

The Art of Ruju in the Epic "Farhod And Shirin"

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Abstract: It is known that the art of ruju used in classical literature reveals the meaning of "return", in poetry the poet's idea expressed in the previous verse or byte, deviating from the means of artistic expression used, combined in the next verse or byte, a stronger expression, It is a way of completing the previous idea. This article analyzes the art of ruju, one of the means of art, its importance, emotional expression and the use of ruju in the works of Alisher Navoi.

Key words: Ruju, emotional image, imagi object, figurative image, expression.

Introduction

It is known that the art of ruju used in classical literature reveals the meaning of "return", in poetry the poet's idea expressed in the previous verse or byte, deviating from the means of artistic expression used, combined in the next verse or byte, a stronger expression, It is a way of completing the previous idea. Alisher Navoi skillfully used this art in his epics "Khamsa", as a result of which the students who used the art of ruju were emotionally and exaggerated. We will try to cover our thoughts on the basis of the epic "Farhod and Shirin".

Materials and Methods

The great poet uses beautiful comparisons in the places mentioned in the divine chapter of love, and makes these comparisons more powerful with the art of ruju:

The lover of the sun has always been in love,

Everyone is in love.

According to the poet's figurative description, the sun is the lover (love is divine) and the whole being is in love with it, and in the second verse the poet returns from this quality and says that not every person, but every particle (grain) is in love with him. .

On the way to perfection, Farhod fights with Ahraman dev (nafs). Farhod's image of protection from stones is expressed by the poet through the art of ruju:

Seeing him, Farhad entered the shield,

Not the shield, but the stronghold.

The poet first says, "Seeing this (stones), Farhod hid under a shield," and retreating from this image, he redefines Farhod's shield not as an ordinary shield, but as a strong (hasin) fortress through which nothing can pass. Usually, the emotional nature of the art of ruju is based on a re-created exaggerated image. The poet does not return to the first image he created in the form of a simple expression, but often returns to a simple image through an exaggerated image and increases its effectiveness.

like the sun riding on a horse in the sky,

No, but like a fairy riding on a giant.

In "Farhod and Shirin", Mehinbonu, who heard that Farhod had cut the mountain and brought water, set off with Shirin and his maids. Shirin falls in love with her half on a Gulgun horse, and the poet says that she (Shirin) is like a sun on a sky horse, and that she is like a pair riding on a giant horse, not the sun on a sky horse. The analogy created by the poet at first is also very exaggerated, but it seems that he is not satisfied with this image.

The poet can make systematic returns not only in one byte in the object, but sometimes in several bytes. There are similar uses in the epic. When Alisher Navoi describes love, he twice changes his mind:

That the human heart loves seven flowers,

Love the essence of this flower.

What a treasure, the light of every candle,

No dur, no candle, no durri candle.

According to the poet, love turns the human heart into a flower garden, love is the treasure of the harem of the soul, the poet withdraws from this description and says that it is not the treasure but the treasure that illuminates the treasure like a candle. describes it as a lamp that illuminates the whole night like a lamp.

Continuing his thought in the chapter on love, the poet used a unique form of the art of ruju in the image in the following verses:

love burns the world with the fire of beauty,

illuminates the universe.

I don't say fire it, I say lightning,

I'm not saying bright lightning, I'm saying maybe the sun.

According to the poet, love burns the world with the fire of beauty, illuminates the world with it, but in the third verse the poet changes his mind, is not satisfied with the image and does not call it fire, it is a flash of lightning. returns from the illustration and expresses it more strongly. However, the poet is not satisfied with this allegory in comparison, he says that it is a flash of lightning, I do not say, but a bright sun (mercy is radiant). This art is inspired by the initial expression of the image object chosen by the poet. When it is not full, it allows you to move on to a more meaningful, effective, powerful and figurative expression of your thoughts.

Conclusion

Apparently, the return of the first thought through the art of ruju created an opportunity to express a new image, an analogy, as a result of which the artistic image is expressed more perfectly, more fully and more actively than before.

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