today. Despite the passage of many years, Shaykhzoda's works continue to demonstrate their artistic and ideological power. A vivid example of this is the modern popularity of verses inspired by the drama "Jalaluddin Manguberdi," later adapted into song and warmly embraced by the public.

In the drama, Jalaluddin Manguberdi is portrayed as a brave commander and a great ruler who fought selflessly for the freedom of the homeland. Despite his heroic stature, he is also depicted as a deeply human character, experiencing inner doubts, emotional struggles, and personal responsibilities. The sincere and touching portrayal of his relationships, particularly with his sister Sultonbegim, adds emotional depth and realism to his image.

The playwright skillfully contrasts Jalaluddin's patriotism with the hypocrisy, betrayal, and political intrigue represented by characters such as Amir Badriddin. These conflicts enhance the dramatic tension and reveal the moral and ideological foundations of the work. Alongside historical figures, fictional characters such as Elbors Pahlavon and the Old Healer

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symbolize the strength and resilience of the common people, emphasizing the collective nature of resistance against invaders.

The image of Genghis Khan is also portrayed with artistic balance. While his cruelty and aggressiveness are clearly shown, the dramatist does not reduce him to a purely negative figure, instead maintaining historical objectivity by acknowledging his recognition of Jalaluddin's and Temur Malik's bravery.

Artistically, "Jalaluddin Manguberdi" is a profound and mature dramatic work. Its monologues and dialogues are carefully crafted, each character's speech reflecting both linguistic richness and psychological depth. The conflicts arise naturally from the flow of events and the realistic clash of characters' goals. In terms of structure and form, the drama incorporates elements reminiscent of classical Greek tragedy, marking it as one of the earliest Uzbek dramas to adopt such complex artistic features.

Overall, Maqsud Shaykhzoda's "Jalaluddin Manguberdi" stands as a poetic drama of high artistic mastery, embodying the heroic spirit, patriotism, and moral strength of the Uzbek people, and serving as a powerful literary call to cherish independence and national dignity.

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