

## THE AUTHOR'S LITERARY AND AESTHETIC VIEWS IN THE NOVEL "SEARCHERS OF PARADISE"

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### ABSTRACT

This article aims to reveal the essence of the novel "Paradise Seekers", which reflects the historical process of the 60s of the 20th century, the events of that time, and the psyche of the people, the masterpiece of the poet, writer and translator Shuhrat. In the article, it is shown through analysis and interpretation that the writer's literary-aesthetic views are expressed through the images of: the patriotic doctor, Uzbek child Abulbaraka, Zeytun, the intellectual Zeytun, and Zilal, a foreign citizen. Also, it is proved by quoting fragments of the work that the theme of national revival in foreign countries, striving for freedom against colonialism is reflected in the writer's novel.

**Keywords:** novel, literary, aesthetic, poetic thinking, psyche, hero, concept, process, patriotism, independence, freedom, image, lyrical hero.

### INTRODUCTION

In the history of Uzbek literature of the 20th century, there are only a few works that caused a great stir. One of them is Shuhrat's novel "Paradise Seekers". In our opinion, it was the fate of the patriots that raised the tension in the play. The writer addressed this topic many times not only in prose, but also in verse. Including:

*Бахт излаб ҳар ерга ташилама қадам,*

*Олисга нигоҳинг тикма дам-бадам.*

*Уйда бахтини топмаган одам*

*Бахтини топмайди кезса ҳам олам!* [10, p.127]-,

It is not for nothing that the poet and writer Shuhrat said that "... his work is a wide and colorful world worthy of deep scientific and critical investigation" [84; 228], and the writer's novel "Paradise Seekers" dedicated to describing the fate of the countrymen has such characteristics. can be considered as a masterpiece. After all, it is commendable that the writer dared to oppose the pressures of the Soviet totalitarian system in his time by creating this novel.

It is known that the novel "Paradise Seekers" is a work that reflects the historical process of the 60s of the 20th century, the

events of that period, and the mentality of 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 existence 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 there are images in the novel that are my ideal. In my opinion, love for the motherland, national pride is a delicate and sacred, dear and indelible feeling in a person. Neither worldly wealth, fame, honor, reputation, nothing can replace these. A person who lives with these noble feelings endures injustice, all difficult and troublesome days, emerges victorious from them and achieves his desired goal, lives contentedly in life, and lies with his legs stretched out in the grave. A person who loses this noble feeling from the flow of time and history and thinks for a short time will always live in despair and end his life with a tragedy" [12, p. 10].

## MATERIALS AND METHODS

In accordance with the ideological content 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 gets the name of son of fugitive-traitor. 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.

So, the two directions in the plot of the novel are connected, first of all, through past events. The consequences of the past always affect the actions of the heroes. 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. The light-hearted, ungrateful servant who is a close friend of

Ummatali goes abroad in search of paradise and ends up in Haji's house. At the end of the play, the representatives of the two poles collide with each other. Ummatali's patriot, who went abroad as part of the Soviet delegation, also becomes aware of the tragic fate of patriots.

These two plot lines in the novel serve to express an important idea - the expression of the great truth of our age. Representatives of both groups are looking for paradise in life, that is, truth and happiness. 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. The writer loaded the idea of the work with the deep meaning that the real paradise is in the motherland, and true happiness is achieved by liberating and improving the motherland, and embedded it into the layers of the novel's plot. He tries to prove with convincing arguments 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 a person, the land where he was born.

Ummatali's life path is very complicated, his past is tragic, but he will not stay in the vortex of tragedies for a lifetime, he will fight for the truth and we will witness that he sees the celebration of truth, the victory of honesty over cruelty, albeit with difficulty. It is true that the life of a literary hero is not full of celebrations and joys, he never forgets the complexity of life, that there are sad events as well as happy events in life, and the temporary difficulties on the hero's path are clearly shown in the work. 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 protagonist Ummatali is not enough. In the composition of the work, there is also ideological disunity" [1, p. 3].

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, Kimmat Khan, is unfaithful and goes into perverted ways, which is why Ummatali renounces her. Now for Ummatali, his home and family are completely alien, at this fragile moment he does not become "noble" like the heroes of some works, he cannot forgive the sin of "lost wife", boyish sensuality, human pride does not allow this, he is wary of this place and leaves it completely. leaves, 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 labor 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 country's table, to turn the face of the mother earth into a paradise, to preserve, breed and grow fruit varieties of our people. He strives to restore his wonderful traditions. At this point, it is worth quoting the recognition of literary scholar S. Mirvaliev: "... the writer praises and honors the positive qualities of people of our time, and at first goes on the path of proving that they are natural, real people. And for this, the writer first of all shows them in the lap of honorable work" [3, p. 291].

At this point, it is necessary to pay attention to another unique aspect of the writer. 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 work, it is vividly revealed that the director of the state farm Azimkhojaev had a great influence on Ummatali's ruined life. That is, the romantic enthusiasm, elation, and desire for innovation characteristic of Azimkhojaev's image are realistically reflected in the work. As described in the novel, Azimkhojaev 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 Azimkhojaev 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 Azamhojaev. 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 honorable work. In short, I want to describe a person with a wide spiritual world, sharp observation, active, humane, initiative, and hardworking employee, whose qualities and appearance are clear to you"[9, p. 4].

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 has suffered a lot in life. He is an oppressed person who grew up as an orphan and was just trying to find his life. 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.

At the same time, the theme of national awakening abroad, striving for freedom against colonialism is reflected in the novel "Paradise Seekers" 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 Koplonek, Koplonek 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 Qoplonek, Qoplonek 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 look bad, does not attach inevitable 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, never backed down from his wickedness, saying that he would protect his life and property when his life was in danger, he lost his son Abulbaraka from his mother's love, and left three girls alive as orphans. separated from his son and his country. 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 Tamanno's sake, he lives alone without marrying, he is looking for a way to win the heart of Qurbanali, whom he took with him, even though he has been abroad for many years, he has preserved his love for the motherland, national pride, and pride. He is an extremely entrepreneurial, knowledgeable person..."[5, p. 307].

So, Haji Saidakbar in the novel is the character of a person who fled abroad with his son Abulbaraka and his servant Qurbanali, leaving his three daughters and a naive wife because of the revolution, when his life was in danger. In the image of Abulbaraka, another important aspect of the big life reality of the complicated era is expressed, that although he belongs to the family of Saidakbar Haji, he is completely alien to this family spiritually. Abulbaraka Haji is a sharer in the misfortunes of his family, his fate is tragic, but he found a way out of the tragedy, which is evident in his objection to Saidakbar Haji: "But first of all, independence should be obtained. 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 heaven" [9; p. 366].

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 earned their bread as camels, 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 put dirt on a thousand, put felt in their eyes, but one day it will burst out" [9, p. 356-357], he says.

Abulbaraka never forgets his duty to his father, he is not innocent, he does not turn away from him even after he learns about his father's machinations, his father's trades on his mother's age. 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:

*“-Хўш, айт-чи, ўғлим, ўша юртингдагилардан нима камлигинг бор.*

*-Дадажон, сиз тушунинг, гап фақат менинг ҳақимда эмас: ёнимда жиринг-жиринг пул, остимда зулукдек янги машина, деганим-деган, айтганим-айтган.*

*-Тагин нима керак сенга? Ўзингни бил, ўзга билан...*

*-Менга, ўзимга ҳеч нарса керак эмас. Ахир мен семиришга боқилаётган сўқим эмасман-ку ўз қорнимни билсам. Менинг ёр-у дўстим, қўни-қўшим, қўйингки, бутун халқим бор. Ҳожси ўғлининг нияти қатъий эканини англади. Бу унинг юрагига ваҳима солди: яна қамалди, қийналса...*

*-Шуни унутмангки, Абулбарака, синган қўлнинг оғирлиги бўйинингга тушади. Менинг бўйним энди сенинг дардингни кўтаролмайди.*

*Абулбарака отасининг ташвишини дарров тушунди.*

-Сиз хавотирланманг. Тўшагингизни қалин солиб ётаверинг.

-Сен ҳам энди бола эмассан...

-Кураш мардни яшартиради, қўрқоқни қаритади-мақтаниб қўйди жўрттага Абулбарака.- Қарганинг юз йиллик умридан бургутнинг ўн йили яхши. Кишининг кучи паровознинг буғи бўлса, уни қичқиришига эмас, юргизишига бериш керак.

-Ўғлим, қийишқ арава йўлни, ёмон одам элни бузади, дегандек, номинг қора чиқиб қолмаса эди.

-Йўқ чиқмайди. Йўл бўлса, алақачон бузилган. Энди уни тузатиш керак.

Ҳожиди ўйлаб туриб, ўғлини инсофга чақирмоқчи бўлди:

-Уйимда йўқ гўжалик, кўнглим истар хўжалик, деганларнинг гапини қўй, ўғлим. Сенга уят! Тилиннга эрк берма. Тил яхши бўлса, тошдан қаттиқ тишлардан девор қилиб, ичига қамаб қўярмиди!

-Тўғри, тил суяксиз-у, лекин суякни синдиради...Мен индамасам, у индамаса, сиз индамасангиз, бу темир занжир бўйинни қийиб юборади-ку, дада,-деди Абулбарака шошмасдан дона-дона қилиб.-Биласизми, дада, ҳаёт-велосипед. Олдинга юргизиш учун унинг гилдирагини айлантириб туриш керак... Отага ҳаммаси аён бўлди.

Ўғлининг ўзидан бегона бўлиб қолганини билган Саидакбар ҳожиди, юраги эгаси кўчиб ентган ҳовлидай ҳувиллаб: “Оҳ болам, йўлинг қалтис, жуда қалтис!!” деганича, тасбеҳ ўғириш ҳам ёдидан кўтарилиб, маҳзун чиқиб кетди. Ўғил эса “Энг муқаддас нарса миллий озодлик учун тўкилган қондир”, деди ўзича унинг орқасидан[9, p. 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 himself, and he cannot be turned back from this path. Truth is on Abulbaraka's side. Haji feels helpless in front of this reality.

Although such events and arguments in the novel are taken from the lives of immigrants, the work is actually a condemnation of Russia's colonial policy, a call to fight for independence and freedom, and the life-giving spirit - the idea of independence.

There is another conflict in the novel. Azam is also a rival to 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.

## RESULTS AND DISCUSSION

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 compositional elements, revealing the essence of their characters, analyzing the psychology of the characters. shows that the skill of serving has increased. Let's turn to the evidence. In order to cheer up Haji's daughter Tamanno in return 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 Koplombek'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 Koplombek escapes from Haji's house, he steals Tamanno's precious jewelry, including that rare ring. Here, the ring detail is a plot element, not only a key to the character of the characters, but also 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. As the sacrificial sheep is being strangled, an old dog and a leopard approach it. Then such an event occurs: "The Qurbon saw him:

*-Сабр қил, жонивор, сеникини ўзим айириб бераман, бунда сенинг ҳам ризқинг бор,-деди ва уни ширин сўз билан нарироқ ҳайдаган эди, Ҳожжи кесак отиб ундан ҳам нарига қувиб юборди.*

*-Ҳайдаманг, Ҳожжи, ватанимизни кўрган ит!-деди Қурбонали.*

*-Ватанимизни кўрган бўлса, бир товоқдан ош бериб, қўйнимизда олиб ётамизми, одамдан нарироқ турсин-да!*

*-Эгасининг сиз билан бир товоқдан овқат ейиш даъвоси йўғу, итининг ҳадди сизгармиди. Ҳожжи, қизиқ гапларни гапирасиз-а!-ватангадолик жонидан ўтиб кимдан аламини олишни билмай юрган Қурбонали узиб олди [9, p. 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 Qurbanali in the novel "Jannat tehirgan". 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. The writer appropriately and effectively uses the method of psychological imagery in creating the character of Kurbanali. It is important that the author deeply studied the work of I.S. Turgenev and thoroughly mastered the secrets of creativity in the gloomy and sad and believable performance of the image of Kurbanali. It seems that the heartache of the poor, speechless muzhik in "Moumu" by I.S. Turgenev is embodied in Kurbanali. This opinion is confirmed by Shuhrat himself: "After I got to know Bitter-Chuchuk when I was older, when I read it, the poor Mujik's speechless sighs and inner feelings penetrated my heart and stole my thoughts for some time. It is no wonder that the episodes of Kurbanali and his one and only companion Koplun appeared in the novel "Paradise Seekers" as a result of this impression that settled in my soul!" [6, p.12].

In the play, the talk about the dog continues again. The writer tells the history of the dog's arrival in these lands, 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 one who is always with you, who is close to you, and who is your countryman, except this leopard. He listens to whatever he says, and eats gratefully whatever he gives! [9;77].

In the novel, after Koplonek comes to Haji's house as a groom, this dog gives the writer a job again. Koplonek 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, Koplonek shoots him despite Kurbanali's cries. A salty servant loses his last love in his rich household, and suddenly loses his heart, "two tigers in one cage" is too much, and a predator in the form of a human comes 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, Qurbanali 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" [2;9]. 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 skillfully created by the writer, who, by their example, encourages people to work hard and not to go astray. In fact, in their image, the high moral images of our people who honorably fulfill their patriotic duties and make a worthy contribution to the development of our country by honest labor are clearly revealed.

That's why the novel "Paradise Seekers" directly serves the purpose of appreciating the independence of Uzbekistan, deeply understanding the essence and great importance of the blessings of independence, and educating the young generation in the spirit of independence ideas. It should also be noted that in the novel "Paradise Seekers" the power of tyrannical peoples is truthfully reflected[7; 490–494].

Koplonbek is a very shallow person. He is from a rich family, and he has no sense of the Motherland. He joined the enemy's side during the Patriotic War and fought against the Soviets. Goplonbek 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 Koplonbek, Haji's family will be ruined.

Azam is also a traitor, a patriot. However, his fate is completely different from that of Koplonbek. He comes from a hard-working family. His father, Teshaboy, is a farmer. He brought up his son, who was left behind by his mother, with many dreams and hopes, educated him and made him an engineer. But A'zam is an ungrateful person who does not sleep while studying, who is greedy for wealth, in a word, he is a slave of his own ego, that is why he ruins his life. He even dreamed of getting rich by marrying a rich girl, 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 misfortune 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 traitor.

## CONCLUSION

In general, every character in the novel "Paradise Seekers" was skillfully created by the writer, who, by their example, encourages people to work hard and not to go astray. He tries to guide the misguided persons to the right path. Such originality in creating a lyrical hero is expressed in Shuhrat's poem "Now you cry..". In this case, the lyrical hero does not justify the showy and non-judgmental girl, nor does he justify the incompetent guy who returns home to correct his mistake. He denounces him as a dishonest wretch who ran after dirty money and entered the path of prosperity. At the end of the poem, he calls the lost man to make a living with hard work, and advises him not to go astray again by giving in to light-hearted dreams.

*Сен энди йиғлама,  
Тақдирга тан бер.  
Эл юрган кўчадан кўп қатори юр,  
Ҳаётнинг тафтидир меҳнат, поклик, тер,  
Ўкинма, умрингни тўғри йўлга бур!  
Нафсинг тий, тайёрга югурма чопиб,  
Шириндир қора нон, гар ўзинг топиб,  
Тер билан оғзингга олсанг, чайсанг!  
Лаънат дер эл-у юрт яна айнасанг!* [11, p. 117].

So, Shuhrat's novel "Searchers of Paradise" is a beautiful example of literature that was written in its time and has not lost its artistic value even now.

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