



The Quintessential Categories of the Author's time and Literary Time

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ABSTRACT

Objective: The author's time is rather a complicated notion. Based on his creative-esthetic conception the author creates his own literary world, i.e. the world of a literary time. Hence, the author's time is always a subjective time with its inner esthetic nature within an objective literary time. A literary time of the story is of conditional character since the world reflection is always to some extent conditional. **Methodology:** The category of a literary time exists in the dynamic process. The author's time is to be investigated, developed and completed by a variety types and functions of a literary time as an independent category, as well as in combination with a literary space. In other words, the author's time is represented as a whole quintessential of forms, types and methods of a literary time. **Results:** The article deals with the analysis of these theoretical views based on the historical novels. The author addresses to the past from his present time, enduring the past events, the true life and fate of the characters, transforming to the past living together with the heroes. **Conclusion** The scientific basis of our opinion is that in the historical novels the author observes and feels the historical events and the life of the historical people as well as their fortunes, and addresses the past time from his time being. Shifting from the present time to the past, the author feels and breathes in that life and those fates, and lives in the characters' lives simultaneously. That is to say, creating psychology and its mysterious, magic time is the author's time in reality.

1. Introduction

The term 'discourse' defines the context and behaviour in which words and views are exchanged. Due to a personal creative-aesthetic conception, the authors create their literary world, that is, the world of literary time. "The author's time allows the readers to understand the hidden rules of the creative process and to observe the development of the ideological-aesthetic aim stage by stage" Since the author's time is a phenomenon of creative psychology it is a subjective time as well.

Being the initiator and the creator of the literary time, the author "in his time moves freely: not interrupting the sequence of the time, he can start narrating from any part of the story i.e. from the beginning, the middle or the end".

When the author's time is superior, it expresses the unique system of the literary time and its effective content plan in line with ideological-aesthetical context. The author's time is the quintessential of all the types, layers, shapes and styles in the literary time because the literary time and also its structure are all considered to be the literary creations of the author's time in the unique quintessential. Approaching the matter via the conceptuality, every literary work from the author's literary intention to its creation in a special literary trend and from the theme to the smallest units, giving a proper name to the literary work is based on the author's time; moreover, it is the united literary-aesthetical world of the synthesized literary time. Especially, in the author's time, the individual 'nature' of the creator's psychology will become more clear, his poetics in an aesthetically colorful way and with literary accuracy as well as his skills are represented in a new style. That's why the author's time has an aesthetical value from the point of the mentioned ideas.

The author's time can be noticed in different genres, different shapes, and contents. In the stories narrated in the first person singular (especially, small epic works), the unity of the narrator and the author causes the challenges to distinguish between the author's time and the time of the narrator. In the time of the epic historical novels, the events are narrated in the third person; in fact, this type of narration changes their general epic scenes of the time as well as the poetics of the author's time both semantically and personally.

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Parandovskiy (2010) stated, “The authors writing in the historical themes owns a very wonderful ability, that is, they introduce their characters as the real historical people in the society and the readers strongly believe the events organized by the author are closely related to those fictional historical characters coming from the imaginative world of the author. However, the real existed historical people are wildly changed that cannot be recognized at all because of the writer’s creativeness, and, in some cases, they are stored in the minds of the readers as it is” (Parandovskiy, 2010).

The creative evidence of it can be seen more precisely in the large epic works. For example, the genre-epic features of “Yulduzli tunlar” (‘Star Nights’) (Kodirov, 1999) and “Avlodlar dovoni” (‘Generation Pass’) (Kodirov, 2012) trilogy are not illustrated with the help of the characters or their chronologies but only due to the author’s time they can be indicated. ‘Star Nights’ to Babur, ‘Generation Pass’ was devoted to Khumoyun and Akbar (the secondary names of the novels are named after the characters which is also another scientific problem). That means in all three novels the main characters in line with historical period and time is different. The main characters are described in the family tree such as father and son, grandfather and grandson, and there are not any boundless events as they belong to their own time. Contrarily, there exists the uninterrupted stage-by-stage continuous situation. The time of epic plot and the time of the historical events in it are different from each other; however, the author is the same. The author’s time only is the basis of the unity of objective historical epic times and the unity of three novels as a trilogy.

In the system of the time of the historical novels in our analysis, the priority of the creative-esthetic universality of the author’s time can be revealed in the following forms:

- The author’s time in the structure of the multidimensional independent epic plot (“co-author’s” time);
- The author’s time including prolog and epilog times;
- The time of the author’s creative psychology;
- Apart categories of the author’s time and literary time;
- The author’s time beyond the novel.

2. Material and methods

2.1 The author’s time in the structure of the multidimensional independent epic plot (“co-author’s” time)

The author’s time is a part of the plot’s time semantically; it changes according to the author’s interaction with the historical events. Firstly, having its plot lines in the general epic hierarchy of time, the author’s time can move undependably. Secondly, it doesn’t move around and remains stable.

The time of the plot and the author’s time can differ from each other significantly. This happens as the author’s movements don’t follow the ratio of the story or narration. There might be a serious separation between the narrative time of the plot and the author’s time. In this case, the literary character (sometimes, fictional narrator’s interaction) can be written with the help of historical and other documents. The author’s time, usually, is outside of the general epic plot’s time, and it has nothing to do with the plot time itself. Especially, it can be noticed in the prolog, epilog, portrait, description of nature and literary retreat. It is much closer to the characters’ time, whereas, it has only indirect interaction in the time of events.

In the time of the plot, the narrator, that is, the co-author or one of the characters can interact with the events of the story in a parallel manner with the author’s time. The memorial time of Mulla (Saint) Fazliddin and Tokhir in “Starred Nights”, Ali Kushchi and Kalandar Karnokiy in “Treasures of Ulughbek” (the second part of the novel almost consists of the memorial talks of the literary scholars), Djaloliddin Manguberdi in “Temur Malik” can be represented in the status of the author’s time semantically.

In the novels written on the basis of the historical and other documents, the epic plot can be represented with the reality of the history. Until the process of representativeness occurs in the memory of the author, its time gets the status of the author’s time. “The character of the author is the supreme unity of the speech units relating to the whole scale of the literary work. These uniting and narrating characters are the ideological stylistic centers created by the author. The narrator is a bridge between the author and the literary reality” (To’ychiyev, 2011).

In the trilogy by Kodirov (especially, “Starred Nights”), “Ancient World” and “Treasures of Ulughbek” by Yoqubov (1994), moreover, “Sarbadorlar” (People being ready to be killed) by M.Ali, “Temur Malik” by Mirmuhsin (2001) the author’s time can be noticed easily. Even, especially, in the novel “Temur Malik”, historical documents, facts, and events are given directly mentioning the source information, and they are observed by the author not only literary but also scientifically. The author studied and investigated “Razvat us-Safo” (the Pure Garden) by Mirkhond, “Sirat as Sulton Jaloliddin Menkrubni” (the Portrait of prince Jaloliddin) by an-Nasafi, “Tazkiratush-Shuaro” (The Description of poets) by Davlatshoh Samarkandi in order to write the novel “Temur Malik”. As a result, the author’s time was “transferred” to the time of the real events and the real people, and it will be mixed with the time of the references. For the author’s time in the novel “Temur Malik”, firstly, the author himself (the end of the novel includes the time of the author’s point of views), secondly, historical information, events, facts and the scientific data, as well as toponyms of the places play the role of co-authorship. Such kinds of analysis of the author’s present time and the historical past time can be as the “board” for the united epic “crossing” from the sea of “the time”. The writers reclining on these analyses together with the author have become co-authors. And these “co-authors” with their historical literary time symbolically have become the author’s time. The basis of our confirmation is that in the historical novels the author addresses the past time from his present time describing the historical events and the historical real people in line with their souls. The author “moves” to the past, he lives and breathes in a parallel way with this life and souls of the characters.

In our analysis, there is not any author’s time with its independent plot lines. Any kind of historical work is an individual literary creation of an author, as its aesthetical-ideological source, the literary time it is, first of all, the property of the author, and the author’s time. There exist such large epic works that their complicated mixture serves for the main aesthetical-ideological concept of the literary work including all types of the epic time, the time varieties from plot time to the character’s time, from the time of conflict to the time of literary emotions as a symbol of the author’s time, the “co-author’s” time in the system of literary time.

The author and the loyal apprentice of Ibn Sino (Avicenna), Abu Ubayd al-Juzjoni as a symbol of co-author there are independent plot lines in “Ancient World” (The Ancient World) by Yoqubov (1994). In order to provide the unity of esthetical-ideological concept of the literary work, the writer utilizes different creative skills as well as the co-author’s time.

The author recalls on it saying: “There used to be a domla (religious figure in a Muslim community) who studied at the madrasa (primary religious school) and had some knowledge of the modern issues in our village. In the beginning of 1950s, after finishing my first year at university I went on a holiday to the village, and that domla invited me to his house.” That religious man had handwriting dairies of Abu Ubayd al-Juzjoni about Ibn Sino in Arabic, he translated all the written information word for word for Yoqubov (1994). Once he asked domla to take that book to the scholars of Tashkent. However, the offer was turned down, as if his age and health would let him to translate and take it on his own. After some time it was found that domla passed away. During his following holidays once he visited the house of domla and asked for the book, but, unfortunately, the book was lost at that time. The author stated: “Memory is delicate; it is not worth overestimating its value, of course, it is better late than never, I tried to re-establish Abu Ubayd al-Juzjoni’s handwriting dairies as much as I could remember” (Yoqubov, 1994). The novel consists of twenty-nine chapters, Abu Ubayd al-Juzjoni’s handwriting dairies are used in the following chapters namely the fifth, the fifteenth, the twenty-second and the twenty-fourth chapter as well as in the conclusion (Yoqubov, 1994). A scholar on the literature, Umarali Normatov described it as the following in his article entitled “Kukhna Dunyo Saboqlari” (the lessons of the ancient world) “In the novel, the voice of the characters exist in line with the narrator’s voice. The eventual stories are narrated by two persons such as the author and Abu Ubayd al-Juzjoni. The events related to the Ibn Sino are narrated in the form of the memories of Juzjoni, the others are given with the views of the author. These double narrators’ ways of description and tone differ from each other; in the narration of Juzjoni the objectivity is superior, whereas, in the description of the author, giving attitudes to the events actively and bravely interrupting them can be observed” (Yoqubov, 1994). In the view of Juzjoni’s co-authorship time, the author’s time will become the principle of unique compositional assembling of plot events and the means helping to connect them logically. In the concluding Chronos (ancient Greek, Χρόνος – “time”) of historical novels, this is the systematic essential part of the author’s time – a method of illustrating the author’s time logically, historically and factually. According to its literary-aesthetical tasks, it is represented as a parallel co-author for the author in the symbolic characters and creative manner.

The most important thing is that a “co-author” can represent in the form of another author, a historical person, as well as historical-scientific documents, archaic materials, or books. Moreover, in the “So’ngso’z” (conclusion) of the novel “Spitamen” by Koriev (1985), the writer transfers the author’s time into the historical time, similarly, the historical time into the author’s time. Concerning Alexander the Great the history’s judgment “scream ... from the bottom of the century” (Koriyev, 1985), to be more clear, it was the judgment of the author’s time (such kind of judgments have been ancient). In order to demonstrate this judgment of the history with the help of the historical reality, the writer gives the real story about Alexander the Great, in which it was told about the sacrifice in honor of him in the butchers’ room. This very story was ordered to be written on a stone board by the Egypt King, Ptolemy Lag in 290 BC: “Alexander. Ammon Ra. This sacrifice is devoted to the honor of Alexander the Great; I will put its corpse, which is as light as the smallest piece of wood, for the God’s will...” and so on (Koriyev, 1985).

“Among all the people, being the one and unrepeatable person” he was Alexander’s most loyal and reliable man at that time, “The King of Egypt”. In the points of this, Ptolemy Lag has been a “helper”, that is, a “co-author”. With the help of that, the author’s time can be given evidence regarding the historical reality.

In the novel “Humayun and Akbar”, the author’s time is more complicated structurally. Being the combination of the memories and psychological time, the author’s time is followed by “co-authors” like the historical figures, namely King Akbar as the main character and to the honor of his great memory, after four centuries a daughter of J.Nehru, Indira Gandhi’s respectful ideas about Akbar (Kodirov, 2012). The author’s present time helped Akbar and Nehru’s time, similarly, Akbar and Nehru’s time was a “helper” for the author’s time.

The time of “co-authors” provides with the flows of the author’s time, inner construction of the creating psychology and logically putting into the literary process.

2.2 The author’s time including prolog and epilog time

Prolog and epilog’s time in historical novels created in the 70-80s of the XX century has different content and context, and this is considered to be a stylistic means for the author’s time.

The creating psychology is, firstly, the phenomenon of the author’s time, and in order to show this idea literarily, the terms like prologue and epilogue can be mentioned as the structural means (even though, the appearance of the literary intention and compiling it all in one literary work are also together the author’s time). The historical novels in our investigation are arranged into three groups structurally in accordance with the prolog and epilog of the author’s time:

The time of devotion. Among other works in our investigation, only “Sarbadorlar”(those who are ready to die) by M.Ali was devoted to the author’s father. The author’s devotion has a clear literary-aesthetical content semantically. The father’s eternal memories for a son, spiritual-inner eternity, his holy name have influenced the writer-son’s creating psychology in making a novel. The time of the memorizing is originally the author’s time, and it helps the novel to enrich spiritually as well as morally as it turns into the time of inspiration. Here, we can say that the time of devotion in “Sarbadorlar” turns into the main ideological and literary basis of the author’s time.

The time of prolog. Prolog (Greek, pro – about, logos – a word) – Mukaddima (abstract) (Arabic: Introduction, entrance, it is the part to explain and inform about the literary work) in which the author’s creative-aesthetical intention or the shortened version of the events (Umurov, 2004). In some cases, being far away from the real event, but then it is supposed to provide with the explanations for the events. Prolog, coming before the development of the plot, in the literary work serves for the initial causes of the events. These causes represent the upcoming events and the situations making their meanings clear. In the context of national novel writing, the time of prolog was firstly used in the novel “Utkan kunlar” (“The Days Gone by”) by Kodiriy (2009). In the famous prolog, “From the Author”, the writer tried to indicate the ideological intention, that is to ground the concept “from the past, the dirtiest days in the history (Kodiriy, 2009). The chosen time is basically determines the author’s time being combined with the reader’s time conceptually and morally.

Every aspect of the prolog time of the novel “The Days Gone by” – the creative intention of the author, subject, idea, historical period, conditional and time-limited space of his art, etc. is clear. The reader is directed not only to the world of ideas, characters, theme, time but the psychology of creativity of the writer. The prolog time leads the author to enter the novel time and the reader the plot time in line with spiritual and mental preparation. In this sense, the prolog time emerges as a starting time of installation at one point.

In the novels and stories of “Treasures of Ulughbek”, “Ancient World” by O.Yaqubov, novels of “Temur Malik” and “Architect” by Mirmuhsin (1991), “Spitamen” by M.Qoriyev and “Sarbadorlar” by M.Ali the prolog is not mentioned. There is no prolog in the variants of “Star Nights” in the novel of Kodirov (1999). In the prolog “from the author” of the edition published in 1999, the author mentioned that the real historical truth was not illuminated due to the pressure of “totalitarian regime,” and after the independence of Uzbekistan, he wrote on the following additions to the work: “Topics related to the life and works of Babur Mirza are like an ocean. In this ocean, tens to hundreds of literary ships can sail. “Starred Nights” has appeared as a figure of one of the ships. In 1972, when I finished the first edition of this novel and sent it to publication, I felt as if huge mountains were shifted from my shoulders. But under pressure from the totalitarian regime, the novel was unpublished for six years. During that period, I felt just like I got back that burden on my shoulders again. Reading the hand script, most of the scholars and the officials said their opinions. It was stated that the publication issues should have been done only under the commands of the supreme leaders in the authority of the Red Empire. The directly translated version of the script was sent to Moscow, where some comments were given. I could survive out those troubles. In order not to lose my way I always addressed the real source of “Baburnoma”. Over the years, some critical opinions on the ambiguities and defects of the novel have been expressed. The expedition devoted to the studies of Babur under the supervision of Zokirjon Mashrapov going around the world revealed a lot of newly discovered historical facts. They have also been taken into account in this novel. Starting thirty years ago, in January 1969, the work has not met its end yet” (Kodirov, 1999). As the author noted he achieved his literary aim. Indeed, the next changes in the novel ensured the literacy of the work as well as combining literary image and historical reality.

In Kodirov (1999), prolog was given with its name “From the Author” and indicated the real date February 1997. This prolog was not available in the first editions of the novel until 1997 due to the period of that time. The author could not illustrate the real data concerning Babur and his descendants as much as he wanted in the first publications; he made some changes in the publication in 1997.

The objectivity in the trilogy, especially, prolog time, cause and effect of the author’s time and the time-space relations in the system of events do not hinder the structure of the complexity. That is to say, prologue time in line with the time of the author, “co-authorship” (while the novel was being written in the 1980s, during the dialogue with the author, the scholar from Delhi, India, Muni Lal’s ideas were mentioned in the prologue of the work, in which it is said that Amir Temur’s sword preserved by Babur’s dynasty was inherited by the king Jahangir. So the Indian historian mentioned in the prolog represented as a co-author) and the time of the novel has become a means of creative psychology.

The novel “Spitamen” of Koriev (1985) has no prolog, but the author expresses his intention to create the novel in his epigraph shortly: “I looked at the history of my hometowns with the cognition full of imagination as much as I can analyze. I tried to give a literary view to my impression, through turning over the pages of my nation’s life, my nation’s existence” (Koriyev, 1985). There is not the very epigraph in the novel’s 2000 version. However, I. Gafurov’s article “Ijodkor mehriyosi (Kindness of a Creator)” (a couple of words about Maksud Koriev) expresses several objective opinions on the novel and author’s method. As to I.Gafurov “The historical heroes behave as rare humanbeings in the difficult situation. They demonstrate their valuable intelligence, reason and mind. At that moment you unconsciously believe it is Iskandar, it is Spitamen, at the same time they are Koriev’s Iskandar, Spitamen... They grow under the author’s control” (Koriyev, 1985).

The author’s time within a prolog time is shown in a creative individuality. Because it is not crucial that novels are to have a prolog. The authors can use it due to their personal literary-ideological aim.

Epilog time. Epilog (gr. epi - end. logos- word) – Xotima (conclusion) (Arab. the end of something or the ending or final moments). Although the main events of the plot related to some characters are concluded their fortune is concluded briefly in the epilog. The author tries to express his own attitude clearly, his decision towards the novel’s characters, events in the epilogs. The first epilog time example is given in A. “Utgan kunlar” “The Days Gone by”. A. Kodiriy gave information on the characters’ future fate in the famous epilog “Yozuvchidan” (from the writer) shortly. “I asked from a close friend about Yodgorbek during my next visit to Margilon. Yodgorbek died in the 19-20s and he had 2 sons. One of them was an official worker in Margilon; the other became one of the Protestants against the government in Fergana. There is no further information about them whether they are alive or not” (Kodiriy, 2009). Literary critics have different ideas on the epilog whether they are true or not.

Only the novel “Generation Pass” consists of prolog and epilog in the epic time. In the historical novels, even though the author-time shortens a shaped-summary content in the epilog time. Structurally it consists of So’ngso’z” (the Final Words) (Koriyev, 1985) and “Xotima”(Conclusion) (Kodirov, 1989; Kodirov, 1999) “Memor”(Architect) and “Temur Malik”). Usually, the conclusion varies according to the novel’s content and time-situation.

In the historical novels, the conclusion part of the point time consists of a half page to five and eight pages. For example: “Yulduzli tunlar” (Starred Nights) “Spitamen”, “Humayun and Akbar” and “Temur Malik”. They have wide, narrow or comparatively wider scenes.

Time of the author is clearly shown within this cultural category and mixed skills. Time of the author is different: in the novel “Starred Nights” the author’s time showed the position of Fazliddin and Tokhir after Babur’s death.

“The country, established by Babur, was recognized by other countries”. It lived 3 centuries and abolished. Babur’s descendants did not come to these days. The last descendants were ended in the period of the English Empire. Babur’s works are still alive until now. In spite his life was very short “his second life” still exists for more than five hundred years. He became a star which sparkled once and still shining above the heads of those who love his works” (Kodirov, 1989).

The epilog time of the novel “Humayun and Akbar” is open structurally as in the epilog time “Me’mor” structurally is an open development. The novel time is concluded by the Shah Akbar’s condition of “dark destiny” – a man who ruled such a great state couldn’t find the right way for the sons to nurture!..” (Kodirov, 2012). Akbar brought up three sons, but he wasn’t satisfied with any of them. Shah father believed that he couldn’t come out from the effect of Salim’s circumstances and enthusiasts claiming “what will be the result?”, – said in thought, in trouble. It was the elucidation of the epilog –

the author's resolution. The author was "living" at the time of the main hero during the time of epic. Then the place is changed: the main hero Akbar and his dynasty related to him now they started to live the epilogue of author at the time of author and at that moment it is considered not only the "hereditary genius person related to this dynasty" but also the memory of eternity besides the time: some more event that surprises the person – Akbar and the dynasty survived century by century, and over a long time, spent their life more than five century. There is a dogma that "the talent is not inherited". However, Amir Temur's great talent passed to Ulug'bek through the little son Shahrukh, his middle son Miranshah that he delivered his father's immortal geniality to his great-grandson Mirza Babur which are the stated events by history. Especially, it was recognized by all famous historians that after two century Amir Temur's talent of as great statesman and invincible colonel revived in Akbar in a new form. The talent as an architect of Akbar increased to the high level in his grandson Shokhjahan's period that genius people related to this dynasty prove that they created surprised wonderings with rare power and eternity in the history of humanity. Most of the countries haven't known this great dynasty's foundation is our country of Turkistan yet. Because Babur and his generation are called "Great moguls" by most of the countries. Both Babur and his dynasty emphasized that they were from Turkish folks and was proud of being Temurids (Kodirov, 2012).

In the epilog of Kodirov's novel "Temur Malik" the author's goal of creativeness, the cause of creating this work, the aim of taking historical truth were literally expressed as such:

"Both coming to the life and dying do not belong to the human. That's why, once I do this, I would serve for my duties as a citizen of my motherland if I could express the symbol of national heroes loving their homeland because they are those who are eager to hear some warm words from us staying in eternity". In late autumn 1220 (AD), according to old calendar between *jalda-dalv* months in 617 desert mogul cavalries having a great power, army like swarms of locust led by 65 year old Chingizkhan conquered the Middle Asia and after 14 years troops led by his grandson Batu khan to the northern Russian lands as the result of doing robberies, committing bloodshed, the existing development destroyed and Temur Malik's fighting for homeland courageously were emphasized truthfully in the epilogue. It is given that historian Muhammad (1997) admitted concerning the military ability of Temur Malik: "Temur Malik was such a courageous colonel, if Hercules Rustam was alive, he would be useful only for his horse-holding". The writer emphasizes followings what the aim of creating this work in aforementioned historical novel's epilog:

"Bloody history lessons and taking a pencil in order to prevent, not being like these terrible destructions between brothers and not to happen them, this work is created in order to publicize the peace". The time of author consists of the main hero's heart expression – the time of psychology like the epilog time of the novel "Temur Malik". God who took the lives of Amir Temur Koragoniy, Iskandar (Alexander the Great) and Doro, convicted architect to the eternity instead of kind status "Architect": You did such works; they stay in this world forever. I created desert without water, you built 'sardoba' (a way for water flows in) on it. I created the river, you constructed a bridge on it. I created sand and water; you made strong brick and built madrasahs. I gave you intelligence; you opened world secrets with your incomparable thought. Under the voice "Your works are forever!" Najmiddin Bukhari stays alive. He is so happy seeing the new generations with these green and transparent eyes in this memory".

In some of the historical novels, the prolog and epilog is given on basis of the creative intention of the author. In the historical novels created in the 70-80-years of the twentieth century at the time of prolog and epilog the historical facts and fictions lead to the creation of artistic works, as well as general information about the fate of heroes. Through this method, the authors managed to transfer events into the literature combining historical facts.

3. Discussion and results

3.1 Psychology of creative time

Creativity means the person or the natural, social or spiritual world, a person's needs, goals and desires and in accordance with the potential for change is understood in terms of creative activity. The creative range of subjects (individuals, social groups, community) in the object (or the whole environment more or less isolated from a separate part of) an active, consistent pressure. This process changes the environment surrounding the subject itself, so far, unknown, unexplored, creates a unique and attractive innovations.

The creative process also changes the world, realizes itself as an imaginative, creative. Creativity is a fundamental feature of the person, the person pricing properties: the ability and skills development, as well as its socialized level of creative and constructive activity.

"The ability to create something is the gift of nature, the creating process of the artist's soul is full of secrets, the moments of the creativity is a great ritual, "once Belinsky said (Boboyev, 2001). The author's time is the time of the creativity semantically. Psychology - universal coverage is a very broad concept. The process of creating an artistic work and creative imagination, artistic and poetic thought, inspired by the mystic intuition, and consistent with the work carried out, based on the pursuit of human nature, the feeling of self-importance. "Stunning one-quarter of the lavvy oma" "soul-added". Academic Alibek. Suddenly a man inspired by a mysterious phenomenon could be understood.

"Nafs-u mulhama" means the force which wakes up different attractive desires inside of people. The people of art and science have such passion. People are those who have such passion, love, beauty, creativity, dedication and enthusiasm"

The peculiarity of the process of creating an artistic work is that art worker's aim means to influence the reader namely the purpose effects the performance and then the aim and the performance unite. Therefore, the aim of the author with its performance and motive of work with the unity of purpose turn the process of artistic work into the whole event. (Kuronov et al., 2013). In these days the artistic work in mysterious "scene" of the psychology will be "born" in the literary genre with the process of its creation. Artistic work belongs to literature while the process relates to the author. The wonderful and mysterious side of the inspiration is that both the artistic work and the process of creating work concerns the author. The author creates the plans of artistic work writing and relationship of the process of work, during this time and his own world which is "living", enter inner "world" of his writing work and turn it into his own poetic world. In other words, the objective process of the psychology of creativity comes into the author's subjective time with its ideological, compositional, substantive complex functions. The author's system is actually inspired by the birth of a creative purpose, the

inevitable choice of his inner creative processes and, finally, it includes the intentional idea's both quantitative and qualitative features from the literary-aesthetic form and content plan in the genre integrity until it becomes a creative work.

Academic A.M. Levidov describes how the dialect of the objective and subjective category in the literature, painting, music and art of acting are embodied in his survey entitled "Author – image – reader", this dialectical conflict is based on the following three conditions:

- Not to give any information about the author himself.
- To give some information about the author himself.
- No need to give about the author himself ("there is a great need for death") (Umurov, 2001).

"Mother keeps baby from appearing in the womb until the day of giving birth, even an art worker calls into the poetic idea of the artist (the offspring of pregnant) and saves it till the day of giving birth. The process of creation of childbearing is appropriate for the process of this physical phenomenon and the spiritual suffering is not a stranger for the artist (V.G. Belinsky). The beginning of the rebellion in the heart of the author when the plan appears, this is the time of great power as a result of the rapid development of the collapse of the ordinary things suddenly exploded, and its pieces start turning new images. (Umurov, 2001).

The creator works out own art world through passing reality of life from the prism of his soul. The author puts a wide range of problems and solutions, and they know the truth of life on the basis of personal experience, feelings, and impressions into artistic reality. "In order to make the sense of love or hate for any case in the reader the writer should have the same feeling, – said Kahhor (1989). – If an author writes about something which he/she did not feel satisfaction with, a reader also can not feel anything. So, it is important to burn for being burnt and respect for being respected. Something which is written without feeling is like a flower made of paper".

Thus, the internal pain is detrimental to a person's heart. People do not know where to put themselves in that time, a man in his desire to release the hearts of others with the problem, the level of torture. At that time, you want to take pencil to hand. So, when inspiration appears, writer feels total, if the writer doesn't have inspiration, the author still does not feel" (Kahhor, 1989).

The hero's personality, human feelings, and experiences, successes, and losses, striving for perfection and maturity, the struggle for truth and the desire of ruling without accurate depictions of famous artistic creation is only appropriate for real art workers. After all, "Creativity is a great mystery and great success. Creativity is the most mysterious, intricate, exciting event in the human being's life and the most important event for today" (Raximov et al., 2005).

Author's system and its participation and relationship of heroes can be imagined in "The Treasure of Ulughbek", the "Old World" and "Starred Nights" novels writing history.

For "The Treasure of Ulughbek" and "Starred Nights", a characteristic of the novels and the most important feature is that it is described in the XV and XVI century historical conditions of the actual image and complex spiritual feeling of great ancestors and their life which is rich of dramatic events (Nosirov, 1999). During the totalitarian regime which was the religion and our ancestors were condemned without mercy it was the great courage to write historical works about our ancestors and create images of Avicenna, Beruni, Ulughbek and Babur.

Indeed, owing to the geniuses, greatness and power of Ibn Sina, al-Beruni, Ulughbek and Babur, classical writers Kodiriy (2009) can be imagined in what mental condition they were. It might be supposed that both of the writers could have felt unconscious while writing about Ulughbek and Babur, who were both great scientists and the legendary kings at the same time. The psychology of creativity includes the period of time from the birth time of the literary intention till its construction time of the genre solutions. If the writer has nothing to do with the inner feelings of the characters' thoughts and their solutions, it is impossible to create a completely thoughtful work to attract readers' attentions.

The creating psychology related to the novel "Treasure of Ulughbek" as well as the author's time is different from any others. Yoqubov lived commiserating with the fortune of Ulughbek. "Everything happened when it wasn't expected: "those days, – memorized the author, – I was working on "Diyonat" (Honesty) (novel – B.T.). After I wrote seventy-five pages, the work didn't move forward. In my ways in writing, everywhere was 'blocked'. One of those days, I dreamt at night, it was like a nightmare. In my dream, Jakhongir Amir Temur appeared with his sword in his hand riding on his white horse! "How long are you going to stay in bed? Who will write about your ancestors if you don't", – he shouted angrily!"

Exactly, that dream led him to write the novel "Treasure of Ulughbek", that is, the creative intention is achieved by the beginning of author's time.

"If you say why, after that dream, my health was changed, and I didn't feel well during several days, – memorized the author about his feelings at that time. – In those days, in the newspaper "Nedelya" (Week) Irakli Andronikov's very important article was published, in which the scholar wrote about Mirza Ulughbek. There, he mentioned Ulughbek's numerous inventions as well as his great library which was supposed to be moved to a mountain's cave before he was murdered. After reading it, I lost my inner peace. The fight between light and darkness was very sharp at that time, nevertheless, there was Ulughbek who brightened the history. Especially, this character occupied my mind. I read lots of manuscripts and historical literary works, in fact, I used to read the tragedy "MirzaUlughbek" by Shaykh".

In short, I started to write a novel about the scientist and the king, Ulughbek. I was led to do so by many factors including dissatisfactions and unfulfilled wishes of mine...

...I talked to the scientists and astronauts as well as most of the authors who were aware of our great ancestor's life. Then, I went to Samarkand where Ulughbek's relics were left. At nights, I slept in the historical observatory looking up the stars thinking deeply about the history, and I dived into the sea of the ideas... I tried to recreate the great history of the city Samarkand, and to comprehend the mysterious sectors while the great Ulughbek was being killed. After investigating the history of the greatest people I have come to one last conclusion that God doesn't create the great souls for nothing..."

The scientist who filled the whole world with the bright issues and spent his life studying the secrets of the universe had such a mournful fortune having been murdered by his own son. This can be concluded as the great person's tragedy, that is to say, "sorrowful event that our ancestors felt in their deep heart". Those feelings were enough to inspire the author. Although the novel was written during the period of one and a half year, in his opinion, "the author lived in the life of MirzaUlughbek unanimously during the four-year period."

In fact, the author wasn't satisfied with the initial version of the novel internally, moreover, a lot of questions were asked by the historians who had read the draft. Among them, the author appreciated the following ones more than others:

- not entering the time of the real historical time of the character properly;
- not giving the text in the language of the medieval centuries properly, and others.

These specific features of the creating psychology didn't let the author continue the novel including feelings and emotions. However, the idea of Ulughbek already occupied his mind: "I have read Holy Karan several times" remembered the author. – And with a new power came back to the "Treasure" (The novel "Treasures of Ulughbek"). Although the structure of the novel was changed too much, its meaning and similarly its plot as well as the development of the events became more intense. I gathered the flow of the events in one place. In this way, I have written it from the beginning and checked it". Having a gift of anticipation by God, the great scientist, Mirza Ulughbek knew what was going to happen around him, and knew about the dangers in his life and the life of the society. However, he could get patient and he lived for the sake of the knowledge as well as he believed with the help of the power of the knowledge he could fight against those dangers. Coming out of these conditions, Yoqubov lived with the life of Ulughbek and the writer could create such great novel "Treasure of Ulughbek".

Professor M.Kushjanov marked the writer's creating psychology as following: "Yoqubov could gather every piece of information related to Ulughbek including the tragedy of Ulughbek, betrayal of Abdulatif, the bravery of Ali Kushchi, the treachery of Mavlono Muhiddin and was able to change the scale of the events happened around these persons. The readers can understand all the occurring events and their evaluation in their mind easily because of the writer's ability to describe".

The other version of the writer's creating psychology in the cause-time relations is subjective, that is, closely related to the human factor. Here, we mean the "cause-time" in the creation of the novels such "Starred Nights" and "Ancient World".

Kodirov often emphasized that the leader of the country Sh.R. Rashidov, who controlled the republic in the 1970s called him and invited to write a historical novel about Babur and the most important is to print it in Moscow first in the Russian language and then in Tashkent in the Uzbek language (his novels which were published first in Moscow and then in Tashkent, as a consequence, he could escaped from the compression of the Leader Party in the 80s). With the desire of writing the novel (actually, the process of writing the novel continued for twenty years till writing "Generation Pass") writer spent time in his creative work and lived in there....

Its creative proof can be seen in the historical novel of Yoqubov (1994) which is called "Ancient World": "what do you think, which nation does not want to know its history, lineage, and genus, – subsequently mentioned the author. – I dare to write a story about encyclopaedists such as Ibn Sino and Abu Rayhon Beruniy. The basis for the writer's intention was followed as: "In the end of 1979 – mentions Yoqubov (1994)– Yesterday, personally Sharof Rashidov accepted me and Abdulla (Abdulla Oripov – B.T)! He got a permission to celebrate thousand years birthday of Abu Ali ibn Sino. A beautiful city will be built in Afshona where he grew up. In this regard – said Rashidov – Odil you will write a perfect novel as "Treasure" and you will write an immortal poem, Abdulla. If for this you need any assistance from me I am always ready. Odil, my advice to you – said Rashidov – First, go to Bukhara and see the places where scholar grew up and write a novel which informs about this celebration.... Novels "Ancient World" and "Wise and Death" are written that way. With his ideas in Yoqubov (1994) "Ancient World" and Abdulla Oripov's "Wise and Death" Sh.Rashidov became a cause and symbol of written works, actually, he turned to the men who had transformed this era to the co-author's time. Of course, co-authors points are conditional with their symbolic statuses, as his era is symbolic too, authentic, at the core in the author's period the birth of creative purpose and formation as a whole aesthetic romance that is finishing it – continues till the time of the solution, eventually, it turns to the writer's tense. It means the author's time is not abstract as it appears, maybe, it is the century of the holistic psychology of creativity which contains the completely clear beginning and the end of the period.

"Since my student years, I had never stopped reading "Boburnoma" for forty years. I tried to visit Babur's most sacred places; I traveled to India, Pakistan and concluded from all of them that the sides which show Babur to us more appealing are his human qualities and unique talent". Kodirov learned all historical stories which were written at that time and lived with Babur's life during writing his novel. About this, the author said that:"...Artists draw paintings which correspond to the truths according to the bones left by history and they imagine skins of bones. I basically went that way. In terms of fidelity, the original historical documents play a great role in novels. But you know that skin will be heavy than bone in the living body. Similarly, I think that the result of the imagination is more than facts in this novel" (Kodirov, 1980).

3.2 Author's time and the partial categories of the literary time.

As it has been mentioned at the beginning, the author's time is the quittance of artistic categories of the period a writer uses diverse categories of an artistic era according to his/her creative intentions. Leaders among them are hero's time and reader's time. Artistic competence is based on the implicit knowledge. At the same time, author's approach to the text and a reader's reaction to the novel will be taken into account. Which imagination do an author's interpretation and attention emerge from? What are the reader's way of understanding the literature? All these questions form a reader's response criticism" (Culler, 1997).

There are three types of characters in any literary interpretation which play a decisive role. First one is the character in a story or the bright-pointed feature of the character. Analysis will be justified and reliable if an interpreter works according to the character's time. The second is the writer's views, that is, his unique, life-sign features. Literary interpretation requires paying attention to these factors too. The third, an interpreter's (reader's) character-intellect, obligation, knowledge, relation to the era and talent.

The art is a means of communication between the author and the reader aesthetic object; although the text will be able to exchange information with the score, all three entities – the author's work of art, the hero, the reader of this communication process, participate. At the same time, an interaction of the time and the text can be imagined as following:

a) the time the work of art has been created (the novel is written in a specific time. For example, the time mentioned in the novels "Starred Nights" (1969–1978); "Humayun and Akbar" (1983–1993); "Temur Malik" (1975–1985); "Hunged" (1984–1989), "Treasures of Ulughbek" (1970–1973) is given exactly. Preparation of psychology practice in certain works of art is related to the above stated, except to the processes of collecting material. However,

the idea of work in a particular genre evolves on the basis of the creative initiative of choosing a theme, and the birth of intention to establish the ideological and aesthetic concept. Nevertheless, the birth of the creative aspirations to the creation of the specific genre of text during appearance the psychology of the author's time. The time the author inspired by the inner-psychological and organizational time is also included in the author's time;

- b) the existing time of the literary works (rare art works exist from the ancient times);
- c) the period of accepting the time of the reader.

In fact, the literary work, such as the time of writing the text in line with its reading its mastering time is also taken into account. As a result, the author's time is inseparable with the reader's time. The author's system is fully reflected in the era of the hero. This artistic product of a hero, then the time of the author is free and independent.

If the character is historical and one of the greatest national heroes (Spitamen, Temur Malik, and others) or one of the kings (Ulughbek, Babur, Humayun, Akbar), then, neither the author nor the character can be independent in their time. The real historical persons always have their own lines and circles of time. The author must keep the limits of those time lines and circles. That is to say, the historical real time is derived from the author's time. The author has such a status border in his character's time, aside from independence he does not go beyond. In other words, a historical real period, as a character's time does not turn into the time of the author. In historical novels, the historical characters' time joins naturally to the author's time. As a result, not only the author's own evolution at this time but also the evolutions of literary characters have been in the centre of the author's psychological creativity. This shows characters that the great historical persons, their formation of the status of person and honour, lead-time processes, facts and evidence as a result. This demand, the author, and historical images – the period of characters develops a mutual harmony. Novel's time of complex structural system combined with maintenance. The author-character connection is a complex process of creation.

The author than a character, he knew and saw things more than even his own never reached sides also. The author in his dare dispersed and described in ant world, scattered character and his life gathered in a single face. The author in his period, character and his period felt his fictional created images. In this creative process author's period to character's period or contrary character's period turned into author's period.

But the author's time and a character's time are not similar to each other. Character's time ends the text as the symbol of image's time (it only ends conditionally in a piece of text. Such as Ulughbek, Babur, Spitamen, Temur Malik which are permanent characters turned into eternity). Author's time is kept in the text of novel's time prolonged because in the literary work, there are literary people except for character. And not only literary people at the moment but also readers and their time also exist. Aforesaid recognition emphasizes that the author's time is a complicated system. Historical novels are, according to the genre and theme, historian prints. Historical time which is included in the system of historical novel's time is the main category. The author's time is organic with historical time which is accounted clear axiom.

The connection of novel's time and the author's time of historical time is expressed at the present time. The present time is closely connected to both a theme and an ideologic conception.

3.3 The author's time beyond the book

According to its nature, that is, its time the creativity is an unlimited boundless process of inspiration, and it is the unity of literary-aesthetics which carries the eternity in development. In the creative experience, this common literary-esthetical event indirectly depends on the specificity of the author's individual skills, first of all, to develop the logical content of the literary work and its complexity as the literary aim of officially printed work. The creative process is described directly in accordance with the author's time. In this case, the author's time is an uninterrupted creative work of the time. We may see as proof of that how an inserted supplementary to author's novels of "Treasures of Ulughbek" and "Humayun and Akbar". To have inserted supplementary depends on historical events.

4. Conclusion

Creative psychology of magic processes in the form of the author's time gives such mysterious continuity, aesthetical productivity. In this meaning, the author's time is not only creative time just like that category, which is related to the inner feelings. The psychological time of a literary work as the author's time turns around the events both semantically and logically. In short, the author's time in its creative process is a unique system and establishes "creative time", that is to say, the category comes from the pure creating time. The creating time in the status of the author's time together with creating psychology semantically, logically and according to the content plan is the gnosophically absolute united system, that is, quintessential. The quintessential system in the literary time system as well as it is a literary-aesthetical phenomenon.

The author's time differs from one another in accordance with the features of the theme and the genre of the work. In the works consisting of fictions, the author is free in his time. However, in the historical novels, this freedom is limited. Coming out of his ideological intention, the author limits the historical time mentally, and turns it into the form of a literary work (in our examples of the novel's time is given). The creative results are achieved through this way.

In our analysis, the chosen historical literary works are expressed clearly in the united content plan as it is in the superiority of the author's time due to its creative-esthetical universality in the system of the novel time. The scientific basis of our opinion is that in the historical novels the author observes and feels the historical events and the life of the historical people as well as their fortunes, and addresses the past time from his time being. Shifting from the present time to the past, the author feels and breathes in that life and those fates, and lives in the characters' lives simultaneously. That is to say, creating psychology and its mysterious, magic time is the author's time in reality.

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