



A TEXTUAL STUDY

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Abstract: *In this article, the principles of modern textual studies are devoted to the study of the tragedy of "Jalaluddin Manguberdi" and his manuscripts on the example of Maqsud Sheikhzod's work.*

Key words: *Text, textual studies, manuscript, research, Maqsud Sheikhzadeh, Jalaluddin Manguberdi, drama, tragedy, research.*

In world textology, certain works have been carried out in order to study the issue of text history and editing of the literary heritage of creators, to serve our spiritual heritage gathered in them for the development of the worldview and literary-aesthetic thinking of the young generation. Since ancient times, the peoples of the East have been contributing to the great treasure of world culture with their unique works. It has become necessary to constantly continue and develop scientific research on the research of the author's manuscripts on the basis of today's achievements of textual studies.

In Uzbekistan, textual studies and literary source studies are a field with its own history and many achievements. "We should pay special attention to inculcating the priceless legacy of our great scholars and writers, our dear saints, the bravery of our indomitable commanders and figures into the minds of young people, and strengthening their feelings of national pride and pride." The work carried out in Uzbek textual studies and the achievements in this regard put the issue of in-depth study of the creative laboratory, literary manuscripts, archival documents of writers who created in the 20th century and had a significant impact on the development of Uzbek literature on the agenda. In our country, the works of artists of the 20th century have not been sufficiently researched using the achievements of Uzbek textual studies. One such creator is the literary legacy of the famous poet and playwright Maqsud Sheikhzadeh. Sheikhzadeh is a prolific artist, his works are diverse in terms of language, genre and scale. This is the reason for different interpretations of Sheikhzada's works. If we take into account that even today our theaters often refer to the dramatic works of Shaykhzada, there is a serious need to explore and analyze the original idea of the work in a textual-comparative aspect.

Maqsud Sheikhzoda's drama "Jalaluddin Manguberdi" is relatively little studied. Because the fate of this work is complicated. Before the play was staged, it was blocked by the politics of the time. But works of art can be seen in the light, which can never be hidden for long by human hands, because the light overcomes the darkness. "Jalaluddin Manguberdi" drama was welcomed as a special reality in Uzbek dramaturgy and theater art. The work will have a great value as an example of a truly realistic historical tragedy that has absorbed the spirit of struggle, human magnificence and optimism in Uzbek



dramaturgy, and turned the breath of heroism and tragedy into the main ideological and aesthetic basis of the work. Due to the fact that the work was written during the war years, it naturally featured military patriotism, ideas of fighting against foreign invaders, and calls for the sanctity of the Motherland. However, it is not correct to limit the ideological base of the drama only to these aspects.

For textual-comparative analysis, it is appropriate to classify the copies of the drama "Jalaluddin Manguberdi" as follows:

Copies of the work with the author's corrections and autographs stored in the State Literature Museum named after Alisher Navoi;

Sources prepared by Sheikhzade's contemporaries and students;

copies of books and periodical press publications and a source (No. 78) kept in the personal archive of the director Hamid Kahramon.

As long as there are extant manuscript texts, the textologist has three an important task is:

to determine the main (base) text of the work;

critical study of whether or not there are errors in the text beyond the discretion of the author;

if there are errors and mistakes in the text, to eliminate these cases and define the canonical text.

In our research, we analyzed the textual and comparative analysis of the drama "Jalaluddin Manguberdi" through seven copies. History, era, politics, and the demands of today require the study of manuscripts of any works published during the Soviet era. In this case, it is appropriate to carry out the research taking into account the conflict between the poet and the times.

We decided to carry out the issue of textual-comparative editing of the drama "Jalaluddin Manguberdi" by dividing it into such groups as editing by the playwright, editing by the typist who copied the manuscript, ideological editing and changes. The next section of the second chapter is called "Textual and comparative study of the manuscripts of the tragedy of Mirzo Ulugbek". In the right sense, historical dramas also ensured the growth of Uzbek literature and art. In this, the themes, heroes, ideas raised in their works written by Behbudi, Avloni, Qadiri, Fitrat, Hamza, Cholpon, Haji Muin Shukrullo, Ghazi Yunus, Khurshid, "open the eyes" of the next generation and encourage the youth of the nation.

He sought to be saved from the influence of the ideology by the hands of historical heroes. The era always wanted the time to be sung, and those who opposed it were stuck with the "stains" and "spots" of 1937. A look at the first Uzbek dramas and their gradual development will clearly show us the conflicting picture of history and era. It is important to study these dramas in a comparative-chronological aspect in comparison with world dramaturgy, to analyze their common and different aspects. Studying the concept and scientific categories of drama theory is an important requirement today. Analyzing Maqsud Sheikhzoda's masterpiece "Mirzo Ulugbek", we realize that these aspects are necessary.



After all, works of art have always been a product of the era. To study the work is to study the period.

For text-comparative analysis, it is appropriate to classify the copies of the drama "Mirzo Ulugbek" as follows:

1 Copies with author's corrections and autographs of the work stored in the State Literary Museum named after Alisher Navoi;

2 Sources prepared by Sheikhzadeh's contemporaries and students;

3 Copies in books and periodicals;

4 Publications printed in Latin script;

5 Variants being brought to the stage today;

When we get acquainted with the manuscripts of "Mirzo Ulug'bek" tragedy, we see that Sheikhzade was in dilemmas in many cases. In addition, we see that the trials that befell him in the drama "Jalaluddin Manguberdi", which he wrote during the war years, scared him, he suffered from not being able to accommodate political patterns and creative freedom. Therefore, serious attention is paid to the manuscript and draft copies of the works. Only after long revisions and transfers does he agree to create a full stage version of it. Undoubtedly, the role of "Mirzo Ulugbek" tragedy in the growth and renewal of our theaters is incomparable. Studying his manuscripts, we can see that the pains and sufferings involved in the writing of dramas are endless, and the creative talent and tenacity are incomparable. This allows you to get deeper into the creative laboratory of Sheikhzadeh.