

THE COMBINATION OF CRITICAL REALISM AND ARTISTIC AND AESTHETIC IMAGES IN THE WORK OF ABDULLA KADIRI

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Abstract: *The article is devoted to the philosophical analysis of the artistic and aesthetic outlook and critical realism of Abdulla Kadiri on the basis of his historical novels, satirical works and to the study of scientific articles devoted to the theory of literary and satirical criticism.*

Keywords: *beautiful, sublime, funny, ugliness, tragic, aesthetic taste, aesthetic ideal, truth, goodness, satire, art criticism.*

INTRODUCTION, RELEVANCE.

Over the past hundred years, the rich heritage, scientific, philosophical, socio-political, economic, moral, religious-mystical and artistic-aesthetic ideas of the great Uzbek thinker and writer Abdulla Kadiri have been the object of research of scientists of Uzbekistan and the whole world. As the famous literary scholar Omonulla Madayev notes, “Abdulla Kadiri’s novels, dramatic works, stories, feuilletons, letters, scientific works were created throughout his creative path as a historian, ethnographer, philosopher, linguist, folklorist, literary scholar, and, most importantly, as a classicist, a master of beautiful words”. [1; 21].

Abdulla Kadiri, as one of the most active creators of the national revival caused by the great socio-political changes in the history of Turkestan in the early 20th century, not only in the history of the world novel, but also in the formation of satire, humor and literary criticism of art and literature, gave a new form to the most advanced traditions of Eastern and Western literature. and was recognized as an innovative creator enriched with content. Although the perpetual Soviet regime brutally repressed all progressive modernists, including Abdulla Kadiri, during the years of violent struggle against national values, national feeling and culture, national consciousness and national independence, it could not destroy his life-giving and progressive ideas and great works. After all, “People can be silenced, expelled from the country or physically destroyed, but the progressive ideas that have become the meaning of their lives cannot be destroyed and personalities cannot be defeated. Personalities are always victorious and eternally relevant”. [2; 15].

The study of Abdulla Kadiri’s artistic and aesthetic views, firstly, in mastering the secrets of the great artist’s mastery, its sources, means and methods; secondly, it is of incomparable national and spiritual value for eliminating the dangerous consequences of the globalisation processes taking place in the world, for understanding, preserving and inculcating national identity in the minds of the younger generation. Therefore, an objective study of the artistic and aesthetic heritage of the great creator has not only scientific and philosophical, but also practical significance. The progressive socio-political worldview emerging in the new Uzbekistan has created an excellent opportunity to study Abdulla Kadiri’s legacy in the philosophical and aesthetic aspect for the first time.

Methods and level of research.

The methods of historicism and logic, analysis and synthesis, comparison, deterministic approach, creativity were used in the work.

Artistic and aesthetic views of Abdulla Kadiri are still present in the studies of philologists-scientists of Uzbekistan: Gani Abdurakhmanov, Umarali Normatov, Matyakub Koshyanov, Ibrahim Gafurov, Bahadir Karim, as well as in the works of Odil Yakubov, Otkir Hoshimov, Erkin Vahidov, Abdulla Oripov, Shukrullo, Mirtemir and other writers. In the articles by Khadicha Lutfiddinova, S. Tolaganova, Latofat Toshmukhamedova and other researchers it was studied mainly in philological aspect. Unfortunately, this problem has escaped the attention of philosophers.

According to Academic G. Abdurakhmanov, "the second half of the 19th century, particularly the beginning of the 20th century, was a period of national revival, great importance was given to culture and education, the struggle for the formation of a national literary language and a national style of writing was underway. Abdulla Kadiri and his comrades were at the forefront of this struggle" [3; 38]. The famous writer, People's Writer of Uzbekistan Odil Yakubov on the importance of researching the still mysterious aspects of Abdulla Kadiri's artistic and aesthetic mastery: "When I think about the national feeling, which is very dear to every nation, despite the fact that hundreds of scientific works have been created about Kadiri, I have to admit that we still cannot deeply understand his work". "Not to attribute to ourselves the mistakes made in the past, but to recognise them sincerely and learn a lesson that will keep us from making mistakes and lead us to truth and justice [4:8]," he wrote.

Research and Results.

Drawing the reader's attention to the shortcomings, flaws and vices of social life by describing social events in a funny form with the help of satire and humour is an aesthetic phenomenon characteristic of the art of word. "If we look at the Uzbek literature of the 20th century, we can notice that satire and humour, meeting the standards of world literature, began to appear in the literary milieu of the 20s. Part of Abdulla Kadiri's literary heritage consists of humorous works." [5;480].

Abdulla Kadiri became famous for his feuilletons, comedies and dramas in the 1920s. In particular, the establishment of the magazine "Mushtum" (Fist) in 1923 is associated with his name and activities, and his humorous works against ugly vices, religious fanaticism, ignorance and backwardness on the path of national revival and development aroused great interest and excitement among the people of the time. Abdulla Kadiri published his humorous works under the pseudonyms Dumbul, Ovsar, Julkunboy, Kalvak Makhsum's nephew, Kalvak Makhsum, Toshpo'lat Tajang, Shilgai. The authors of "Mushtum" in their critical articles, in order to protect themselves from persecution by the enemy, "Mukhbir", "Shapalok", "Beandisha", "Magzava", "Chafan", "Yamokchi", "Dardmand", "Iblis", "Zarra", "Sanjar", "Eski Kurok", "Chalpak", "Tirrancha", "Gruppaboz", "Yo dust" and other nicknames.

According to Khabibulla Kadiri, "Abdulla Kadiri used more than fifty secret pseudonyms in his humorous and critical articles published in Mushtum and various newspapers and magazines in the following years." [6;32-38].

Abdulla Kadiri never ridiculed a person's physical or mental shortcomings in his humorous and funny works because he thoroughly knew the basics of Islamic religion and mystical teachings. "Abdulla Kadiri remained faithful to his religious faith and beliefs throughout his life, work and creativity. He performed all the obligatory and Sunnat acts of Islam. All the positive characters in his novels "O'tgan kunlar" (Bygone Days), "Mehrobdan chayon" (Scorpion in the Pulpit), and the story "Obid ketmon"(Obid hoe) were all perfect human beings whose hearts were enlightened by Islamic enlightenment" [7; 32-38]. The believing creator paid special attention to the humour of characters (behaviour), while respecting the human dignity of his heroes. Changes in public life, lagging behind the demands of the time, uneducated, rude, flashy and at the same time ruthless Toshpo'lat tajang, unbiased attitude to the news and changes in public life through his words, behaviour, outlook in order to fix the truth, that is, everything he says.

Abdulla Kadiri, unlike his contemporaries, saw in criticism a powerful force that encourages creativity and leads to the truth. Abdulla Kadiri distinguishes between two types of criticism - serious (literary - K.K.) criticism and comic criticism, and about the characteristics of literary criticism for scholars, and comic criticism for the public: "Although serious criticism makes changes on its observed target, but it is often more unknown to the public, and it is characteristic of the upper class - intellectuals."

"Serious criticism cannot penetrate into every street of life; therefore, it is far from public nature. Humor, which is the second type of criticism (with the meaning of satire), can be called public. Because laughter and criticism are an eagle flying through life: elements that are unfit for the conditions of life, weak, angry (pitiful), manfur (hateful), muzir (harmful) and so on are its prey. Satirical criticism is close to the soul of the people, it is a translator of the issues that he felt but could not express." [8;315].

According to Kadiri, the corrupt social environment motivates great artists to eliminate vices and defects by creating humorous works. An unhealthy and corrupt environment gave birth to world-famous creators of laughter, such as Dante in Italy, Cervantes in Spain, and Gogol in Russia. Kadiri said that a critical approach to all spheres of social life, not only in the press, is the key to success. "Criticism is the key to the problem of enlightenment, the cradle of the world of culture, which drags life to new successes" [9; 296].

Abdulla Kadiri's personality and creative activity are characterized by universalism, and in his humorous works, novels and stories, he skillfully used the aesthetic categories of grandeur and inferiority, beauty and ugliness, comedy (humor) and tragedy (tragedy), miraculousness and mystery. This ensured that his works were interesting, attractive, meaningful and enjoyable.

As in any work of art, the art of words creates socially significant and useful knowledge in the process of mastering the artistic-aesthetic idea put forward by the artist-writer by developing an aesthetic feeling, aesthetic taste and aesthetic ideal in the reader, and an active aesthetic attitude towards reality: all positive, useful things and perceives events as beauty, grandeur. He feels a spiritual need to create and improve the universe based on the laws of beauty.

Emotional knowledge, perception of the world does not negate mental-intellectual and intuitive knowledge. Maybe they need each other. Harmonic development of a person is evident in his mental and emotional development at the same time. It was not for nothing that the world-famous intellectuals actively engaged in music, painting, singing, poetry and other arts.

The great Mutasawwif poet Jalaluddin Rumi said: "Look as you are, be as you appear" and emphasised the need for the outer and inner, physical and spiritual existence of man to be proportionate, suitable and compatible with each other" [10].

Abdulla Kadiri saw the development of creative thinking as the purpose and essence of literary criticism. In the article "Apology to Friends" published in the 25th issue of Mushtum for 1924, he severely criticised the indifference of his colleagues to the articles published in Mushtum: "Was there any criticism or critical articles written for any issue of Mushtum in our daily press? Has leadership been shown? How should we give it credit: do we call it stupidity (stupidity, ignorance) of our daily press, do we call it pride? But it is an insult to the Mushtum." [11;223]. In response to such indifference, the great writer emphasised that it could not be tolerated, and expressed his firm decision as follows: "I confess that I will not be a nightingale, but a thorn in our garden of laughter. Starting from a flower, I turn into a thorn rather than a canker, at least I have to observe this situation and recognise my weakness. My speech is coarse, my behaviour rude, my tact bitter, my kindness ugly; I have no skill to make you laugh and cry, and touch without bitterness." [12].

Kadiri also comments that there are quite a few low level 'fattai kafi' who draw satanic and perverted conclusions from his pure and genuine statements: "But I feel very sorry for such shumshuk (helpless) mahdooms. Because until now my conscience has been my conscience. Thus, perhaps my point of view is correct. This is my apology: cry if you wish, laugh if you wish!" [13].

A. Kadiri is well aware of the work of world-famous masters of humor: Cervantes in Spain, Dante in Italy, Gogol in Russia, who used the sharp edge of satire and humor to improve the corrupt social environment that chronically reigns in Turkestan, and translated some of their humorous works into Uzbek language. When he went to Moscow to study at the Bruslov Institute of Journalism in the summer of 1924, he accidentally noticed the difference between the clothing culture of Europeans and the clothing culture of Turkestan compatriots-merchants. His impressions of Moscow were regularly published in Mushtum under the title "Moscow Letters". The author writes: "Sometimes you will meet people coming here from Turkestan and Bukhara to trade, wearing long cloaks and closed turbans (a turban instead of a hat wrapped around the head). A turban, a kavsh-makhsi, a dirty cloth (tablecloth) fastened to the waist, especially wide pants that fit the maxi, and even an amber rosary in the hand... everything is in order. According to my brother, he is a "real Muslim", and if you trust me, he is a "living demonstration". ...Perhaps you are ashamed of such things, you say.

... The important factor here is another. Whether one knows what is that junk under the turban that shrouds the earth? According to my brother's opinion, which is not easy to talk about, shame to tread on it, many people have changed their clothes and left religion. Why do you say the turban is always at the beginning and the turban is always on top. If he

wore a turban and a turban with a different mindset, who would blame him, who had the right to blame him?

Europeans are interested in the works of the Middle Ages ... Look at the coincidence, a figure from the Middle Ages on the street.... All eyes are on this monkey... amazement, discussion, irony, laughter....[14;250]

The famous literary critic Ozod Sharafiddinov considered criticism as the art of discovering beauty in the analysed work: "Criticism is the art of discovering beauty in literature. Science begins with a different way of thinking" [15; 208].

According to the literary scholar Kh. Abdusamatov, "the humorous and scientific-theoretical heritage of Abdulla Kadiri is all the more relevant because it is extremely important in our current period of independence. The bribe takers, thieves, flatterers, lazy people, greedy people, provocateurs exposed by the teacher are hindering the development of our country in a new way." [16].

Abdulla Kadiri, unlike Turkestan jadidists, tried to free himself from colonial tyranny, use satire and humor to mercilessly expose the negative consequences of harmful traditions that are against personal freedom, mastering the foundations of science, and forming a high aesthetic idea and aesthetic ideal in the minds of his contemporaries and compatriots. He used the best examples of Eastern literature, folk art, the art of curiosity, and the skills of great wordsmiths of world literature and Russian literature. Because the people of Turkestan, like other peoples of the East, were inclined to know and perceive not through the scientific concepts of Western science and philosophy, but through artistic images and fictional literature that depict life events and events in a funny way. Satire and humor, according to Abdulla Kadiri, should not make fun of people's physical or spiritual defects, but should be character laughter that evokes inappropriate, rude and involuntary laughter in accordance with the national aesthetic tradition. The characters of his satirical works such as *Kalvak Mahzumning xotira daftaridan* (From Mahzum the Simpleton's Diary) and *Toshpo'lat tajang nima deydir?* (What Does Irritate Toshpo'lat Say?) are people who are knowledgeable, but disconnected from life, have a funny and useless philosophy of life, and in different situations expose their funny, sad and even shameful situations with their own words. they reach

Basic concepts of ethics, aesthetics, and logic have a very important place in Abdulla Kadiri's artistic and aesthetic views. Virtue, beauty and truth played a leading, important and decisive role in the creative evolution of Abdulla Kadiri, unfortunately, well-known literary experts of our republic: Matyakub Koshjanov [18], Umarali Normatov [19], Bakhadir Karim [20], Azim Rakhimov [21;28-32], Sabir Mirvaliev [22], Ibrahim Mirzaev [23], Akhmad Aliev [24] and others' works were not given enough attention.

In his historical novels, short stories, feuilletons, satirical and humorous articles, Kadiri combined the solution of universal moral problems, such as good and evil, good and bad, happiness and unhappiness, the meaning of human life, with a multifaceted and attractive concept. love, which is an important factor in personal development and a unique criterion. A. Kadiri considered love to be the most subtle and most important emotional experience of a person, a mysterious, mystical event that calls a person to fight evil and injustice, to establish the truth. The first critics of Kadiri's novels, including "A. Kadiri

clearly believes in and preaches “divan of love.” That is, he wants to prove the existence of supernatural power,” he wrote, and with this A. It was not for nothing that he blamed Kadiri” [25].

According to Abdulla Kadiri, the proportion of the image is the embodiment of truth, goodness and beauty. The great writer, as a perfect person, brought up in the spirit of Islam and Sufism, deeply understood the essence of divine love and the great power of personal improvement of the great mystics of the East, such as Jalaluddin Rumi, Abu Khamid Ghazali, Abdurrahman. Jami, Alisher Navoi; revealed the place and role of this divine feeling in the destinies of the main characters of his works.

In the words of a great thinker and writer, pure, pure and sincere love is inextricably linked with the Lover's trust, love and devotion to Allah, the main source of all beauty. The most beautiful moral qualities of Kadiri's heroes mature, improve and are resolved in an uncompromising struggle against ugliness, evil, envy, betrayal, conspiracy, oppression, violence, murder and lies that offend human honor. The main characters of Kadiri's works are in fact tireless fighters for beauty, goodness and truth, which the writer dreams of.

The great German philosopher Hegel wrote in his famous Philosophy of Right that “need offends all sacred values.” [25] Abdulla Kadiri considered owners, investors, religious figures and scientists as creators of history as all modern creators.

Abdulla Kadiri considered owners, investors, religious leaders and scholars as creators of history as all modern creators. He learnt and internalised this fact through the nineteen-volume historical novels of the great Arab writer and historian George Zaidon, as well as the works of advanced European writers. In addition, the great British historian and religious philosopher Arnold Toynbee (1889-1975), Abdulla Kadiri's peer and contemporary, in his theory of local civilisations, proved by logical arguments and historical facts that the creative minority is the creator of history. His methodology of religious-philosophical approach to history opposed the Marxist materialist understanding of history and the theory of class struggle.

The collapse of the Marxist-Leninist atheistic worldview and materialist worldview, which dominated exclusively in the former Soviet society, as an objectively natural process, shows that the socio-philosophical and artistic-aesthetic ideas propagated by Abdulla Kadiri were nourished by universal advanced ideas. Abdulla Kadiri is the creative minority of society, property owners, intellectuals-investors, advanced representatives of art and science, as a social stratum that is a creator of history, a role model, a perspective of the country, an active force fighting for national liberation and national development, highly artistic facts supported by historical evidence.

In contrast to Kadiri's theory, Marx understood history materialistically: 1) the social existence of owners, investors and officials is determined by their consciousness, outlook and spirituality; 2) he believed that the social existence of poor, powerless people, i.e. the workers, who constitute the majority in society, coincides with their consciousness, thinking and way of life. “Enlightenment consists in posing other questions on their basis...” [26] - he wrote.

According to Kadiri, only if a person is an owner and investor, he will learn, seek, fight for freedom and independence to build a bright future for the society, people and country.

Being a free, creative and fighting man, he cannot be an example to the masses without being an owner.

A. Kadiri was a great propagandist of the ideas of Jadidism and realised the necessity of building national spirit, national consciousness and national ideology among the rulers, intellectuals and scholars of the country and especially among the fathers of the nation, patriots, patriots and progressives to fight for the freedom and independence of the motherland. He tried to show that such pure-hearted, loyal, just rulers and officials have noble human virtues, wise mind, refinement and courage in the image of such historical figures as Yusufbek Khoji, Otabek, Normukhammad Kushbegi, Alimgul, Utabboy, Kushbegi.

The struggle for beauty, greatness, goodness and truth was characteristic of all the protagonists of Abdullah Kadiri's works.

He does not describe the beautiful virtues, virtues and justice inherent in the heroes of the work, but vividly and vividly shows them in real life. At the same time, even in "Bygone Days", without introducing the heroes of the work, the reader pays attention to the most beautiful room in the palace where they stayed: "If grey bedspreads are seen, there are silk and silk blankets, and if a black lamp stands on the other side, there is a candle burning in that room, and in other rooms light natures, dexterous people, the master of this room has a different creature: a heavy nature, a splendid body, a beautiful and white face, beautiful black eyes, a well-built negro and a young man who has just turned his face. So this room was enough to attract attention from the building and equipment side as well as from the owner's point of view. Otabek, son of Yusufbek Khoja, one of the most famous figures in Tashkent." [27;31].

Abdulla Kadiri describes the appearance of his characters in proportion to their inner world before showing their character, morals and inner world in different situations. He describes Khamid's appearance as follows: "Tall, dark-skinned face, brown eyes, thick beard, an unsightly man of about thirty. Although this young man is a good statesman, his fame is somehow not due to his wealth, but he is known as 'Khamid Khatunboz'" (Khamid is a womaniser) [28].

Kadiri's position justifies itself here: the reader is convinced that the spiritual world, intentions and outlook of a beautiful, sympathetic hero are high, noble and wonderful, and vice versa, the outlook of a mean, ugly, immoral character is bottomless. narrow, poor and inhuman. Certainly, he followed the famous maxim of writer A. P. Chekhov: "Everything must be beautiful in a man: his face, his clothes, his heart and mind".

In the theme of the conversations of the depositor, a rich merchant belonging to the upper strata of society, the writer puts two important social issues for the Turkestan people: the attitude to women, family and the question of liberation of Turkestan from colonial oppression.

Consider the description of Kumushbibi: "Her black curls were haphazardly scattered on different sides of the pearl, and her slanted eyes under dark curly lashes were fixed on one point as if she were seeing something... black bow elegant, frowning eyebrows as if he were afraid of something..... his white, like the full moon, dustless face flushed slightly, as if he were ashamed of something..... At this time, her white delicate hands, which held the

blanket, scratched the black birthmark on the right side of Latif's nose, inflicted by the overbearing hand of nature, and pulled his head away from the pillow. Her medium-sized breasts protruded slightly above the yellow satin dress. Standing up, he shook his head and felt disgusted. With a jolt, strands of hair surrounded his face and his soulmate appeared before him. This young woman was Kumushbibi, the daughter of a merchant.” [29].

A. Kadiri assures the reader that nature and human beauty are harmonious and proportionate to each other, that even nature applauds the outer and inner beauty of its heroes: “Kumushbibi looked at this place from the edge of the ditch, jumped to the other side and squatted down. Her eyes glided warily over the water. The pure, clear water of the stream flowed slowly, reached Kumushbibi, made a small circle, as if worshipping her, turned to a larger circle, as if bewitched by the magic of the witch who had killed her. and flowed slowly under the bridge. She reached out her hand, drew water, and washed her face. From the drops of water that kissed her face, the stream began to tremble, as if there was a conspiracy in the water...” [30].

The description of the house where Sadik and his mother Jannat live, whose intentions are lecherous and whose poverty makes Khamid fall in love with a womaniser, arouses in the reader a feeling of disgust and squeamishness: “On the eastern and southern sides of the courtyard there are old dilapidated buildings, and the surface of the courtyard is dirty with all kinds of rubbish, as if it had not been cleaned for years, he had not seen a broom.... Probably because there was no kitchen in this flat, there is still a cooker in one corner of the porch. We say smoke porch is a dirty word, like we swear it's a porch. To top it all off, the plates, spoons, pots and pans on the cooker were unevenly stained, and three or four chickens huddled around the pot made it even dirtier.... Mentioning three or four blood-spattered bowls and a black bowl on one shelf, a black copper barcash that had never been washed in its life, and only one dirty tablecloth hanging on empty clothes pegs, the whole stock and property of this yard could be recorded. Had not a mouse been shown killing bread, no other wildlife would have been seen in this house...”[31].

By this Abdulla Kadiri has clearly shown in his works that the rule that the way of life and living of the uneducated masses is the same, their way of thinking, aesthetic taste, moral views and character will be the same.

Summary. The study of Abdulla Kadiri's artistic and aesthetic views is of great scientific, theoretical and educational importance for the awareness of national identity and the restoration of our national values, where modern globalisation processes seriously threaten national artistic and aesthetic values. Moreover, the writer's artistic and aesthetic principles can serve as an important tool in improving the aesthetic taste, aesthetic values and ideals of our people, eradicating vices and bad habits in public life.

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