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THE CONCEPT OF LITERARY TIME IN THE REFLECTION OF THE KNOWLEDGE AND TRADITIONS ABOUT THE NATURE AND UNIVERSE

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ABSTRACT

The article is devoted to the emergence of celestial bodies and natural phenomena reflected in the plot of historical novels. The presence of signs inherent to calendar myths, as well as the specifics of the novel as a syncretic literary phenomenon have been analyzed on the basis of literary time. It means, “in everything, from the nature to the behavior and the ideas of the people (even, to the abstract notions), possibly to note the time, to have the ability to read the time ... to read the peculiarities of the time” (Bakhtin M.M., 1967. – P. 204–205) are considered to be very vital features of poetics in any writers’ works. Literary time, as a fiction of the literary works, connects the lines of the plot with the help of the peculiar features of the literature, its system of characters and the whole poetic structure. In literature, the time is a system of time generalized via different variants of the art of the words, and transferred creative-esthetically. In the other words, literary time as a tool of literary modeling is “the forth coordinator” of the literary world, and it is the entity of the literary character and the entity of the described subject. To understand the esthetic nature of the art of the words the notion of time has a great role and it is a phenomenon which helps to construct the composition of the literary work, to express the characteristics of the heroes, and it also provides the literary text with the authenticity and reality of the plot.

Key words: Knowledge of the Universe and Nature, Historical Novel, Space, Time, Literary Time, Time and Space Dimension, Myth.

1. INTRODUCTION

In the present time with the development of science, the myths reflecting primitive approaches are considered to be the basis of typical systematization of knowledge structures about nature and universe and the investigation in relation with a social humanitarian subject. Beginning with the oral literature, this literary tradition has been continued in the written literature as well. Literature is the reflection of the real life, that’s why the events happened in the life do not only illustrate the factor of a human being, but all the notions concerning the nature and the universe which surrounds him. Having been created since the humanity started living on the Earth they have been trying to understand the nature and to reveal the secrets of the universe. Primitive outlooks about the universe and the nature have been spreading from mouth to mouth. In the myths our ancestors imagined natural bodies of the universe and nature had been animated and had lifestyle as of human beings. YE.M.Meletinskiy was right saying “The literature comes to mythology through folklore” (18).



2. SCOPE OF STUDY

In literary work the measurement of time

There exist several differences between the measurements of literary time and astronomical time. Time may be prolonged or squeezed into very little period, it stops and returns back to the past. These relations can be mixed or can change with the help of different styles. On this basis of this, there emerges the notion of *conditionality* between the real form and a literary form.

Literary time can be distinguished from the astronomical time by means of the following characteristics:

- a) changes in the plot;
- b) the features of a text;
- c) the retrospective picture of the past time;
- d) the description of events;
- e) the existence of times parallelly(19).

3. DIFFERENT APPROACHES TO TIME ANALYSIS

The category of time and space has been investigated in the following fields:

- ❖ **In philosophy:** Askin Y. "Prostranstvo, vremya, dvijeniye". –M., 1971; Ritm, prostranstvo i vremya v literature i iskusstve". – L., 1974, "Prostranstvo i vremya v iskusstve". – L., 1988), Zeman J. "Time in Science and Philosophy, an International Study of Some Current Problems ". - P., 1971.
- ❖ **In art:** Ivanov, V. Kategoriyavremeni v iskusstve i kulture XX veka, –L., 1974.
- ❖ **In sociology, psychology:** P. Fraisse The psychology of time. – New York, 1963, Allan L. The perception of time. Perception & Psychophysics. - L., 1979.
- ❖ **In exact sciences:** Guy B. The duality of space and time and the Theory of Relativity. New Energy, 2002; "The link between the space and time Concepts and the meaning of the theory of relativity". - L, 2002.
- ❖ **In literature:** V.Ivanov, R. Jacobson, D.Lixachev M.Baxtin, H.Meyyergof, Z. Turaeva, moreover, in the Uzbek literature N. Shodiyev, B. Karimov, A.To'ychiev, U.Jo'raqulov, S.Mirzaeva and M.Umarova¹.

5. ACKNOWLEDGMENT (footnotes)

¹Ivanov, V.V.Kategoriyavremeni v iskusstve i kulture XX veka// Ritm, prostranstvo i vremya v literature i iskusstve. – L., 1974., Yakobson R. *Rabotipopoetike*. M., 1986, Baxtin, M.Voprosiliteraturi i estetiki.– M., 1975., **again:** Problemi poetiki Dostoyevskogo. Raboti 1960 – x – 1970 – x gg.– M.: Nauka, 2002. –800 s.; **again:**Voprosiliteraturi i estetiki. – M.: Xudoj. lit.1975, – 407s.; **again:**Estetikaslovesnogotvorchestva. – M.: Sov. pisatel,1986. – 398s.; **again:**Epos i roman. // Vopr. lit. 1970. №1.– S.34 – 48;**Gey N.K.** Iskustvoslovo. – M.: Nauka,1967. – 346s.;Meyerhoff, H. 1968. Time in Literature. Berkley and Los Angeles: Un-ty of California Press. **Lixachyov, D.S.**Poetikadrevnerusskoyliteraturi. – M.: Xudoj. lit., 1979. – 496s.;**again:**Istoriyapoetikirususkoyliteraturi. Smexkakmirovozzreniye i drugiyeraboti.Spb:Nauka, 1994. – 235s., **Shodiyev, N.** Gorizonti eposa. –T.: Izdatelstvo literaturi i iskusstvo imeni G. Gulyama, 1986. – 175 s.; **again:** Ideyno – xudojestvenniye svoeobraziya krupnix epicheskix form literatur Sredney Azii i Kazaxstana. – M., 1986. – 187 s.; **Abutaliyeva, E.** Prostranstvo i vremya v russkoyazichnoy proze Sredney Azii: diss...kand.filol.nauk. –T., 1993.; **Mirzayeva, S.** Xalq dostonlarida epik vaqt. //Tafakkur, 1999. – № 1. –B. 111 – 113; **Mamarasulova, G.** "Ikki eshik orasi" romanida zamon va makon. //O'TA, 2009. – № 5. – B 54 – 56;**Nosirov, A.** Badiiy asarda epik vaqt tasviri. //Xorijiy filologiya, 2003. – № 4(9). –B.46 – 48; **Karim, B.** Abdulla Qodiriy: tanqid, tahlil va talqin. – Toshkent: Fan, 2006. – 231 b.; **To'ychiyev, A.** Hikoyalarda makon va zamon tasviri (A.Qahhor va SH.Xolmirzayev hikoyalari misolida). //Til va adabiyot ta'limi, 2009. – № 11. – B 32 – 40; **To'ychiyev A.** O'zbek romanlarida makon vazamon. –T.: Mumtoz so'z, 2009. –151 b.; **To'ychiyev, A. and Zokirov, B.** "Tushda kechgan umrlar" romanida makon va zamon. O'TA, 2011. – № 6. – B. 57 – 62; **Shodiyev, N. and To'rayeva, B.**Badiiy vaqt va uning sistemasi. –T.: Fan va texnologiyalar, 2012. – 64 b.**Turayeva, B.**Xronotop v xudojestvennoy sisteme teksta. // Zvezda Vostoka, 2013. № 3. – S.61 – 66. **Umarova, M.** Tarixiy dramada badiiy vaqt: Shekspir va Fitrat. – T. Mumtoz so'z. 2013. – 130 b.; **Jo'raqulov, U.** Nazariy poetika masalalari. –T.: G'.G'ulom nomidagi nashriyot – matbaa ijodiy uyi, 2015. – 353 b.;



4. THE BASIC PART

In the researches of Z.Freyd, K.Yung, E.Fromm, firstly, the idea according to which the myth is the expression of human spirituality forth comes (16). Mythology emerged in the period of time in which ancient people could not give explanations to the reasons of the appearance of the life on the Earth, the happening of natural phenomena and those people were unable to indicate their position in the environment (Kun N. 2005. – P. 3). Mythological imagination or mythological creative works based on the theological notions are unique for the common approaches to the creation of the world, the limitlessness of the space and time, their permanent and eternal features. There were discussions related to the problems of the eternity of the world, its limitedness and limitlessness in time and space, which were expressed firstly in the legends and religious scripts, later, in philosophy and in literature. What gives a perfect evidence of the existence of the myth in time and space is that the features of the relatedness in the mythological universe and the view of limitedness can be seen in the imagination and sense of “the ancient people who did not feel separated from the nature” (Juraev, M. and Narzikulova, M., 2006. – P. 181).

Mythological time appears from the ancient people’s non-differential juncture with the nature and universe. Thus we can distinguish, the following features of the mythological time:

- a) The relatedness to the nature and even obedience in the natural phenomena;
- b) The emergence of the common ideas about varieties of time, its extended, compressed features on the basis of categories of commonness and specialty;
- c) External existence of time: the unimportance of the movements of the actions from where to what place in the map of mythological world;
- d) The existence of the cosmic center in all objects;
- e) Inside of the connected cosmos, interdisciplinary feature of the objects and events, that is, the existence of features of commonness in the specialty or vice versa;
- f) The uniqueness of reasons and results in the flow of time;
- g) The interpretation of a person as a part of the whole, that is, a person’s disapproving of living alone aside from the group;
- h) The recognition of the time as the literary peak (17).

The mythology acknowledged as the important initial stage of the spiritual development of the humanity was the core of the primitive culture, the main tool of cognition of the world, the commencement of literary thought. Mythology is based on the tales about the emergence of the universe, nature, bodies of the universe, things and events.

It has been explored that the humanity, flora, fauna, geological gravitation and structure of The Earth, the stars, in general, all the beings in the space are always in process and change (Lixachev D., 1979. – P. 79). Every change and movement in the universe and nature is the basis of the notion of time’s emergence. The most precious thing is time in the nature. If the sun rises, goes down, if the light changes into the darkness, if trees, plants blossom and the fruits ripe, if summer, autumn, winter, spring change turn-by-turn, in short, if the nature starts its movement, there appears an ideas about the time in the people’s mind. “Time characterizes continuousness of situations in the material world as the life style of materiality. Objectively, the whole of the situations happened one by one, happening now and will happen in the future are based on the continuous eternity of the world and its development (Shodiev N., 1986. –P. 32). The scientists and writers are investigating the problem of time as a separate literary category of a literary work. The literary time in the work is felt with the help of the associative relatedness of its events. The literary time described in the literary work is not only the assumption according to the calendars, but it is the coordination and the continuousness of the turn-taking events. “The literary time as the main category of the text means the notions of period, time and date which have the complicated continuousness with the close relationship to the inner composition of the work. Being a literary process, the literary time differs from the astronomic time seriously, and it is not measured with the time measurements such as a year, a month, a day and the others” (Umarova M., 2013. – P.7). Literary time differs from the astronomic one according to its specific peculiar features. Below, we give an example of these differences, showing two figures:



Fig.1. Astronomic time measurements

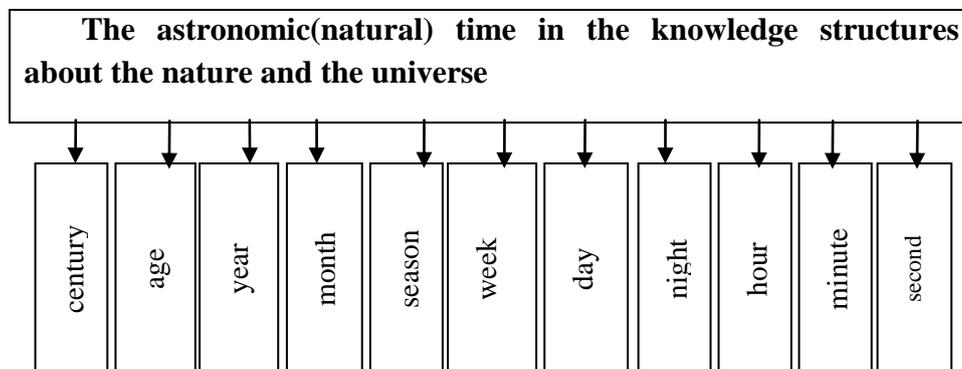
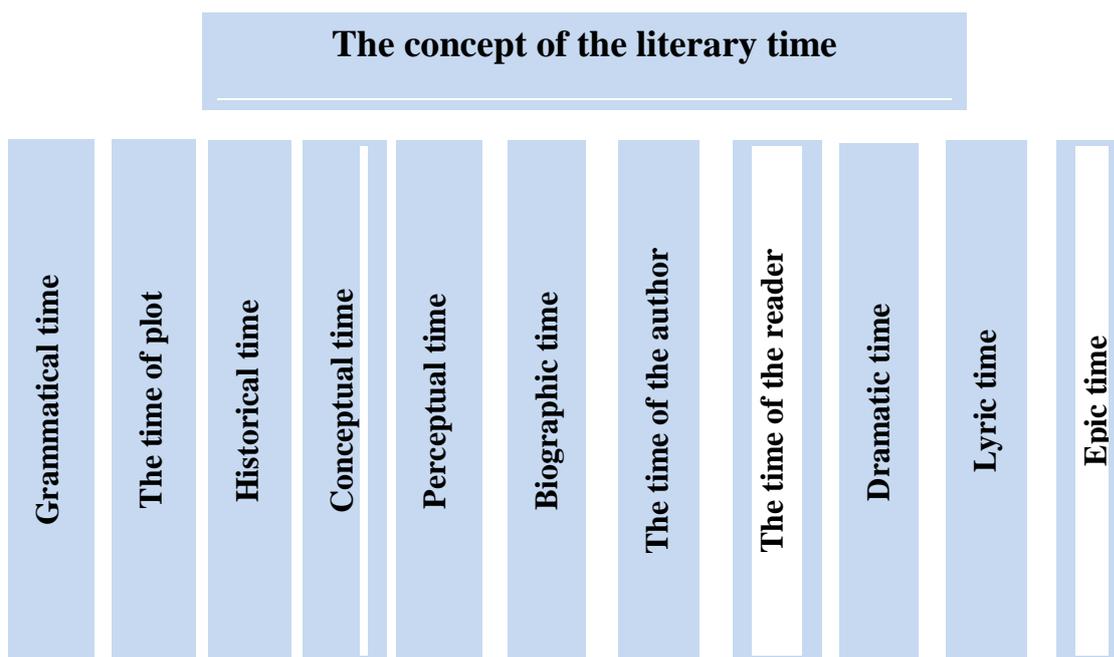


Fig.2. The concept of time in literary works



- a) **Grammatical time** is regarded in fiction as one of the ways of expressing literary time. Forms of verb tenses are expressed through the time modifiers as adjectives of space and time and adverbs of time. It is also expressed with the help of chronological signs that form specific time in the space.
- b) **The time of plot** stands out with its difficult generating feature in the literary time. It is the time of the plot that embraces all other forms, types, categories, and ways of expressing literary time in its difficult structure. The universal feature of the time of plot lies in this feature. The time of the plot can be divided into one, two and even more linear (in large epopees, epic poems and in epos) based on the peculiarities of types and genres of literature. Many componential structure of the plot defines its difficult structure. This would affect the character, structure and respectively the literary time of the literary work. Thus, the time of the plot is the one which reveals the time of the whole literary work.



- c) **Historical time** is one of the traditional categories of literary time. It is one of the types of literary time that exists in all literary works: lyrical works, drama, folklore, mythology, fiction and others and is regarded as the chief principles of literary time. For this reason, historical time is regarded, in most cases, as the basis of main literary time.
- d) **Conceptual time** is the one which is connected with the way the main character perceives the world. The real time shown in the work is regarded as perceptual time.
- e) **Perceptual time** is a critical aspect of how humans (and probably animals too) perceive the world. It underlies general intelligence, particularly where that general intelligence is about interacting with the world on an everyday basis.
- f) **Biographic time** is regarded as the one which is connected with the biography of the main character(s). The time of the novel, in particular, can appear synthetically through the feelings of the author of the novel. (The feelings of Mirza Ulugbek were synthetically restored by O. Yokubov).
- g) **The time of the author** is the notion of author's time being rather complicated. On the basis of creative-aesthetic concept, the author creates his own world of literary time. Literary time is being considered as author's subjective time. In other words, the author's time, as the dictates of time created by the author gets universality due to its ideological and aesthetic significance is the quintessence of all forms, types, categories and methods of artistic time.
- h) **The time of the reader** is the time that is, to some extent, not connected with the literary time, as there would usually pass some time within the time of the story written and the time of the reader. If the main character is historical, or even a famous historical person (like Spitamen, Temur Malik), or a king (Mirza Ulugbek, Bobur, Humoyun, Akbar), then neither the author of the literary work, nor the main character can be independent in the choice of the time. The real time of the real historical people usually lies in the system and circle of the specific time. The famous people as Ulugbek, Bobur, Spitamen, Temur Malik become immortal in the literary works by 'stepping out' the time of their living.
- i) **Lyric time** is the time in which the lyrical character expresses his/her love, or emotions. One usually does not feel the fact that a human's life is short or non-eternal. It is the time that can be regarded as short, as the emotions are expressed in moments.
- j) **Epic time** allows us to cover the whole epoch of something happening or somebody's life. Based on the principles of the genres of novels and epopees, or on the fact that the novels are dilogical, trilogical and tetralogical.
- k) **Dramatic time** is the one which does not only mean the time of the dramatical works, but it can also be regarded as one type of the literary time. One of the peculiarities of the dramatic time is that, it shows the sequence and continuousness of the literary time.

Inside of the literary work space and time, where the events happen, the characters meet and part, are constructed in one literary line, immanent structure by the really creative writers. This is the problem which indicates the writer's level of creativeness, style, ingenuity and his manner of constructing the movement in the work (Karimov B., 2014. – P. 23).

In the plots of the historical novels written in the 70–80s of the XX century, the knowledge and traditions about the nature and universe served to the literary-esthetic work in order to transfer the historical reality to the literary works. Natural phenomena, the secrets of the universe play a very important role to express the literary time in the work. A person lives in the proper space and time. To shape a character in the work, to express his soul and nature gives an opportunity to acquire the knowledge about the culture in imaginative time and space, behavior and traditions. The nature and universe are the scientific terms related to astronomy, but in a literary work, the character of a person has its own sphere of universe and nature. "According to the religious and mythological interpretation the person is the result of the idea of the cosmos or minimum part of this phenomenon (mikrocosm)" (Jurakulov U., 2011. – P.513).

In the sphere of the universe and nature of a person, we investigate the requirements of the historical and literary time, absorbing the knowledge structures into the plot of the work, and creating their literary model through the historical novels.

In the deep structure of the "The Treasure of Ulughbek" novel by Odil Yokubov it can be seen the motive of anticipation of the forthcoming events according to the positions of the stars in the space with the help of "zoyicha" (horoscope) which was used as an astronomic instrument and with the help of which the astrologists (fortune teller according to the positions of the stars) made predictions about the future. "That the year Amir Temur was born under his lucky star, this year the judge of the sky were the stars of Mercury and Venus expected to come closer to each other. The restless king had some hopes for it and was inspired by these hopes, expecting something" (Yokubov O., 2013. –P. 5–6.). The astronomic investigations show that Zuhul and Mushtariy (they are the names of the stars) come closer to each other in every eight hundred years. This has happened three times for the previous two thousand years, in the first case – Alexander the Great, in the second one – Prophet Muhammad (sav), in the third one – Amir Temur were born.



Picture 1. “Zoyicha” (horoscope)



Famous French historian, whose file of investigation was devoted to Amir Temur's life and history, LusenKeren, pointed out another reason of the tragedy. “What was the reason of the argument between Ulughbek and his elder son?” – asking this question, in his discussions the author is based on “Zafarnoma” by Ali Yazdiy and “Matlai sa'dayn va majmai bahrayn” written by Abdurazzok Samarkandiy in 1471. In both of the works the reason of this argument is described as the event according to the astrology. The anticipation of Ulughbek's fortune was investigated by the official astrologists and checked by him. This had shown that according to the anticipation (horoscope), his birthday was under the sign Lion of Zodiac in the tail part of Dragon, and that was the simple sign of forthcoming danger. This idea is clarified by Abdurazzok Samarkandiy, that is, the argument between Ulughbek and his son appears from their fortunes. The star of Ulughbek's fortune was in the tail part of the Dragon, expressing the unluckiness and danger, whereas his son's, Abdulatif's, was in the head part of the Dragon, that expressing strength and victory. For Ulughbek, the forth part of his table of the stars was Astrology which was an independent science. He believed in his table of anticipation (horoscope) which was reworked out by him. According to the anticipation he was afraid of his son. That's why, Abdulatif was kept further from Ulughbek which led his son to lose the opportunity of obtaining the throne after his father. To sum up, unhappy Ulughbek made his son hate him, in that way, maybe, it was his own mistake in his fortune” (Керен Л., 2009. – P. 2), – the author wrote finishing his thoughts.

In the plot of the novel, the motive of anticipating the fortune according to the positions of the stars can be seen in the episode in which Abdulatif, suffering morally, asked Ali Kushchi for a new anticipation of his own and the empire's fate with the help of horoscope:



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- ❖ I was sure about the fact that I have nothing to do with the knowledge of stars...
- ❖ No! No! – The prince got scared and moved back. – For the scientist as you, it cannot be possible to say so!
- ❖ I am afraid so...
- ❖ No! You know! You know all about my and the kingdom's fortune but you don't want to tell me! (Yokubov O., 2013. –P. 5–6.)

In the “Starry Nights Babur” novel by Pirimkul Kodirov, it was stressed out that before starting any military activity, to anticipate according the future to the stars with the help of horoscope was considered to be vital. At that time, all military plans were organized according to the astrologists' anticipations. Sheybani Khansent a letter to his secret agent in the Babur's castle, who was in the position of an astrologist, and asked him to force Babur to start the war “finding the solution to start the battle sooner, the person, who was living in the castle of Babur as an astrologist, received a letter. “Let him convince Babur to start the war, telling lies about the positions of the stars! If he rejects this, let him know I will open his secret, and he will be killed!” saying so, he warned the astrologist (Kodirov P. Starry Nights Babur, 2014. – P. 133). The astrologist explained the positions of the stars to Zahiriddin Muhammad Babur complicatedly, saying “Now, the eight stars are placed on the right for you, – said. – Again two more days, and these eight stars will move to the side of your enemy. If you start the war tomorrow or the day after tomorrow, according to the whole universe, you will win”. (Kodirov P. Starry Nights Babur, 2014. – P. 134). Rano Sangram with all his rajput, roa va ranos (warriors) secretly started the war against Babur's army with six times more warriors. At that time the astrologist named Muhammad Sharif spreads the rumors saying “Mirrix (a name of the star) is in the west, the stars of the sky is warning about our failure” (Kodirov P. Starry Nights Babur, 2014. – P. 289). However, the anticipation of the events was wrong and Babur won in this war.

In the novel the author gives the description of the landscape in accordance with the feelings of the character: “The eight-days moon was in the sky, its light was reflected as a lighted path in the middle of the opposite lake. From the other side of the lake to the valleys of the great mountains, the lighted path was glittering on the water. But, Xondamir G'iyosiddin Muhammad Ibn Xoja Humomuddin could see the reflections of the events described by Babur even on this beauty, and couldn't stop thinking of them” (Kodirov P. Starry Nights Babur., 2014. – P. 292).

The feelings of Babur – he was suffering from the miss toward the motherland, that is, the psychological time of the novel is expressed by the writer successfully with the help of episodes related to the stars: Yes the stars were motionless now, and sparkled quietly from the depth of the slate-black sky. Babur found Seven Brothers, still Gold Axis, and in the east – a joyful throng of Hulkar constellation.

– Look there, in Kuva Hulkar rose just like it does here.

Babur's thoughts carried him to Andijan. They took him to his childhood.

The boy Zahiriddin once heard that Hulkar was a diamond snake which rose higher and higher with sky winds, and it waved with its diamond tail gaily, but it couldn't fly very far, because it's tied to Golden Axis with an invisible thread. This tail for children sounded his heart again. And his last consolation was that the sky and the stars in Agra remained the same as they were long time before, at the beginning of his life, in Andijan (Kodirov P. Starry Nights Babur., 2014. – P. 418).

In the novel of “Humoyun and Akbar”, according to the rules of “Qonuni Humoyuniy” there is a symbolic meaning the division of the sky, The Earth and the things between them in the natural creation by the people under the control of Humoyun. He wanted to utilize the order and clearness, the balance and stableness in the nature for the social life, and as his great grandfather, Amir Temur, he distinguished twelve degrees/layers of the people in accordance with Temur's twelve basic trends:

– You majesty, I have got sick and tired of artificial things and disorder in our country and that's why I have chosen the natural way of ruling the country. Even Amir Temur agreed with the suggestion about the equality in the sky and on the The Earth. And the laws by our grandfather were called “Tuzuks”. And the sense of those tuzuks has reached us as well. Last Hondamir helped me to study the history very closely. It turns out Amir Temur liked the star called sobita out of the twelve stars. It turns out those twelve starts stay at their places firmly and confidently that every year the sun passes them by at the exact time. And that time does not happen not earlier or later. Am I right?

- ❖ You are right!
- ❖ Or is that wrong?
- ❖ No, that's right!

That's why having taken into consideration all these things our grandfather Amir Temur liked those twelve stars very much. And so he ruled all the people under his reign them into twelve levels. And by this way he wanted to propagandize the order and clearness in the nature to his society as well! (Kodirov P. Humoyun and Akbar. 2014. – P. 26)

As it was difficult to rule these twelve layers, he established four ministries per three layers each. He described this as the four main ingredients of the nature namely water, fire, soil, and air so, it was as important as the mentioned four symbolically. And he called the head of the first sphere “Sarkori otash”. And he was responsible for all the weapons and military affairs of the government. The second one was named “Sarkori havoyi” who was a vizier, responsible for the supply of the palace, kitchen, stable and clothes.



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“Sarkori obi” was responsible for the aryls and watering affairs. And he was to prepare juices and wines. “Sarkori hoki” (which means the head of the soil) was responsible for the harvest, peasants and construction.

According to Humoyun’s order those four heads of spheres were supposed to be dressed up differently from each other too as long as one could notice without any difficulty to which sphere he belonged. And he himself tried to dress up in the clothes according to the color of a planet in the sky or according to the job which he was going to do that day. For instance, on Mondays he would dress up blue and green clothes like the color of Venus. On Tuesdays he would be dressed in some reddish clothes like the Mercury and on that day the head of the prison would bring to him the prisoners with the hardest crimes and he would order to execute the most dangerous ones then (Kodirov P. Humoyun and Akbar. 2014. – P. 27). In the ruling system of the kings, to establish trading connections with the far countries and to have good relationship with them was a great need for the maps of the stars. That’s why, Humoyun asked the Turkish general, Seydi Ali Rais, the creation of the maps of stars:

- ❖ I suppose that being an emir of the universe knowledge you know the map of stars very well?
- ❖ Yes, your majesty! I have known it since my childhood. In fact, my ancestors also were the star searchers.
- ❖ Good. In that case, could you help us to organize the set of instructions related to «The Cycle of the Stars» as well as an astrological map?
- ❖ Yes, of course, your majesty! (Kodirov P. Humoyun and Akbar. 2014. – P. 161).

The motive of reaching the destination with great afford by following the positions of the stars can be seen in all the plots of epic works. In the historical novels it is described that the travelers manage to find their ways to the destination by identifying the positions of the stars, if they lose their way, they use the same way. Such kind of motives can be found in the historical novels.

- ❖ Where will we go in such darkness, my majesty? We don’t have any lighters and we are unable to see the road at the dark night.
- ❖ In fact, there are the stars in the sky. That is Golden Nail. It is time to move to the south. To Umarqut! (Kodirov P. Humoyun and Akbar. 2014. – P. 77).

It is possible to absorb this in the novel of “Spitamén” by Maksud Koriyev: “The night. Everywhere is dark. In the galaxy, as if many of the diamonds and jewelries are spread. However, these jewelries have been shining since the Planet was created. No-one has managed to take one of them. Going through the dead deserts, the travelers can find and indicate their destination with the help of these shining stars” (Koriyev M., 1985. – P. 127).

In the plots of the historical novels, there are the motives related to not only the bodies of the universe but the four ingredients of the nature including fire, water, soil, and air. This gives the real look at the events of the plot. It is closely related to the process of considering these four ingredients to be holy, and making them sacred by our ancestors.

Akbar also pronounced it in Indian: – I, with the great responsibility before the sacred fire, the sky and The Earth, accept the daughter of India, named Jodha Bai for a wife! (Kodirov P. Humoyun and Akbar. 2014. – P. 215).

In the novel of “Ko’hna dunyo” Odil Yokubov, there is a story about a deer which brings good luck to Amir Sabuktegin, Mahmud G’aznaviy’s father. After losing the war the Amir went out of the Gardiz castle, while going through a broad field, he saw a mother doe with her fawn. Showing his sympathy, the Amir arranged to catch the deer alive. However, the doe didn’t let them catch her whereas the fawn got tired of running. While leaving the field getting the fawn on the horse, he heard the voice of the mother doe as if she was crying. He stopped and tried several times to catch the mother doe but he could not. At the end, he let the fawn go and went his way back with no harm: “In that way, all the unluckiness was swept from his soul, and he lived in the happy life ever after” (Yokubov O. Ko’hna dunyo, 2004. – P. 109). Being a changing plot, the story about the canary is also a part of the novel, in which in order to find a cure for Mahmud G’aznaviy’s illness, the sister of Sultan, Xatlibegim, asking about the tree named as “ne’mati ilohiy” (sacred tree), came to Beruniy, the sultan called all the scholars to the meeting, but no result appeared: “those who have tasted the fruit of this tree, don’t feel no harm of any illness ever after. If you are an old man, you will become a young one, if you are an old woman, you will be a young beautiful lady. Janob Unsuriy was supposed to read this information with his own eyes!” (Yokubov O. Ko’hna dunyo, 2004 – P. 29). The author managed to absorb the plot of the tale into the content of the novel successfully. Humans always try to find some motivation from the nature when he feels depressed. “Ne’mati ilohiy” (Sacred tree) is also a product of the mind.

“According to the physicians, astronauts, biologists and philosophers of the present time, the environment is an alive and aimed system in action. This system’s elements form one complete structure and also, among these elements there exists permanent relationship” (Navin H. 2008–2009. – P. 65). The nature, universe and humanity’s unity and relations form the united system in movement. If the nature and universe influence the person externally, the inner world of a person creates its own aura. A person is born in one proper place and time, lives and dies. The author reworks out the reflection of the real life in his work with the help of the literary time. Astronomical time loses its features. The author is able to have a look into the past or the future from the time of his.



4. CONCLUSION

In the plots of the historical novels written in the 70–80s of the XX century the knowledge structures about the nature and universe are expressed as the following:

- (1) Blossoming of trees, ripe fruits, and falling of the leaves;
- (2) Some flowers open in the morning, and close at night;
- (3) Flowing of water noisily or quietly;
- (4) The raising and downing of the sun;
- (5) The sky with full of the stars or the short of them in it;
- (6) The rainy and snowy weather, blowing of the wind;
- (7) The arrival of the birds or their departure to warm places.

In conclusion, in the plots of historical novels, to reveal the knowledge structures about the nature and universe, which are expressed with the help of the literary time, is considered to be one of the most important investigations in the field of modern literature.

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