

Traverse the Landscape of Homeland Serenity on a National Expedition, in Pursuit of Inner Bliss and Paradise

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Abstract: In the 20th-century history of Uzbek literature, only a handful of works have stirred significant attention. The novel "Paradise Seekers," delving into the fate of patriots, addresses a highly sensitive subject for its time and stands out as a masterpiece by the author. Adib's daring challenge to the pressures of the Soviet totalitarian system through the creation of this novel deserves considerable praise.

1 INTRODUCTION

In this context, some confessions also validate the perspectives outlined earlier. In the locales where the novel was composed, not only was boasting about the glorious past and deep cultural heritage of our nation discouraged, comparable to that of Egypt, even uttering "I am an Uzbek!" in hushed tones would promptly lead to physical violence. Despite living in such an environment, Shuhrat managed to articulate profound ideas and sharp thoughts, drawing inspiration at times from the language of negative characters in the work and at other times from the rhetoric of foreign politicians.

The acknowledgment of Amir Temur, dismissed in our country as an illiterate bandit, as a great historical figure is highlighted. Shuhrat brings attention to the tragic fate of Turonzamin's priceless cultural monuments, including the unique historical landmarks in Samarkand, which are being desecrated indiscriminately. The invaders are portrayed as a "rusty chain around the neck" of the local people, attempting to "hang and call it a necklace." Despite the veneer of censorship introduced in the dependent country, it is emphasized that it serves only the interests of autocrats.

The representatives of the Communist Party, now a tool of dictatorship, extend their influence to all significant and minor enterprises and institutions. The excerpt notes that during that period, few writers dared to address individuals who had reached the


level of meddling even in family affairs - Obidjon A (2008).

The affirmation of these considerations is observed in the conversation between Azam and the French major within the novel, serving as an avenue for expressing the writer's ideals:

"I am well-versed in the history of Timur; I studied it in my youth. A great commander. I fail to comprehend why Soviet historians refuse to acknowledge him. Is it for trespassing on other people's land? Did not Napoleon and Alexander the Great invade foreign lands and shed blood? Why are they labeled as warlords, while Timur is branded as bloodthirsty? He united warring tribes and established a great state."

"I regret not dying in Samarkand. They say one should not die in Rome. But careless gossip, isn't it?" the major attempted to engage him in conversation. Azam, who had never been to Samarkand, pleaded, "That's correct!" He then recalled reading about the restoration of historical monuments in the newspaper and corrected himself, "They are renovating it. Such restoration is akin to watering an elephant with a spoon."

The major was intrigued by the final statement. Seizing the opportunity, he offered another glass, remarking, "That's enough, my dear! We understand! Moscow remains indifferent to the fate of national republics and does not value their monuments. In some places, they say that conflict-ridden Bukhara is unrecognizable, pitted against Baghdad" (126).

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2 DISCUSSIONS

It is clear from the essence of the dialogue that the writer is describing the painful points in his heart in the language of Major.

"On December 31...suddenly we were called to the science and culture department of the Center," recalls Pirmkul Kadirov. - Borsam, Domla Yashin, Hamid Ghulam, Askad Mukhtar, Adil Yaqubov, Matyakub Koshjanov - a total of more than ten famous writers and literary experts gathered. If I'm not mistaken, it was the end of 1981. At that time, Sharof Rashidov was alive. A correspondent of "Pravda" newspaper is also sitting in the department of science and culture. The head of the department started talking with a typewritten article of five to ten pages.

- About writer Shuhrat's novel "Paradise Seekers"... One of our Uzbek writers wrote for "Pravda". He wrote that "this novel of Shuhrat was written in the spirit of nationalism".

"Sharof Rashidovich wants to know your opinion about this novel," said the head of the department. - We need to find out the opinion of the literary community and then send an answer to "Pravda". We were pleased that Sharof Rashidovich relied on the opinion of the literary community in this delicate matter and found a reasonable way to protect the writer who was unjustly victimized from the next slander - Pirmkul Kadirov (1998).

Thus, this novel of the writer also saw the face of the world with great difficulties and resistance. In fact, although the events and debates in the novel are taken from the lives of immigrants, as mentioned above, the work is actually a condemnation of Russia's colonial policy, a call to struggle for independence and freedom, and the life-giving spirit - the idea of independence.

The novel is of great importance as it reflects the historical process of the 60s of the 20th century, the events of that period, and the mentality of the people. In the novel, writer Saidakbar Haji illuminates the fate of patriots on the example of people around his family. In the work, the reality of life with all its complexity and complexity is turned into an artistic reality, as well as colonialism and patriotism are sharply condemned, and independence and freedom are glorified with sincerity. The writer himself said about this novel: "Paradise Seekers is a different novel. I have almost no biography in it. Even if he met, the image of Ummatali was affected. But in the novel there are characters who are my ideals", we think that he meant people like Abulbaraka.

of the novel, the plot of the work consists of two main directions, the events take place both in our homeland

and abroad. These two lines, at first glance, seem to develop completely independently, without connection to each other. But the writer finds both internal and external connections between them. First of all, family ties connect Ummatali and Saidakbarhaji. When Saidakbar Haji fled abroad after the revolution, he left his daughter and his wife as wanderers, and kidnapped his son and his faithful servant. The deceived servant Qurbanali is the father of Ummatali. Due to this separation, the child loses track of the father, and the father loses track of the child, as a result of which they live together for the rest of their lives. When Ummatali grows up, because of his father, he becomes a disgrace, he earns the name of the son of a fugitive-traitor, and many heavy trades fall on the head of an innocent boy. A rich man has an intimate relationship with a "rich wife" whom he cheated and humiliated. The fate of this woman is also tragic. In fact, this woman, who came from a poor family and became a "rich wife" against her will, smokes the *isnad jafa*, which she acquired for many years thanks to her husband Saidakbar Haji.

The two directions in the plot of the novel are connected primarily through past events. The consequences of the past always affect the actions of the heroes. These two plot lines in the novel serve to express an important idea - the expression of the great truth of our age. The writer is not limited to these, he also looks for connections between them in the day he lived. The image of Azam serves this. Ummatali's close friend, this easy-going, ungrateful servant goes abroad in search of paradise and ends up in Haji's house. At the end of the play, representatives of the two poles collide. Ummatali's patriot, who went abroad as part of the Soviet delegation, is also aware of the tragic fate of patriots. In the novel, the author tries to shed light on the conditions of love for the country and patriotism in the form of Ummatali, Haji, who has gone abroad in desperation, and Azam, who has flown into a mirage.

In the novel, representatives of both groups are looking for paradise in life, that is, truth and happiness. According to the idea of the novel "Paradise Seekers", which reflects the national awakening abroad, the struggle for freedom against colonialism, it has a deep meaning that the real paradise is in the Motherland, and true happiness is achieved through the liberation and development of the Motherland. and absorbed it into the layers of the plot of the novel. He tries to prove with convincing evidence that the path followed by Ummatali is the only right path, even though it is hard and laborious, and that the true paradise is the land of man's birth.

Ummatali's life path is very complicated, his past is tragic, but he does not stay in the whirlpool of tragedies for a lifetime, he fights for the truth and sees the celebration of the truth, the victory of honesty over cruelty, albeit with difficulty. We will be a witness. It is true that the life of a hero is not full of joy and celebration, he never forgets the complexity of life, that there are sad events as well as happy events in life. y-true shows. At this point, it is worth quoting the opinions of a literary scholar about the image of Ummatali: "It seems that conflicts between positive characters and negative characters are built in the novel. The task assigned to the main character Ummatali is not enough. In the composition of the work, there is also ideological disunity" - Yakubov H (1969).

In our opinion, we cannot agree with this objection of the literary scholar. When we observe Ummatali, one of the leading characters in the novel, we see that the writer gave many ideas and ideals in her image. In the work, the events of Ummatali's life are described very interestingly and convincingly. Ummatali's wife, Kimmatali Khan, is unfaithful and goes into perverted ways, which is why Ummatali renounces her. Now for Ummatali, her home and family are completely alien, at this fragile moment she does not become "noble" like the heroes of some works, she cannot forgive the sin of "lost wife", the sensuality of youth and the pride of humanity do not allow this. , he is afraid of this place and leaves it completely, he finds his personal happiness among kind people and builds a beautiful family with Nafisa. Writer Ummatali's attitude to work, his poetry is captured when he talks about his work, the writer poeticizes the labour of work and his work with great passion. In the work chapter, the writer's hero is also a poet. He considers work as creativity, his love for work is combined with his love for the country, he burns with the desire to enrich the table of the country, to turn the face of the mother earth into a paradise, which is being forgotten. He devotes his life to preserve, increase and restore the wonderful traditions of our people in the field of fruit growing. At this point, it is worth quoting the recognition of literary scholar S. Mirvaliyev: "... the writer praises and honours the positive qualities characteristic of people of our time, and first of all he tries to prove that they are natural, real people. For this, the writer first of all shows them in the lap of honourable work" - Mirvaliyev S (1969).

One more characteristic aspect of the writer should be noted. When he creates images, he does not follow the path of characterizing them superficially, attaching the label "good" to them, but tries to reveal their own "philosophy", "idea". This activity is often

revealed in the process of social work. So how did Ummatali retrace his derailed life. In the play, it is vividly revealed that the director of the state farm Azimkhojayev had a great influence on Ummatali's broken life. That is, the romantic enthusiasm, elation, and the desire for innovation characteristic of Azimkhojayev's image are realistically reflected in the work. As described in the novel, Azimkhojayev is a hardworking, humane, intelligent, selfless person who works tirelessly on himself as a perfect person. About this image, the writer himself says: "The image of Azimkhojayev is presented in a slightly different form. The exact prototype of this image is life today. Will be our neighbor. His real name is Saidkhoja Azamhojayev. At one time, he took a backward plot and raised it to the level of the most advanced and productive collective farm among the oblast's farms thanks to his honourable work. In short, I want to describe a man with a wide spiritual world, sharp observation, active, humane, initiative, hardworking employee, whose virtues and image are clear to you". In the novel, the writer consistently revealed the activities of the heroes, the moments of joy and happy situations that happened in them, as well as the moments of depression and difficult moments in their psychology. In particular, Nafisa is a woman who suffered a lot in life. He grew up as an orphan, and when he was just trying to figure out his life, he met the innocent Azam and fell into his trap, an oppressor whose life was ruined. In the novel, Nafisa's delusions, mistakes and delusions are convincingly described by the author. Azam puts her through a lot of hard times, humiliates her, tramples on her feminine sensuality, takes her abroad and leaves her in isnad. After that, Nafisa moves along the paths of life, but does not get depressed, looks to the future with hope and confidence and finds happiness among kind people like Ummatali, with their help she can fix her marriage. In the novel, the writer described Ummatali's personal life with Nafisa's complete, sincere, unselfish love for human kindness with special excitement and affection.

In the novel "Paradise Seekers" the theme of national revival in foreign countries, striving for freedom against colonialism is reflected in a wide and truthful way. Drama in the novel is expressed not only in the form of intense mental states, but also in the form of conflicts between characters. In the novel "Paradise Seekers", ideological rivals often cut each other's tails by cunning, and throw stones at each other while standing in shelters. The conflicts between Azam and Koplombek, Koplombek and Haji, Haji and Clark develop in the same way. At the same time, there are open conflicts between the characters in the novel.

Conflicts between Ummatali, Qimmatkhan and the chief agronomist, Azam and Nafisa, Qurbanali and Qoplonbek, Qoplonbek and Abulbaraka, Abulbaraka and Haji are among them. In the novel, the exchanges between Abulbaraka and Haji are done with great skill. This conflict between parents and children has a deep social essence.

“Saidakbar Haji is a complex person. The author does not easily make this person bad, he does not attach negative qualities to him. This person seeks to show his personality in all its complexity, contradictions, strengths and weaknesses. Saidakbar Haji, on the one hand, is an extremely cunning, selfish, stone-hearted person. He once committed many crimes, followed bad paths, when his life was in danger, he did not back down from his wickedness, saying that he would protect his life and property, he lost his son Abulbaraka from mother's love, and the three girls are alive. orphaned, separated the simple-minded Kurbanali from his family, his beloved son, and his homeland. On the other hand, there are many positive qualities in this person's nature. He lovingly raises and educates his daughter Tamanno and his son Abulbaraka. For the sake of Tamanno, he lives alone without marrying, he is looking for a way to win the heart of Kurbanali, whom he took with him, even though he has been abroad for many years, he has kept his love for the motherland, national pride, and pride. the rest He is an extremely entrepreneurial, knowledgeable person...” - Normatov U (2007). Haji Saidakbar is a person who fled abroad with his son Abulbaraka and his servant Qurbanali, leaving behind his three daughters and a simple-minded wife when his life was in danger due to the revolution. In the image of Abulbaraka, another important aspect of the reality of the great life in the complex period is expressed, that although he belongs to the family of Saidakbar Haji, he is completely alien to this family spiritually. Abulbaraka Haji shares in the misfortunes of his family, his fate is tragic, but he found a way to get rid of the tragedy, which is evident in his objection to Saidakbar Haji: But first of all, independence should be gained. I do not believe that one nation, no matter how big and cultured it is, can save another nation and open its happiness. Every nation, big or small, must be separate and pull its own cart. It is invalid for one to ride on the other's shoulders and say: "I am going to Paradise".

It can be seen that the drama in the novel is expressed not only in the form of intense mental states, but also in the form of conflicts between characters. Continuing the conversation with his father, Abulbaraka said, "This is a big lie. The opinion of Parisian corchalons. However, in this country, where

they made their living, such cultures were once created and such a method was used, which is now worthy of envy. They mixed everything with the soil. Now they are strangling theirs by saying "you better go this way". Anyway, this (colonialism, comment ours) doesn't go far. There have always been, and still are, people who look after the national interest of their people and even die in this way. It is increasing day by day. Oppression is hard, in his breath. Like a samovar, it boils from the inside and has a stone... People's aspiration is a spring, a very strong spring, let them cover it with dust, put felt in their eyes, but one day it will burst out", he said.

Abulbaraka never forgets her duty to her father, she is not innocent, she does not turn away from him even after she learns about his father's machinations and the trades that his father made against his birth mother, worries about his fate. When Abulbaraka falls into prison, how much he suffers, how many people run to save him! But when it comes to the issue of social interests, father and son cannot agree, the paths they choose in life are different, these paths separate them, and as time goes by, they become more and more distant from each other. This estrangement is most evident in the debates between them. Here is one such argument:

- Well, tell me, my son, what do you lack from those in your country.

"Dad, you understand, it's not just about me: I have a lot of money and a new car like a leech, I mean it, I said it."

- What else do you need? Know yourself, with others.

- I don't need anything. After all, I'm not a sucker fed to get fat, if only I knew my belly. I have friends, neighbors, and even my whole people. Haji realized that his son's intention was firm. It struck a nerve in his heart: he was imprisoned again, if he suffered.

- Don't forget, Abulbaraka, the weight of a broken arm falls on your neck. My neck can't bear your pain anymore.

Abulbaraka immediately understood his father's concern.

- Don't worry. Make your bed thick.

- You are not a child anymore.

- Struggle rejuvenates the brave, makes the coward old - boasted Abulbaraka to the four. "Ten years of an eagle's life is better than a hundred years of a crow's life." If a person's strength is the steam of a steam engine, it should be given to walking, not screaming.

- My son, if only your name would not be blackened, as they say, a crooked cart ruins the road, and a bad person spoils the land.

- No, it won't come out. If there is a way, it is already broken. Now it needs to be fixed.

Haji thought and tried to call his son to justice:

- Don't talk to those who say that I don't have a wife at home, my heart is a farm, my son. Shame on you! Don't let your tongue loose. If the tongue was good, he would have made a wall of hard teeth and locked it inside!

"It's true, the tongue is boneless, but it breaks the bone... If I don't keep silent, if he doesn't keep silent, if you don't keep silent, this iron chain will snap your neck, dad," said Abulbaraka without haste. - You know, dad, life is a bicycle. In order to move forward, it is necessary to turn its wheel... Everything became clear to the father.

Haji Saidakbar, who knew that his son had become a stranger to him, lost his heart and said, "Oh my child, your path is shaky, very shaky!!" said, he forgot to recite the rosary and left in a sad mood. The boy said behind him, "The most sacred thing is the blood shed for national freedom" (358). After these words, everything becomes clear to Haji - he realizes that his son's path is different, that he has gone too far from him, and he cannot be turned back from this path. Truth is on Abulbaraka's side. Haji feels helpless in front of this reality.

There is another conflict in the novel. Azam is also a rival of his father Teshaboy. But at the root of this rivalry lies selfishness. Azam is a white man who forgot his filial duty to his father for his personal gain. The rivalry between Abulbaraka and his father is of a completely different nature. This conflict is somewhat complicated, its basis is not based on personal enmity, but on social interests.

The novel "Paradise Seekers" looks at the twists and turns of a writer's life with the eyes of a writer, looking for a big meaning from twists and turns, directing small details and details to the expression of the idea of the work, using them as artistic components, plot and composition elements, it shows that the skill of serving them to reveal the essence of characters and to analyse the psychology of characters has increased. Let's turn to the evidence. In order to cheer up Haji's daughter Tamanno for her "unrequited love", the "seven robbers" give her a rare ring with a diamond eye. Later, this detail will work for the writer. The author is very helpful in revealing some aspects of Haji and Koplonek's character. When Tamanno's life is in danger after drinking poison, he remembers a precious ring, and he doesn't want to be away from his daughter. Or when Koplonek escapes from Haji's house, he steals Tamanno's precious jewelry, including that rare ring. Here, the ring detail is a plot element, a key to the character of the characters, and has a great symbolic meaning. The holy feeling in Tamanno turns into

wealth, an item in the form of a ring, more precisely, Haji changed the holy feeling into an item. Tamanno's heart is not interested in those around him. Tamanno appears to them only as an object, wealth and state, but this object is easily passed from hand to hand, and in the end it is stolen by a thief.

Here is another characteristic detail. Such an episode is presented at the beginning of the work. Haji is preparing for a feast by slaughtering a sheep in honor of his daughter Tamanno's return from the resort. While the sacrificial sheep is being strangled, an old dog and a leopard approach it. Then such an event occurs: "The victim saw him:

"Be patient, animal, I will take away yours myself, you also have sustenance in this," he said and drove him further with sweet words.

"Don't drive, Haji, a dog who has seen our homeland!" said Kurbanali.

- If he sees our country, we will give him a plate of soup and carry it on our lap, let him stay away from people!

- The owner has no claim to eat from the same plate as you, his dog could not fit. Haji, you speak interesting things!- Kurbanali, who did not know who to take his pain from after patriotism, cut him off [9;76].

Shuhrat correctly interpreted the concept of the Motherland and the feeling of love for the country by means of the image of the character of Kurbanali in the novel "Jannat tehirganon". In a word, the feeling of love for the motherland, the desire for it, the feeling of kissing its soil and leaving the world without a dream is reflected in the image of the innocent patriot Kurbanali. When creating this image, the writer follows the path of deep psychological description of the character.

In the play, the talk about the dog continues again. The writer tells the history of the dog's arrival here, describes its current state, and compares it with the state of Kurbanali. In this comparison, Kurbanali's mentality, his tragic destiny is seen with all its intensity:

That dog is now as old as Kurbanali himself. The dog does not have too much to do with anything, and he is not disappointed even to ward off the landed flies. It is lying like a surplus object at one end of a huge corral like a sacrificial altar. He talks about his Sacrifice, finds his own meaning in the nodding of his dumb friend, opening and closing his eyes and wagging his tail. Even sometimes, when Haji was driving, he would not be silent, and he would be angry that he had put this foreigner on the head of this innocent creature. Sometimes he is glad to have her. If there were no tigers, who would be in trouble with

him? ...There is no other companion, friend, countryman, except this leopard. He listens to what he says and eats gratefully!

In the novel, after Koplombek comes to Haji's house as a groom, this dog gives the writer a job again. Koplombek has no eyes to see this dog, after all, his name is a leopard, he is startled when his name is mentioned, the word leopard touches his sensuality. Foreseeing this, Haji orders Kurbanali to change the dog's name. A sacrificial dog is given a different name, but the dog cannot be trained to do so. Tired of this, Koplombek shoots him despite Kurbanali's screams. The salty servant loses his last love in his rich household, even his lover, "two tigers in one cage" is too much, the monster in the form of a human gets to the head of an innocent creature. This event shakes Haji's household and gives a new impetus to accelerate the family tragedy. After this incident, Kurbanali completely turned away from this house and passed away in this state.

At this point, let's pay attention to some of the relations expressed about the novel: "In the image of the characters, sometimes violent images and narrative situations are noticeable" - Ziyovuddinov N (1969). In our opinion, this accusation is unfounded, as can be seen from the above quotations from the work. Also, as we mentioned earlier, the language of the novel is attractive and full of figurative expressions. Almost every sentence of the writer is based on a proverb, a proverb, a joke, or an allusion. In general, every character in the novel "Paradise Seekers" was skilfully created by the writer, who, by their example, encourages people not to go astray, to walk in the right direction and to work hard. In fact, in their image, the high moral images of our people who honourably fulfil their patriotic duties and make a worthy contribution to the development of our country by honest work are clearly revealed.

Koplombek is a very basic person. He comes from a rich family, and he has no sense of the Motherland. He is a lowly person who went to the side of the enemy during the Patriotic War and fought against the Soviets. Koplombek gets closer to Haji's family, arranges an assassination attempt on Azam in order to reach Tamanno, takes him out of his way, and marries Tamanno. He enters Haji's family not as a bridegroom, but as a poisonous snake. He arrested Abulbaraka by spreading incitement. He humiliates his victim and hastens his death. He wants to assassinate Haji. Because of this impure man, Tamanno falls seriously ill. In short, because of Koplombek, Haji's family will be ruined.

Azam is also a traitor, a patriot. However, his fate is completely different from that of Koplombek. He

comes from a hard-working family. His father, Teshaboy, is a farmer. He fed him without eating, clothed him without wearing it, brought up the young son of his mother with many dreams and hopes, educated him and made him an engineer. But Azam is an ungrateful person who does not sleep while studying, and who is greedy for wealth. He even dreamed of marrying a rich girl and getting rich, a swindler. But the more he strives for wealth and position, the more these things escape him. His marriage to Nafisa seems to be the beginning of unhappiness for him. For this reason, he thinks that going abroad is the way to salvation and destroys his life. Looking for paradise, Azam rises above the real hell of the bright world. After many visits and hard trades, he fell ill and fell into a dilapidated hut to rest. This is the punishment of a person who is already blind and a traitor [11; 490-494].

3 CONCLUSION

In the novel "Paradise Seekers", Shuhrat has achieved a great deal of embodying his ideological and artistic intention in various realistic means. The educational, educational, moral, and to some extent artistic-aesthetic value of the novel is unquestionable, and it is a beautiful example of literature written in its time, which has not lost its artistic value even now. It should also be noted that in the novel "Paradise Seekers" the power of tyrannical peoples is truly reflected.

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