

## ARTISTIC AESTHETIC ISSUES IN THE CREATION OF ABDULLA KADIRI

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**Abstract.** *The article is devoted to the philosophical analysis of the artistic and aesthetic views of Abdulla Kadiri based on 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. During the last 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 the scientists of our country and the world. As noted by the well-known literary critic Omonulla Madaev, "Abdulla Kadiri's novels, dramatic works, stories, feulets, letters, scientific works created throughout his career as a historian, ethnographer, philosopher, linguist, folklorist, literary critic-scientist, most importantly, as a classic, beautiful wordsmith" [1; 21].

Abdulla Kadiri, as one of the most active creators of the national renaissance, which was brought about by the great social and political changes in the history of Turkestan at the beginning of the 20th century, not only in the history of world novels, 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. Even though the permanent Soviet regime brutally repressed all progressive modernists, including Abdulla Kadiri, in the years when it brutally fought against national values, national feeling and culture, national identity and national independence, it could not destroy his life-giving and progressive ideas and great works. After all, "People can be silenced, expelled from their country, or physically destroyed, but the progressive ideas that have become the meaning of their lives cannot be destroyed, and individuals cannot be defeated. Individuals are always victorious and belong to eternity" [2; 15].

Researching the artistic and aesthetic views of Abdulla Kadiri, firstly, in mastering the secrets of the great artist's skills, his sources, means and methods; secondly, it is an incomparable national-spiritual value to eliminate the dangerous consequences of the processes of globalization taking place in the world, to understand, preserve and inculcate the national identity in the minds of the young generation. Therefore, the objective study of the artistic-aesthetic heritage of the great creator is not only of scientific-philosophical importance, but also of practical importance. The progressive socio-political worldview that is being formed in the new Uzbekistan created a great opportunity to explore the legacy of Abdulla Kadiri in a philosophical and aesthetic aspect for the first time.

Methods and level of learning. The methods of historicity and logic, analysis and synthesis, comparison, deterministic approach, and creativity were used in this work.

The artistic and aesthetic views of Abdulla Kadiri are still present in the researches of the philologists-scientists of our republic: Gani Abdurahmanov, Umarali Normatov, Matyakub

Koshjanov, Ibrahim Gafurov, Bahadir Karim, as well as in the works of Odil Yaqubov, O'tkir Hoshimov, Erkin Vahidov, Abdulla Oripov, Shukrullo, Mirtemir and other writers. Hadicha Lutfiddinova, S. In the articles of Tolaganova, Latofat Toshmuhamedova and other researchers, it was studied mainly in the philological aspect. Unfortunately, this problem has escaped the attention of philosophers.

Academician G'. According to Abdurahmanov, "The second half of the 19th century, especially the beginning of the 20th century, was a period of national renaissance, great importance was attached to culture and education, and there were struggles to form a national literary language and a national style of writing." Abdulla Kadiri and his comrades were in the front line of this struggle" [3; 38]. A well-known writer, people's writer of Uzbekistan, Odil Yaqubov, about the importance of researching the artistic and aesthetic aspects of Abdulla Kadiri, which are still mysterious: I want to admit that we are still unable to deeply understand his work. "It is not to attribute the mistakes made in the past, but to admit them in a sincere way and learn a lesson that will save us from making mistakes and lead us to truth and justice" [4:8], he wrote.

Research and results. Drawing the reader's attention to shortcomings, flaws and vices in social life by describing social events in a funny way with the help of satire and humor is an aesthetic phenomenon characteristic of the art of words. "If we look at Uzbek literature of the 20th century, it can be seen that satire and humor that meet the standards of world literature began to appear in the literary environment of the 20s. A part of Abdulla Kadiri's literary heritage consists of comic works" [5; 480].

Abdulla Kadiri became known for his feleton, comedy and dramas in the 20s. In particular, the creation of "Mushtum" magazine in 1923 is related to its name and activity, and humorous works against ugly vices, religious bigotry, ignorance and backwardness in the path of national revival and development stimulated great interest and revival among the people of that time. Abdulla Kadiri published his humorous works under pseudonyms such as Dumbul, Ovsar, Julkunboy, Kalvak Makhsum's nephew, Kalvak Makhsum, Tashpolat Tajang, Shilgai. Authors of "Mushtum" in their critical articles, in order to protect themselves from the persecution of the enemy, "Mukhbir", "Shapaloq", "Beandisha", "Mag'zava", "Chafan", "Yamaghi", "Dardmand", "Iblis", "Zarra", "Sanjar", "Old coward", "Chalpak", "Tirrancha", "Gruppaboz", "Yo dost" and other nicknames were used.

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

Abdulla Kadiri never laughed at the physical or mental shortcomings of a person in his humorous and funny works because he thoroughly knew the basics of Islam and mystical teachings. "Abdulla Kadiri remained faithful to his religious faith and belief throughout his life, work and creativity. He fulfilled all the obligatory and sunnah acts of Islam. All the positive heroes of the novels "The Past Days", "The Scorpion from the Altar", and the story "Obid Hoeman" were perfect people whose hearts were enlightened by Islamic enlightenment" [7; 32-38]. The faith-based creator paid special attention to character (behavior) humor while respecting the human dignity of his characters. Changes in social life, lagging behind the demands of the times, the uneducated, rude Tajang, short-tempered and at the same time cutthroat Tashpolod Tajang's unbiased attitude to the news and changes in social life through his words, behavior, worldview with the goal of writing down the truth, i.e. whatever 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.Q.) 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 is 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 world based on the laws of beauty.

Emotional-emotional knowledge of the world, perception 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 mystic-poet Jalaluddin Rumi said: "Look as you are, be as you look" and emphasized the need for the outer and inner, physical and spiritual existence of a person to be proportional, suitable and compatible with each other [10].

Abdulla Kadiri saw the development of creative thinking in the purpose and essence of literary criticism. In the article "Apology to Friends" published in the 25th issue of "Mushtum" in 1924, he harshly criticized the indifference of his colleagues to the articles published in "Mushtum": Was there any criticism or criticism written in our daily press for any issue of "Mushtum"? Was the guidance "this one's tuzuk, his chakki" shown? What should be the meaning of this: do we call it the stupidity (stupidity, ignorance) of our daily press, do we call it pride, what the hell? But this is an insult to "Fist" [11;223]. In response to such indifference, the great writer emphasized that it cannot be tolerated, and expressed his firm decision in the following way: "I confess that I will not be a nightingale, but a thorn in our garden of laughter." Starting from a

flower tree, I grow not a pox, but a thorn, at least I have to observe this situation and confess my weakness. Binaan alayhi, my speech is rude, my behavior is rude, my tact is bitter, my kindness is ugly; I don't have the skills to make you laugh and cry, and to touch without bitterness." [12].

Kadiri also says that there are not a few low-level "fattai kafis" who draw satanic and perverted conclusions from his pure and indiscriminate statements: "But I am very sorry for such shumshuk (helpless) mahdums. Because until that day, my conscience has been my standard, and even after that, my rein is in his hands. So maybe my perspective is secured. This is my apology: cry if you want, laugh if you want!" [13].

A. Kadiri is very well aware of the creation of works by 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 chronically prevailing in Turkestan, and translated some of their humorous works into Uzbek. When he went to Moscow in the summer of 1924 to study at the Bruslov Institute of Journalists, he inadvertently noticed the difference between the dressing culture of Europeans and the dressing culture of Turkestan merchant compatriots. His impressions of Moscow were regularly published in Mushtum under the name "Moscow letters". The author writes: "Sometimes you will come across people who come here from Turkestan and Bukhara for trade. A turban, a kavsh-makhsi, a dirty cloth (tablecloth) fastened to the belt, especially the wide pants that make the maxi fit, and on top of that, the amber rosary in the hand... everything is in order. According to my brother's own words, "a real Muslim", if you leave it to me, "a living demonstration", as soon as I see this effendi, I will eat in my mouth and eat in my throat. ...Maybe you are ashamed of such things, you say.

... The big factor that makes me nervous here is another matter. Do you know what kind of lash-lush(stuff) is under the turban that sweeps the ground with a turban? In my brother's opinion, which is not easy to talk about, it is a shame to step on it, many people changed their clothes and left the religion. Why do you say that a turban is always at the beginning, and a turban is always at the top. If he was wearing a turban and a turban with a different mindset, who would have blamed him, who had the right to blame?

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

The well-known literary critic Ozod Sharafiddinov saw in criticism the art of discovering beauty in the analyzed work: "Criticism is the art of discovering beauty in literature. Science begins with different thinking" [15; 208].

Literary scholar H. According to Abdusamatov, "Abdulla Kadiri's comic and scientific-theoretical legacy is more relevant because they are extremely important even in our current period of independence. The bribe-takers, thieves, flatterers, lazy, greedy, provocateurs exposed by the teacher are hindering the development of our country" [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 Adib's satirical works such as "Kalvak Makhzum's Memoir" and "Tashpolat Tajang Nya Sayyir" 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

A. Kadiri is not only a skilled master of laughter, but also a clever theoretician of the art of humor (satirical, humorous) in his articles such as "To our writers" and "To our laughs in the 26th year", he introduced the authors of "Mushtum" to important artistic and aesthetic principles. Adib said that the topic should be socially and politically important, relevant and useful; secondly, the author should carefully study the chosen topic, that is, he should not pretend to raise eyebrows; thirdly, the author should be impartial, unbiased; should not look for personal interest or enmity in covering the raised issue.

"Participating in a laugh magazine requires some finesse (skill, knowledge, accuracy). You should laugh at the issue or person that makes you hate or ridicule from their own life and character. That is, do not pretend that you made this laughter artificially, but let it be made by itself. Let him present himself. So that not only the student, but even your opponent, who is left laughing, will be forced to laugh together with You" [17; 271].

It is obvious that Abdulla Kadiri fully followed these principles in all his works. In all historical novels, feuilletons, stories and short stories of the writer, the ways of laughter: pitching, cutting, sarcasm, tagaful, exaggeration art, and characteristic humor were expressed.

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], Bahadir Karim[20], Azim Rahimov [21;28-32] ], Sabir Mirvaliev[22], Ibrahim Mirzaev[23], Ahmad Aliev[24] and others' works were not given enough attention. In his historical novels, short stories, feuilletons, satirical and humorous articles, Kadiri connected the solution of universal moral problems, such as good and evil, good and evil, happiness and unhappiness, the meaning of human life, with a multifaceted and attractive concept of love, which is an important factor of personal development and a unique criterion. . A. Kadiri looked at love as the most delicate and most important emotional experience of a person, a mysterious, mystical phenomenon that urges a person to fight against evil and injustice, the determination of truth. A. The first critics of Kadiri's novels, including Sotti Husain's "A. Kadiri clearly believes in "divine love" and preaches it. That is, he wants to prove the existence of supernatural power", he wrote, and with this A. It was not in vain that he blamed Kadiri" [25].

According to Abdulla Kadiri, the proportion of surat-sirat is the realization 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 perfection of the great mystics of the East, such as Jalaluddin Rumi, Abu Hamid Ghazali, Abdurrahman Jami, Alisher Navoi; revealed the place and role of this divine feeling in the fate of the main characters in his works.

According to the 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 are perfected, refined and resolved in the uncompromising struggle against ugliness, evil, envy, betrayal, conspiracy, oppression, violence, murder and lies that insult human honor. A. The main characters of Kadiri's works are in fact tireless fighters for the beauty, goodness and truth that the writer dreams of.

The great German philosopher Hegel wrote in his famous "Philosophy of Law" that "need offends all sacred values"[25].

Abdulla Kadiri considered owners, investors, religious figures, and scientists to be the creators of history, like all modern-creators. He learned and mastered this fact through the nineteen-volume historical novels of the great Arab writer and historian George Zaydon, and the works of advanced European writers. Also, the great British historian and religious philosopher Arnold Toynbee (1889-1975), who was the same age and contemporary of Abdulla Kadiri, proved with logical arguments and historical facts that the creative minority is the creator of history in his theory of local civilizations. His methodology of religious-philosophical approach to history was opposed to Marxism's materialistic understanding of history and the theory of class struggle. The collapse of the Marxian-Leninist atheist worldview and the materialistic worldview, which reigned alone in the former Soviet society, as an objectively legitimate process, indicates that the socio-philosophical and artistic-aesthetic ideas promoted by Abdulla Kadiri were nourished by universal advanced ideas. Abdulla Kadiri is a creative minority of the society, property owners, investment intellectuals, advanced representatives of art and science are the creators of history, the social stratum that serves as an example for the public, the perspective of the country, the active force fighting for national liberation and national development, high artistic facts, demonstrated by historical evidence.

Contrary to the theory of the materialistic understanding of history by Kadiri Marx: 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 the propertyless, disenfranchised people, i.e., the majority of the working people in the society, is the same as their mind, thinking and way of life. Enlightenment lies in putting other issues on the basis of these..." [26] - he wrote.

According to Kadiri, only if a person is an owner and investor, he will study, search, fight for freedom and independence in the way of the bright future of the society, people and country. As a free, creative and fighting man, he cannot be an example to the masses without being an owner.

As a great propagator of the ideas of Jadidism, Kadiri realized the need for the rulers, intellectuals and scientists of the country to create the national spirit, national consciousness and national ideology, and first of all, 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, faith-believing, just rulers and officials have noble human virtues, wise intelligence, sophistication and courage in the form of historical figures such as Yusufbek Khoji, Otobek, Normuhammad Qushbegi, Alimqul, O'tabboy Qushbegi.

Fighting for beauty, grandeur, goodness and truth was typical for all the main characters in Abdulla Kadiri's works.

It does not describe the beautiful virtues, virtues and justice characteristic of the heroes of the work, but shows them clearly and vividly in real life. At this point, even in "The Past Days",

without introducing the heroes of the work, the reader draws attention to the most beautiful room in the palace, where they stayed: if gray blankets are seen, there are silk and silk blankets, and when there is a black lamp on the other side, there is a candle burning in this room, and in other rooms there are light natures, agile people, then the owner of this room has a different creation: a heavy nature, a great body, a handsome and white face, handsome black eyes, a well-proportioned black man and a young man who has just turned his face. Therefore, this room was enough to attract attention from the building and equipment, as well as from the owner's point of view. "This young man, who is a murderer in a dream, is Otabek, the son of Yusufbek Khoji, one of the famous figures of Tashkand" [27; 31].

Abdulla Kadiri describes his characters' appearance in proportion to their inner world before showing their character, morals, and inner world in different situations. He describes Hamid's appearance as follows: "Tall, dark-skinned face, hazel eyes, bushy beard, an unsightly man in his thirties. Although this young man is a good statesman, for some reason his fame is not due to his wealth, but he is known as "Hamid Khatunboz(a person who is too crazy about women)" [28].

Here A. Kadiri's position justifies itself: the reader becomes convinced that the spiritual world, intentions and views of a beautiful, beautiful character are high, noble and beautiful, and on the contrary, the worldview of an ugly, ugly, immoral character is bottomless, narrow, poor and inhuman. Of course, the writer A. P. It is natural that he followed Chekhov's famous saying: "Everything in a person should be beautiful: face, clothes, heart, and mind."

The writer puts two social issues of great importance for the people of Turkestan as the topic of conversations of an investor, a rich merchant, who belongs to the highest strata of society: the attitude towards women, the family, and the issue of freeing Turkestan from colonial oppression.

Let's pay attention to the writer's description of Kumushbibi: "Her black tresses are scattered irregularly on the different sides of the pearl, and her squinty eyes under dark curly eyelashes are fixed on one point, as if she sees something... a black bow, elegant, furrowed eyebrows. as if he was scared of something... his white face without dust like a full moon turned a little red, as if he was ashamed of someone... At that time, with his white delicate hands holding the blanket, on the right side of Latif's nose, a black mole, which was placed by nature's masterful hand scratched and took his head off the pillow. Her medium-sized breasts were slightly lifted over a yellow satin dress. After standing up, he shook his head and was disgusted. Behind the shake, his face was surrounded by strands of hair, and a soulmate entered a picture. This girl was Kumushbibi, the daughter of the malak kutidar" [29].

A. Kadiri assures the reader that nature and human beauty are harmonious and proportional to each other, that even nature applauds the outer and inner beauty of its heroes: "Kumushbibi looked at a place from the edge of the ditch, jumped to the other side and squatted down. His eyes gently drifted over the water. The clear, clear water of the stream flows slowly, when it reaches Kumushbibi, it makes a small circle as if to bow down to her, and as if it is enchanted by the magic of the sorceress (witch girl) it has killed, it turns in a larger circle and slowly flows under the bridge. ... He reached out and took the water and washed his face. With the drops of water that kissed his face, the stream began to shake, as if a conspiracy had taken place in the water..." [30]. The description of the house where Sadiq and his mother Jannat, whose intentions are depraved and deprived of human quality due to poverty, live in Sadiq and his mother Jannat, evokes a feeling

of disgust and disgust in the reader: "The eastern and southern sides of the yard are old dilapidated buildings, and the surface of the yard is dirty with all kinds of garbage, as if it looked like it hadn't been cleaned for years, it hadn't seen a broom... Probably because this apartment didn't have a kitchen, there was still an oven built in one corner of the porch. We say a porch with smoke is a dirty word, as if we are swearing that it is a porch. On top of that, the dishes, spoons, pots and pans on the stove were dirty in an irregular manner, and three or four chickens, which were huddled around the pot, made it even more dirty. The children who were in yiltiramak - dirt, white wool with holes like stars, and a pile of cotton piled up on an old chest nearby - put blankets and pillows on themselves. By mentioning three or four blood-soaked bowls and a black bowl on one shelf, a black copper bowl that has never been washed in its life, and only one dirty tablecloth hanging for empty pegs, it seems that the entire equipment and property of this yard is written down. If the bread-killing mouse had not been shown, no other living species would have been seen in this house..."[31].

With this, Abdulla Kadiri clearly showed in his works that the rule that the way of life and lifestyle of the uneducated masses is the same, their way of thinking, aesthetic taste, moral outlook and character will be the same.

Summary. The research of Abdulla Kadiri's artistic-aesthetic views is of great scientific-theoretical and educational importance in realizing the national identity and restoring our national values, where the current processes of globalization seriously threaten the national artistic-aesthetic values. Also, the artistic-aesthetic principles of the writer can serve as an important tool in perfecting the aesthetic taste, aesthetic values and ideals of our people, eliminating vices and harmful habits in social life.

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