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SOME COMMENTS ABOUT NEMAT ARSLAN’S NOVEL “SAVTI-SARVINOZ”

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Annotation

This article is an artistic analysis of Nemat Arslan’s novel “Savti-sarvinoz”. The symbolic symbols in his works are revealed through various analyzes. In particular, the sharpness of the events of today’s life, the creation of unusual methods and plots of the protagonists of the work, which enhances the artistry of the work? Through the image of Abdurahmonbek in this work, an attempt was made to acquaint with the historical processes of the art of national music

Key words: Fantasy, work trend, figurative thinking, chronicle plot, image, horizon.

Every new work, whether in the genre of prose or poetry, is as valuable as the invention of a scientist, on the basis of which new works can be created over the years. The value of the work is that it is not repeated in other works, that is, it does

not refer to the words "duty", but enriches an industry that is still unknown to the reader, using the product of artistic thinking - "fantasy". Each time a writer holds a pen, he writes on a piece of paper with a common goal and purpose. When a work enters the heart of the reader, when he struggles with the fate of the images in his mind, when he speaks, the writer somehow gets closer to his goal. The book I just picked up has just come to an end, but I still think it should continue. This is the novel "Savti-sarvinoz" by Nemat Arslan. [1] To date, the author has published a collection of short stories such as "Drawings on the image of a woman", "There is another night ahead", "Pieces of red glass", "The second life of a prisoner", "Sangsopoltosh", "Philosophy of Time". The detective story "Bigiz", "Superstition", "Valley of Man" and the recently published novel "Oximoran" are presented. Yesterday, the author was named "Writer of the Year" in Moscow for his novel "Oximoron" [2]. While reading the works named above, the reader will no doubt feel a sense of joy when he comes to the novel "Savti-sarvinoz" "like a fool who finds gold." It's really a complicated process to combine different images without being distracted by an event. It is safe to say that the author skillfully approached it and created a "discovery". In the play, the artist raises issues that concern him and worries him. The tendency of the work can be understood only after the completion of the work. Today, most of us listen to a variety of melodies, from Uzbek to Russian, Turkish, Azeri, and English. We didn't listen to the original national classical music, except for old people and scientists. In general, we do not know the history of the creation of melodies; we have little interest in who created it. Nemat Arslan says with deep regret: "The people of the world know the life and work of composers such as Mozart, Beethoven, and Chopin from beginning to end. Hundreds of works have been written about these great people, films have been made, statues have been erected. Unfortunately, we have almost no information about the life and work of our great composers, in particular, Abdurahmonbek, who made a great contribution to the creation of "Shoshmaqom". That's what I'm sorry for (Page 3). It doesn't matter if the work of art is large or small. The writer has to

write what he really feels, to live in the space and time written in the play. The weight and status of any work of art is determined by the words of the writer Isajon Sultan: "it contains ideas that are important for man, for millions of people." The novel tells the story of Abdurahmonbek from Shahrissabz. That is, it dates back to the 19th century. We know that during this period, the Emir of Bukhara, Nasrullo, shed the blood of the poet Nodirabegim and his son, as well as the poet Haziq, who wrote wonderful lines in his time. Although the author tells about Abdirahmanbek, who created unparalleled melodies in such conditions, based on what he read in his book *Al-jabarut* by Fikratillo Ehdunnosir, it was in fact the product of the writer's artistic imagination (p. 176). The writer thought of *Al-Jabarut*. *Jabarut* is an Arabic word meaning "great, mighty." The fact that the author's work is in the form of memoirs, written in Turkish and Tajik in the style of "shiru-shakar", not marked with a number anywhere and only a copy, takes the reader into the mysterious world of the work, "**Izlagan-tapadi...**" Sometimes what you are looking for is in your imagination. Through his book, he presented to the public a book on the whole history of music. He named him *Savti-sarvinoz*. The answer to the question of who is not "*Savti-sarvinoz*" is as follows: "savt" is a voice, and *Sarvinoz* is a girl who is cared for by the protagonist Abdurahmonbek. The name of a historical tune in general. "Each tune is unique and unlike any other tune, it has a unique vibration, although some parts are compatible." Giving details of the house where Abdirahmonbek lived, the writer asked, "So, what would we read if the history of the houses was written as the history of states, great people and cities? Wouldn't that be the most interesting thing in human history?" (P. 260). The mention of ancient toponyms and personal names in the play creates a chronic plot. In doing so, the author has managed to extend the artistic time, that is, the method of retrospective - to go back in time. Different destinies, heart-warming friendship, love songs attract like melodies created by Abdurahmonbek. He begins to live with each of the protagonists in the play, talking to the author in absentia.

The main characters are not only Abdurahmonbek and his beloved *Sarvinoz*,

but also Adhambek, who always thinks of his friend, and Kenagasbegim, the girl he cares about. Through these images, the writer reflects his views and thinks figuratively. As the Tatar writer Hodi Toktash puts it:

“Love is an old thing,
Every heart renews it.” [3, p. 76]

In the right play, the lives of the protagonists do not end happily. Abdurahmonbek Sarvinoz called the door of happiness with a girl named Basura, and Adhambek was killed while kidnapping Kenagasbegim from Nasrullo's palace. But not everyone's love is the same. The melodies composed by Abdurahmonbek, "Savti-sarvinoz", "Kohinur" and others were composed of fiery love. In the process of inviting the reader to observe, the writer asks, “Why do butterflies set themselves on fire? Or do they choose to die like that? Abdurahmonbek asks a question that makes one think. The answer is that candle and fire are the great talismans of the moths in general, and they want to go inside to unravel the mystery of this talisman, to know what is in the fire, and perhaps to understand the nature of fire. I will reveal the secret, and I will come and tell you. So no one will be able to unravel the mystery of fire”. Influenced by this event, the composer created the song "Jarsoni Makki". It's as if he's trying to convince the fans that the road is dangerous. Here are some of the words used by the author:

“Jinjak” is a type of legume [4. Annotated dictionary of the Uzbek language. Volume 1, page 91]

Sangi Satx - Hard Bread (Vol. 2, p. 479)

The word "tartarak" is a sharp-edged wooden instrument, which is mainly used to protect the garden. (Vol. 4, p. 686)

Aspi-guspan - a horse and a sheep (Vol. 2, p. 532)

Mirzadukir is a shoe worn by mirzas. Used in the sense of beautiful ornament. (Vol. 2, p. 590)

Mutriblik - musician and singer (Vol. 2, p. 655)

Chorpahl - in the annotated dictionary, the word "chorpahil" means "full of

fat" (vol. 4, p. 510).

The author also discusses where and how some words are called. For example, in Persian, a camel is called shutur and ozars are called biyir.

The author's book, Al-Jabarut, provides us with new information, the results of which are unknown to us. In particular, Abdurahmonbek was born in Tagichinor mahalla of Shahrisabz in a family of ordinary carpenters.

There are some verses from religious sources: When the Prophet Muhammad (peace and blessings of Allaah be upon him) was asked when the disbelievers would come out of Hell, he replied, "When a camel passes through a needle's eye."

Or when you greet Satan Rajim and you can't stop laughing, you look at the sky and the laughter stops. In an interview with the writer Nemat Arslan, we received the following response to this belief: "This view exists. You can find out by trying it out a few times. In ancient times, teachers in Bukhara madrassas taught students that." It is also said that it is not permissible to look at or read a letter in the evening.

The names of famous musicians, singers and musicians of that time are also mentioned:

1. Xoja Abdullo Marvarid
2. Khoja Yusuf Andijani
3. Sayfiddin Abdulmomin al-Urmavi
4. Abdulkadir Maraghi
5. Pahlavon Muhammad

Abdurahmonbek and his grandfather Yusuf Faryodi and Mulla Tuychi hafiz can be included in this list.

In an interview with the author, he says that the novel also quotes previously written short stories. This method can be traced back to the work of the American writer William Faulkner. One of them is the novel "The Life of a Boy or the Creation of a Song" and this novel is about a commonality between a tree and a

man. The novel focuses more on the mulberry tree. The image of Mulberry in Parda Tursun's novel "Teacher" reads: is often mentioned in Dante's Divine Comedy[6]. We are also given the names of unknown places: Helak is a river flowing south of Shahrissabz (Page 145). Kunduzak - This region of Shakhrisabz is about 30 meters below the Oqsaroy. In ancient times, these places were swamps and beavers swam (Page 230). There is also the image of the poet Haziq, who was assassinated by the "butcher Amir" Nasrullo in 1843. His other works include the epic "Yusuf and Zulayha", "Voqeoti islomiy", the historical pamphlet "Avlodlar Shajarasi", and Mahmud Chagmi's Qanuncha in Persian [7].

The fact that in the concluding part of Savti-Sarvinoz introduces Chilipo, not Fikratillo, the author of Al-Jabarut, as a "shore" makes us think as well as Abdurahmonbek. A student who has been kneeling for two and a half thousand years in the Maxhevat Cave near Haizr, Tajikistan, will no doubt be amazed at the look on the student's face when he sees the passage about Hodja Ishaqi Vali. It is very dangerous to enter it, many people cannot enter, sometimes those who enter do not return, and when they leave they disappear without a trace. , the fact that the waterfall is not found is a bit frightening, but it is the same fact and it is a monument that still exists today. According to sources, the man lived as a dervish in the mountains and survived after his death.

It would be wrong to call Savti-Sarvinoz a great treasure. Not only can the work be a source of new knowledge, but it can also be a heartfelt conversation. The writer tries to say something through each protagonist. It just doesn't work. I remembered the words of my teacher, literary critic Kazakboy Yuldashev: "A book read will never be in vain. It begins to move into the soul of the reader. "[P. 8, 33] I wish that this work would provide spiritual and scientific nourishment to the human soul for a long time.

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