

ANALYSIS OF THE NOVEL “SEA PRAYER”

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Annotation: The following article is about the novel “Sea Prayer God” by Khaled Hossieni and analyzes the main features of the novel. The writer’s writing style, the usage of words and the current affairs of the world are investigated. Besides, several symbols that are used in the novel are classified and defined in the following.

Key words: structure, style, symbols, conflict, Sea Prayer, Khaled Hosseini, Farm, City, The War and Homs.

“Sea Prayer God” was written by Khaled Hossieni in september 2018. A short, strong, outlined book composed by Khaled Hosseini because of the flow exile emergency, Sea Prayer heaven is made in the structure out of a letter, from a dad to his child, just before their excursion. Looking after his resting child, the dad thinks about the hazardous sea crossing that lies before them. It is likewise a distinctive representation of their life in Homs, Syria, before the conflict, and of that city's quick change from a home into a destructive disaster area.

Style indistinguishably with the attributes of people or characters written in the story oversaw by the writer in handling the words that we generally know by adjustment. In his works, Hosseini involved outlines to recount to numerous accounts in side of a bigger one. By utilizing this wring style, Hosseini had the option to associate and add numerous characters with various social and monetary foundations. In sentence structure, Khaled Hosseini utilized the standard language both in portrayal or exchange. In the mean time in sentence development, Hosseini utilized blend among long and short sentences development.

In diction, Hosseini used it as a way to speak in a certain style as a certain character. He used many Afghani words and included context clues to allow the reader to discover the meaning of the foreign words. The foreign diction mirrors the foreign culture.

In Figurative Language, Hosseini used simile in his works, he used simile to compare two things by connective words such as like, as, and, than.

Hosseini also used personification in his works, he used it to create the action of treating something as a human being or of represent thing in human form.

The story is described by an anonymous man who was brought up in Syria. As a kid, he experienced childhood in the wide open close to the Syrian city of Homs. He lived in a farmhouse with his siblings and guardians, and he partook in a

boyhood of harmony and satisfaction. He is currently hitched and has a child named Marwan. The Syrian Nationwide conflict started when Marwan was a baby. The storyteller bemoans over the way that because of Marwan's age, Marwan will probably have no memory of the couple of tranquil years following Marwan's introduction to the world.

The Syrian Nationwide conflict was gone before by fights and common turmoil from the regular people. In the end, the public authority started going after its own regular citizens, and a rough considerate conflict broke out. The conflict made numerous passings and monstrous harm urban areas. The storyteller in the end escapes from Homs with his significant other and child. They show up at an ocean side on the shoreline of the Mediterranean Ocean. There are different outcasts there also. Some are from Syria, however there are additionally refugees from other conflict torn nations. As they hang tight for morning and the appearance of a salvage boat, the storyteller contemplates the way that past outcasts have frequently been dealt with threateningly by the denizens of nations to which the displaced people have escaped. His significant other has said that if those individuals would observe the annihilation of the conflict straightforwardly, then, at that point, they would be kinder to the exiles.

Toward the beginning of the day, a somewhat little, engine controlled boat shows up. The exiles swarm into the boat. The storyteller has let his child know that all will be great, yet the storyteller knows that the excursion is dangerous and could end in suffocating. The storyteller petitions God for the wellbeing of his child. The story closes with an epigraph expressing that the story was motivated by the passing of a three-year-old Syrian outcast who suffocated while making an ocean venture basically the same as the one portrayed in the book. The epigraph likewise expresses that soon after the kid's passing, north of 4,000 additional exiles kicked the bucket or disappeared while attempting to cross the Mediterranean Ocean.

The storyteller, a Syrian outcast, addresses his young child, Marwan. The storyteller starts by reviewing the times of his own childhood. At the point when he was a youngster, he and his family lived on a homestead close to the Syrian city of Homs. His dad was a rancher, and they generally lived in a farmhouse. The storyteller and his siblings frequently invested relaxation energy in the top of the house. The delineations show the magnificence and quietness of life there, as the environmental elements were verdant and beautiful. The storyteller and his siblings would at times rest on a bedding on the top of the house, and in the first part of the day, they would alert to the lovely vista and the quiet hints of morning. The storyteller then, at that point, reviews a period from when his

child, Marwan, was a baby. The storyteller and his better half took Marwan to see the open country. According to the storyteller, with obvious pity, that the everyday's life in Homs presently appears to be ancient history, even to the storyteller. The storyteller reviews the ascent of fights in Syria, trailed by a brutal attack executed by the public authority after fighting regular folks. The attack in question and brought about numerous awful occasions, like bombings, starvation, and passings. The delineation for the attack is dismal and dim, mirroring the frightfulness and misfortune of this time. That's what the storyteller says, tragically, Marwan is very much familiar with this business as usual of outrageous hardship. In this state, Marwan has gotten comfortable with savagery and bombings. The representation shows the annihilation of the bombings, and it mirrors the shock and lose faith in regards to the residents. The storyteller makes reference to how life in the city currently frequently comprises of taking shelter among the rubble, looking for local area with different regular people. The storyteller sees his resting child, who is enlightened by the evening glow. The storyteller noticed the feeling of harmony and blamelessness exuded by his resting child. The representation shows evacuees — the two ladies and kids — looking out for the ocean side. Some of them are sleeping. The storyteller reviews when, prior that evening, he advised Marwan to hold his hand. He has let Marwan know that nothing terrible will happen to them. In any case, the storyteller realizes that there is no assurance of their security. The storyteller essentially needs to comfort his child and keep him quiet. The storyteller is profoundly moved and lowered by his child's confidence in him. The storyteller thinks with dread about the excursion ahead. They will traverse the Mediterranean Ocean, and in the event that something turns out badly, they could all suffocate. The storyteller feels frail to safeguard his child. The going with delineation. The anonymous storyteller is a Syrian man who grew up with his family on their ranch close to the Syrian city of Homs. The storyteller has affectionate recollections of his experience growing up. As a grown-up, he wedded a lady and they had a child, whom they named Marwan. The storyteller likewise has affectionate recollections of life in pre-War Syria with his significant other and youngster. The storyteller weeps over the way that, because of the flare-up of battle during his child's youth, the savagery and difficulty of the conflict will shape his child's earliest recollections. The storyteller, his better half, and their child become outcasts, and they abandon their lives in the now war-torn Syria. Together, they show up at the shoreline of the Mediterranean Ocean to acquire section on a little boat that will ideally bear them and different evacuees to somewhere safe and secure.

The main symbols of the novel: (Farm, City, The War and Homs)

The storyteller experienced childhood with a ranch, living with his folks and siblings. The storyteller has affectionate recollections whether this time as being serene and content. Sadly, such harmony has all the earmarks of being scant or nonexistent in Syria following the episode of the Syrian Nationwide conflict.

As a kid, the storyteller experienced childhood with a homestead close to the Syrian city of Homs. The storyteller had a blissful and tranquil life there, and the scene was very lovely. He lived with his siblings and guardians in a farmhouse. As a grown-up, the storyteller once visited the region around the ranch with his significant other and child. The visit was before the conflict, and the storyteller's child was tragically excessively youthful to hold a memory of the visit.

The storyteller portrays pre-war life in the city as described by liveliness and peaceful concurrence among occupants. Be that as it may, besides the fact that such harmony annihilated by is war, however the overall framework of the city is obliterated alongside the prosperity of its occupants.

Homs is the third biggest city in the nation of Syria. The storyteller was brought up on a ranch close to Homs. As a grown-up, he lived in Homs with his better half and child. Life there was content and tranquil for the family. Be that as it may, after the Syrian Nationwide conflict started, Homs was intensely harmed by bombs and viciousness. The storyteller and his family escape Homs.

After the Syrian Nationwide conflict ejected, all types of satisfaction and harmony portrayed by the storyteller were obliterated. The story utilizes a story in light of late genuine occasions for of investigating how elements of harmony and war can appear in present day settings. The story is explicitly set in Syria and looks at the flare-up of the Syrian Nationwide conflict. The story starts with an emphasis on peacetime to lay out a topical respect for harmony as an ideal to be wanted. The storyteller examines his experience growing up with a feeling of satisfaction and satisfaction, as harmony and dependability permitted him to partake in that time in his life. He lived in a wonderful open country and living safely with his folks and kin. He rested outside with his siblings once in a while for the purpose of entertainment: "We woke in the mornings to the blending of olive trees in the breeze... the air cool and the sun a pale edge of persimmon. The story is described in the main individual by the anonymous storyteller. The portrayal is addressed to the storyteller's child. The portrayal utilizes past tense while alluding to occasions that occurred before the family's takeoff from Homs, and it utilizes current state while alluding to post-flight occasions. The storyteller is a developed man who was brought up in Syria. He is hitched and has a youthful child. The story starts in a review mode, with the storyteller

reflecting upon past recollections. In one regard, these retrospections are intended to accentuate the grievous division in context between the storyteller and his child, as brought about by the conflict. The storyteller takes note of that his cherished recollections are overwhelmed by charming, tranquil recollections, though Marwan's lifelong recollections are overwhelmed by war and savagery. "We woke in the mornings to the stirring of olive trees in the breeze...the air cool and the sun a pale rim of persimmon to the east".

-- Narrator (N/A)

Importance: This line of portrayal depicts a memory from the storyteller's quiet, obviously blissful youth. He lived in a farmhouse with his family, and the encompassing region was very lovely, so he and his siblings in some cases rested outside. These pleasant recollections diverge from the unfortunate occasions of the Syrian Nationwide conflict.

"I wish you hadn't been so young. You wouldn't have forgotten."

-- Narrator (N/A)

Importance: In these lines, the storyteller alludes to the way that his child was very youthful when the conflict began. Consequently, his child probably has no recollections of the serene, cheerful times before the conflict. This juxtaposition further underscores the significant degree of the disastrous impacts of war.

"In its bustling Old City, a mosque for us Muslims, a church for our..."

-- Narrator (N/A)

The story then, at that point, takes an unfortunate turn, as bombs begin pouring from the skies, and individuals begin leaving the land. This is the Homs Marwan has encountered, of seeing demise and carnage, his learning - separating between old blood and fresh blood.

As Hosseini's narrative turns towards the family's animating terror, the father introduces a transitional phrase: "I wish you remembered..." In this phrase, the father expresses to Marwan that this life is not the life that could be or should be. The father has a vision that is unfamiliar to the son - the son instead has different memories: "You know a bomb crater can be made into a swimming hole. You have learned dark blood is better news than bright."

Hosseini presents a people waiting on a beach for a morning departure, feeling within their souls the tension between that which they do not know and that to which they cannot return:

All of us impatient for sunrise,

All of us in dread of it.

All of us longing for home.

Then coming to the present, they are on a beach, about to depart to safer lands

on a boat -a dangerous journey. Marwan's father speaks to him, hoping to offer some safety in the comfort of his words, but it feels like it is himself he is comforting, at the same time apologising for his helplessness.

Because all I can think tonight is

how deep the sea,

and how vast, how indifferent.

How powerless I am to protect you from it.

All I can do is pray.

And with father praying for his son's safety, the book ends.

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