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COSMIC SCALE: “UTKAN KUNLAR” (“PAST DAYS”) AND “KING LEAR” (“THE ARTISTIC SYNTHESIS OF EAST-WEST”)

Abstract: *The first realistic novel “Utkan kunlar” (“Past days”) is compared typologically with Shakespeare’s “King Lear” tragedy in this article. The main attention is given to the storm scene in both works, and it is emphasized that the novel has risen to cosmic scale as Shakespeare’s one.*

Key words: *cosmic scale, storm, esoterica, dialogue of thoughts, artistic symbol.*

Language: *English*

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Introduction

The novel “Utkan kunlar (“Past Days”) is the work which gives a great scientific and artistic material about artistic synthesis of the East-West – the event in the essence of the new Uzbek literature. “Abdulla Kadiri, as some people said, “The people are not a great writer who wrote a few brochures, is a great writer who started the Uzbek novel, wrote full works with measuring the literature of new period, European literature gallon”¹. (The explanation belongs to the author)

As a criterion for measuring the “Literature of new period, European literature gallon” in this replica, expresses exactly and clearly the whole appearance of the unique phenomenon as the artistic synthesis which Abdulla Kadiri has carried out with his novels.

The genuine artistic work is created with the spiritual, moral and financial scopes, and it creates a new scope. The scope is the action field of artistic work, a set of emotions and meanings which is dispersed to the people of world. The artistic work is a spiritual phenomenon, which is based on real realities. Namely, it is the spirit in the words.

Materials and Methods

As the great Kazakh writer Mukhtar Avezov said, “Utkan kunlar” (“Past Days”) is the astonishing phenomenon as Pomir Mountain was appeared in the desert. There is a mysterious embodiment in this contradiction of the great writer. If the Pomir

mountain called “The roof of the world” stands on the earth with its underneath, the snow-capped peaks will connect with the sky. “Utkan kunlar” (“Past Days”) first of all, gives information about “the most dirty, dark days of our history”, the distress and tragedy of the hearts, and secondly, it connects with its spiritual peak, to the high spaces, to the heavenly worlds.

That is why it is a source of heavenly pleasure, spirit in the shape of novel.

The truth is that the work which literature of whole nation, the Turkic kinship, great region joined to new realistic novel, is not uncertainty, has great artistic power.

The heavenly scale is a characteristic to the novel “Utkan kunlar” (“Past Days”). In this regard, it joins common aspect through the great artistic heritage, including William Shakespeare’s “Qiroli Lir” (“King Lir”) tragedy, in particular, the storm image became common for both works (also called the storm image). As if they can speak, they can think.

Human lives side by side with phenomena of nature, submitting to the laws of nature. When the phenomena of nature are described in artistic work, they are submitted to particular purpose and, of course, do a poetic task. If the work is higher by artistic aspect, the creative idea of creator is the deeper; the image of natural phenomena will be so bright and effective. Its scale scope will be so enormous.



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Usually, describing the landscapes and phenomena of the nature in the works of literature and art is called landscape. As mentioned above, the landscape does almost always an artistic task in the artistic work, in other words, it gives an extraordinary spirit or intellectual enrichment to the phenomena of work, extends the meaning scope of the work.

Inside storm - outside storm. Comparison of storm scenes in Shakespeare's "Qirolo Lir" ("King Lear") tragedy and the novel "Utkan kunlar" ("Past Days") confirms that the storm was happened exactly the same as before inside and after outside. At the storm Lear says:

“... When the mind's free,
The body's delicate; the tempest in my mind,
Doth from my senses take all feeling else
Save what beats there.

Filial ingratitude!” (III section, 4-scene).

After all, if the storm rages outside, the people may not even notice the storm if the people is calm inside. The inside storm is terrible. Interestingly, in the tragedy, the word “storm” meant “bo'ron” is used in all places, only here the word “tempest” is used - “The tempest in my mind” [5, 900]. The dictionaries state that this word represents a very powerful storm.

Hence, the main heroes - Lear and Otabek's mental state at certain period - create the storm. In other words, the storm which is raging in the outer world is beautiful and symbolic to the inner throats, which shocks the soul of heroes.

The words of Lear, who was banished to the streets by her daughters,

I will have such revenges on you both
That all the world shall – I will do such things,
What they are yet I know not, but they shall be
The terrors of the earth. You think I'll weep;
No, I'll not weep:

I have full cause of weeping, but this heart

II section. 4-scene. (The

translation of G.Gulam)

It is here that the storm begins when Lear, Gloster, Kent and Malkara leave the stage. It is clear from the remark “The thunderstorm, sound of the storm from long distance” and Gertsog Kornell's words, “And should escape from the storm”. After that, for some time, Lear was living with it being one soul and body in the storm.

The heavenly shudder in the “Qirolo Lir” (“King Lear”) - distress is just a background for the rebirth of Lir as a new man” [12, 27]. According to our opinion this idea became in certain meaning reduces the importance of the storm scene in tragedy. Because the throats, which have happened in the heaven of the work (there is own world, heaven of every great artistic work) are not only the background, but also the heavenly embodiment of the inside storm in the heart of Lear.

The landscape is based on a real philosophical basis. As long as human lives side by side with nature and phenomena of nature, it is inevitable that the artistic work will be unfinished and empty, without the subtle image of phenomena of nature at the certain level. Moreover, the most important thing is that the landscape, the image of phenomena of nature give different high dimension - heavenly scale to the phenomena of the works.

“Shakespeare makes a dramatic action tool from landscape... One of the most important signs of the dramatic landscape in the works of Shakespeare is that it has a heavenly device” [12, 25]. Famous A. Anicsts studied works of Shakespeare records the “the real cosmic scale” (“подлинно космическая масштабность” [13, 662] in the “Qirolo Lir” (“King Lear”) tragedy. Again, it is said, “The storm, the thunderstorm images is the leader in the tragedy”.

The great Russian writer Lev Tolstoy tries to disappear in vain the worldwide glory of Shakespeare, also evaluates negatively the behavior of Lear in the storm in the “Qirolo Lir” (“King Lear”) tragedy, namely, according to his mind, “совершенно фальшивых эффектов бегания Лира по степи” [9, 315].

Although human lives on the earth, it is heavenly phenomenon by essence. It does not astonish that if throats in his spirit shock the world and nature.

According to the divine laws, there is a great harmony between the phenomena occurred in the external world and the nature with experiences in the human spirit. Such harmony can be understood deeply by the great creators, if it is used properly in the work, it will be source of constant pleasure and artistic delight. Indeed, the state of Lir in the storm is not the “running along the desert appeared completely counterfeit impression”, as Tolstoy wrote above, but it is the psychological portrait of person's mental state, who is in a severe mental illness. This storm is created by the harmony of external storm with the storm in the spirit of Lear. This two cases serves a mirror for each other.

The chapter “Jonso'z bir xabar va qo'rqunch bir kech” (“Soulless message and terrible night”) in the second section of the novel of “Utkan kunlar” (“Past Days”) is the dramatic culmination of the work together with the chapter “Dushanba kun kechasi” (“Monday night evening”), which is illustrated the life and death collision of Otabek and Homid. If the chapter “Dushanba kun kechasi” (“Monday night evening”) is the culmination of the phenomena and plot of the work, the chapter “Jonso'z bir xabar va qo'rqunch bir kech” (“c and terrible night”) is the peak of heavenly feeling, the cosmic sense of the universe in the romance. This chapter of the novel, in the middle of the work, exactly the second part of the work, namely, the image of storm in the graveyard “Xuja Ma'oz” (according to the definition of the



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author “The powerful storm”) gives cosmic scope to the novel. The total phenomena described and will be described in the work are separated from daily stream-phenomena and are compared as worldly-heavenlyground:

“Ko’kni o’rab olg’an qora bulutlar ham tus-tuska bo’linib, oy ham qora parda ichidan yarim yuzini ochib yer yuziga mo’ralab qo’ydi” [1, 177.].

It is clear that the writer of these words, creator is not on the earth at this moment.

Interestingly, the “running” scenewhich Tolstoy does not like in “Qiroi Lir” (“King Lear”) is also existed in “Utkan kunlar” (“Past Days”), in the chapter we have being seen. Otabek, who could not enter to the house of beloved wife and banished from the door because of the false divorce letter of Homid, had heard about the wedding of Kumush as he walked around wretched the “the slanggate of Kutidar”:

“Jonso’z bu xabarni eshitkan Otabekning hushi boshidan uchkan kabi bo’ldi-da, adim uzgan joyida mixlangandek qotib qoldi. Go’yo ustidan bir chelak qaynag’an suvni ag’darg’ar edilar-da, butun terisi oyog’ig’a sidirilib tushkan edi... Besh daqiqalab yo’l ustida esankiragan, hushsizlangan ko’yi qotib turgach, moshinavori birdan yurib ketdi...”. “Kishining xotinini taloqsiz chiqarib ol-da, bu kun erga ber”, - dedi va telbalarcha nima uchundir kulib qo’ydi, o’z-o’ziga so’zlanib Marg’ilon ko’chalarida tentaklarcha yugura boshladi” [1, 176].

After that, the writer was also able to describe Otabek’s future state and achieve success at some level. But that does not happen. He was tempted to look at Otabek temporary, recognized his weakness and said, “Uning bu kungi holig’a qarash yuraklarni yorg’anidek, tasvirga ham qalam kuchi ojizdir...” .

The storm image (“the powerful wind” in the novel) begins after this phrase: “E, yo’q! Bu bir tin olish, qattiq kurashga chog’langan pahlavonning hal qiluvchi jang oldidan misli nafas rostlashiga o’xshaydi. Bu yerda yana bir ustama ma’no bor: agar qalam ojiz bo’lsa border, lekin Yaratganning sir-sinoati – tabiat hodisalari bor. Ayni shu “qalam kuchi ojizdir...”

Namely, the storm image in “Khoja Ma’oz”, which begins with “The fifteen of the month...” will be read to the reader. Allah Almighty created the universe on the basis of a gross similarity, many scholars said about it. As Goethe wrote at the end of the “Faust” tragedy:

Alles Vergangliches // Уткинчи дунё
Ist nur Gleichnis // Бир тимсол факат.
(translation of E. Vahidov)

Objects, phenomena and events are similar to mirrors stayed in front of each other in order to meaning and reflecting each other. Let’s recall the words of Tagor, which Chulpan gave as the epigraph in his poem: “... We read, we read the book

of the world by mistake, then we say that it deceives us”.

The great artists read the book of the world correctly and use skillfully the mirror principle in their works. The storm image in the graveyard is the mirror which is stayed against Otabek’s inner throats “soulless” statement, it is a mysterious - magic image drawn through the language of gesture and symbol which is suitable to mirror principle. The pen of the author may be weak in order to illustrate the state of Otabek which can shock the hearts. (in fact, it is also method, grace), but there is a nature - a great supporter for the writer. It has its collusive language.

As you know, the chapter ends the following way:

“Masjid minorasidan ruhoniyyat yog’dirib munglik azon tovshi eshitildi-da, uyqu quchog’ida yotqan tabi’at uyg’onib javob bergan kabi jong’irab ketdi. “” Ollohu akbara ning so’ngg’i takrorida Otabek ziyoratxona ayvonidan tushdi-da, shaldirab oqib turg’an ariq yonida tahorat olishka o’lturdi...” (1, 177–178).

Here, let’s give next information about “Khoja Ma’oz”. We can know from the article of historian scientist M.A. Yusupova which is devoted to the Marghilan architecture in the XVIII-XX centuries that Khoja Ma’oz” is not only a simple graveyard, but also it is complex which consists of whole set of buildings located in the south-eastern part of Margilan. “It (namely, the complex – S.M.) was built in the XV-XVI centuries in the end of the graveyard. The local people called it Hasti Ma’oz ibn-Jabbar (the other name is Hasti Abdujabbargraveyard). According to historical pictures of the mid-20th century, the mausoleum was a very beautiful building with unique local characters” [11, 229-230].

So, there was no doubt that when our hero, Otabek was in the pilgrim, it was a well-preserved architectural complex.

The literature critic, Tulkin Rasulov, who first of all, gave attention to the image “Khoja Ma’oz”, gave the following page and wrote: “If Abdulla Kadiri had just dropped from the description these last words from the image, we would not have been able to properly understand the image of the night landscape... This sentence is forced to think the people and gives the following conclusion: “So, Otabek slept here tonight, and the sound such as moaning which had been tied to the owl’s voice was his voice, so, the author narrated us the devilish thoughts of him which he would not have been sleepy all night” [2, 138]. This is the right opinion. But it is one aspect of the matter.

However, it is not true that the nature image and figurative images in this chapter are connected with the state of Otabek when he heard about “Jonso’z bir xabar” (“soulless message”) and after that, analyzing it from this aspect. This image is rare example of

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creative genius of Abdulla Kadiri, and we can say that it works in two independent areas as the same.

Firstly, it is a figurative embodiment of the state of Otabek, the image at the another form of his devilish thoughts. Interestingly, the storm in the graveyard was as if it were just drawn by the gaze of Otabek, as if it were happened only in his mind and heart. In the next chapter, talk about sleeping of Otabek in “Khoja Ma’oz” is given twice, first of all, between Otabek and Usta Alim, then between Usta Alim and Usta Parfi in the house of Usta Parfi. Even though the graveyard is located in Margilan, there are no words about the storm, a powerful wind in both times.

This is, from our point of view, a very important point.

Hence, the powerful wind was happened only in the “Khoja Ma’oz” and in the spirit of Otabek. More specifically, Otabek in that case and “Khoja Ma’oz” were whole body, single mind, and saw and shared the throat views together. Otabek was in unusual observation.

Secondly, the image-embodiment is so powerful and magnificent that it can not be attributed dependence of Otabek’s “soulless” state, as we have already seen. The image goes out of this area. The whole work is within its sphere of influence. The fascinate and beautiful light of the novel are seen all over the work, as if it is actively involved in determining the emotional-intellectual scope of the tragic novel.

The writer Utkir Hashimov said about the image in “Khoja Ma’oz” that “It is difficult to reproduce such a wild, mighty symphony in the reader’s ear, very difficult...” [7, 60] and noted **musical nature**, gross influence power of image. By the way, Mukhtar Avezov described the works of the great writer by means of music: “If you are enjoying his works, you will enjoy it as you listen to the magic music of Chaikovsky or Gurmongozhi”. Music is the closest way to man’s relationship with the world of spirituality, the earth with the sky, the spiritual staircase that leads to heavenly scale. Here, the sayings about that the spirit which does not want to enter the body of human, enters to the body of the human with the power and magic of tube, is not mystery, but as if it is gesture to the great magic.

We can see that the work increases to the heavenly scale which achieved its peak in this chapter. In the preceding chapter “Navo kuyi” (“The music of melody”) is created surprise appearance of Otabek, who is enjoying the “deplorable sound of dutar”, and the work is increased the high scale in the wings of musical tones. “Dutar quruqqina yig’lamas erdi, balki butun koinotni zirr etdirib va xasta yuraklarni dirr silkitib yig’lar erdi...” [1, 173].

Give attention to the syntax of sentence - the whole universe and the sick hearts. As they are faced with each other, it cannot be understood to the end,

unconscious group of meanings can be “tickled” the imagination. The universe and the heart are integral, the only place - the hometown of human. But the universe is whole, and the heart is sick ...

“Khoja Ma’oz” da vaziyat bundan-da og’ir. Boyqushlar uyasi bo’lg’an ikki tup chinorning qarshisida ro’baru-ro’baru qilib solingan ayvon - ziyoratxona bor, ammo oy tik ko’tarilganlikdan ziyoratxona ichi qop-qorong’i edi. Chinor shoxlari tasbih kabi chizilg’an boyqushlar bilan to’lg’an” [1, 177].

When we refer to this chapter the symbolic model of the work, we refer realistic and full-fledged scenes which every word similar to it is the image and symbol. As mentioned in one of the above quotes, “the wild, mighty symphony” is an image which is incompatible with the imagination; panic and amusing music.

In “Xotima” (“Conclusion”) of the novel we find again the owls in the graveyard where Kumush was buried. But for some reason, they are quiet for some time: “Ikki tup chinor butoqlarida qo’nib o’lturgan uch-to’rtta boyqushlar, qabr yonig’a tizlangan Otabek va yuqori, quyi do’mbaygan qabrlar bu tilovatka somi’ kabi edilar” [1, 302]. The verses of the Qur’an also bewit the owls, as they are impressed by the great tragedy. Also give attention to the construction of word order: the owls, Otabek, graves - **all of them** is listening the Qur’an...

“Storm, thunderstorm is the leader in the tragedy” [14, 663]. A. Annikst’s statement about the King Lear partly belongs to the “Utkan kunlar” (“Past Days”). The storm image in the graveyard creates a set of complex and multi-branches symbols in the novel. This image, set in the culmination center of the novel, is firmly rooted in the reader’s mind, and begins to influence the events not only after itself, but also before itself. It serves as the artistic-symbolic base for all the storms and powerful wind which occurred in the life of heroes.

One of the factors that made the novel “Utkan kunlar” (“Past Days”) a classic artistic example is the first one, here “The Emotion of Universe which links the Man, Fate, and Period with each other” (from the article T. Grum-Grjimaýlo’s “The mystery of Shostakovich”, published in “The World literature” magazine in 1998) combined with high harmony. It is a truth that the heavenly scale, the emotion of the universe, is created the power of image-embodiment of the storm stage in “Khoja Ma’oz” from many aspects.

“Khoja Ma’oz” is the symbolic model of the work as mentioned above, the central place in the symbolism of the novel.

One more thing. The caution, precisely elegantly needed on order to connect symbols in the chapters with the phenomena of the work and out of it, and with the fate of the main heroes, to look for and find relationships in the meaning. It is possible to



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loose the free imagination—alive soul when we try to understand the meaning of the symbols. First of all, it is important to remember that they are vital, real events, and they are only symbols.

When the great esoteric scientist P.D. Uspensky wrote about the symbols such as the otherworld (hereafter), rebirth, Karma, he said: “Ix nemozmojno ponimat bukvalno, tak je kak nelzya ponimat bukvalno xudojestvenniye simvoli i algoritmi. Nujno iskat ix *skritogo znecheniya* (kursiv avtora – S.M.) togo, kotopoe ne mojet bit virajeno v slova” [10, 87].

“It is impossible to understand them as we do not fully realize the artistic symbols and the allegories, and we do not fully understand them. We need to look for **hidden** meanings which can not be expressed in words (the explanation belongs to the author - S.M.)”.

It is interesting to see that the thoughts of our great writer and the famous esoteric scholars are the same. So, when the author pointed to the fact that the word was unable to describe the state of Otobek at the end of the chapter, he understood the situation very well, that’s why he used the language of symbol and gesture. And, in turn, we should look for the meaning which cannot mean with word in the symbol and the gesture. This is the word of P.D. Uspenskiy.

Only we should see and feel with heart the hidden meaning behind the symbols which Uspensky emphasized, should not explain it with word. This is not a little wealth. Maybe it is a real wealth. If the artistic analysis is truly carried out with this wealth, it will achieve real value.

When we bring a **clear meaning** to the symbol, we decrease its value, “kill” the symbol according to the mind of the people who believe us.

Almost all any great artistic work is the product of transcendental mind. Any power outside of any experimental field, which can not be understood by mind, controls and implements the creator (even if we say it is God, it will be mistake and we will equalize the writer to the Prophet). This is also recorded by philosophers. “So, there is fundamental connection which has the great importance to the individual, between the human with the supernatural, or extraordinary, or unknowable universe” [6, 20]. It is a transcendental universe, it impacts constantly to the human, especially to the creator who has the spiritual profession, but only genuine creators can express this effect in words and with words.

It should not be surprise when it comes to the fact that this or that image or phenomenon in the artistic work can not be understood or explained. Even in mathematics, there are numbers that can not be expressed in algebraic terms, as they are transcendental numbers. Literature is spiritual universe which is full of secrets. Why should not there be transcendentalism?

But the artistic accuracy is different. The accuracy in it does not mean easy to understand and to realize, but the accuracy changes into elegance and it has mystery again. Writer Utkir Hoshimov writes about a delicate page in “Utkan kunlar” (“Past Days”): “It is very clear spiritual state, even it is difficult to be understand it” [7, 70]. This is suitable sentence for it – it is so clear, the word is incapable to be explained it. It is incapable in general meaning. This is accuracy belongs to the great writer. The French literature critic Rolan Bart gives explanation to the accuracy: “The accuracy – on the other hand there is unsaid explanation, from the other hand, we can say continuously about it” [3, 144].

Cosmic scale appears unexpected where. The phenomena that are described in the work, the phenomena that can affect the imagination behind the scenes, create an exciting and illuminated phenomenon in whole that the reader must be prepared to accept it with whole soul. And they will be ready. In fact, a great work can find its reader itself before it is not written.

Human’s body is temporary, it is forever spiritually.

The heavenly scale appears within time-period, but are not submissive to it, and are eternal truths the superior from it. Any kind of artistic work affects a certain level of eternal truths, but only some of them they appear in the form of emotionally attractive and beautiful idea. If the light is covered the heart of human, you know that it appears from this work and from the power of heavenly power appeared in this work. This power is available at “King Lear”. Such power is not a stranger to “Utkan kunlar” (“Past Days”).

One of the great esoteric scholars of the twentieth century, E.I. Rerich, writes in the chapter “The only power base of the universe” of the book “The mystery knowledge. Theory and practice of Agni Yoga”: “In the universe, everything is created on a coherent plan. This is a great balance among the various worlds of nature” [8, 94].

The human is considered corolla of the creatures of the nature and it connects organically with other creatures and phenomena of the nature according to its million aspects. So, the human body consists of four elements which are the base of nature - water, air, fire, and soil, they are constantly flowing and moving. Human is active part of this stream and movement.

The novel “Utkan kunlar” (“Past Days”), studying the leading motifs of it in the world context, comparing them with great artistic monuments in world literature will give sufficient result. Indeed, as M.M. Bakhtin wrote, “When one meaning face another meaning, it will demonstrate its deep: the dialog will begin among them (the explanation belongs to Bakhtin - S.M.), this thing will end

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narrow-mindingamong these meanings, thesecultures” [4, 354].

Natural phenomena are a good symbol, a good tool to express heavy, back-breakingexperiences in the heart of hero. Landscape, namely, absorbing artistically the nature phenomenonwhich is depicted in the artistic work, to the work, giving them new dimension - the heavenly scalebelong to only the great creators. In this meaning, Abdulla Kadiri is also creator similar to Shakespeare.

The writer combinesthe traditions of East and West in his novel. Thus, we can give explanation literary synthesis that it can be combined two or more than phenomena - literary trends, flows, styles, etc., into one another and in the result,qualitative new phenomenon will be created. “Utkan kunlar” (“Past Days”) is the sophisticated example of East-West artistic synthesis in this meaning, literally aeasternrealistic novel.

Our conclusions:

1. The heavenly scaleappeared in the great artistic works is the product of the greatbalance in

artistic - gross law which is existed in the whole universe.

2. The heavenly scalewhich is expressed by great artistic power will be created with the similar phenomena in both works - in the means of storm and powerful wind in the tragedy “King Lear” and in the novel “Utkan kunlar” (“Past Days”). Created powerful impression will give itsfrightful, together with this, beautiful and glorious light to whole body of both works. A single image in the “Utkan kunlar” (“Past Days”) gives complete generalityfor the work; the impression will appeared that the whole country will beunder the influence of powerful wind.

3. Comparing “King Lear” and “Utkan kunlar” (“Past Days”)in specific point creates the opportunity for combining meanings in this points. We call it the combination of meanings, and we can see that new additionalmeanings will be created.

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