



## PRECEDENT UNITS (ON THE EXAMPLE OF ALISHER NAVOI'S NARRATIVES)

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### Abstract

The article analyzes precedent units, which have been studied within the field of pragmalinguistics since the late 20th century, on the basis of Alisher Navai's narratives. It can be observed that the precedent units used in the writer's works often refer not only to the works of other authors, but also to historical figures or events. Through examples, it is demonstrated that the poet effectively drew on sources such as folklore, historical texts, Qur'anic verses, and hadiths, incorporating well-known precedent units into his works.

**Keywords:** Pragmalinguistics, precedent unit, intertextuality, Alisher Navai, narrative, Anushirvan, Gog and Magog.

### INTRODUCTION

In recent years, significant research has emerged in our national linguistics focusing on the analysis of literary works from linguopoetic, pragmalinguistic, linguocultural, semantic, and discourse perspectives. Although numerous studies have been conducted on the analysis of modern Uzbek literary works, it seems that the study of classical literature representatives has somewhat remained outside our main focus. The creative heritage of Alisher Navoi has been studied by many scholars and researchers from his lifetime up to the present day. No matter how extensively the poet's works have been examined across various fields, there still remain many unexplored aspects and overlooked scholarly innovations in his create. In Uzbek linguistics, the analysis of classical literary works has mainly been limited to their lexical-semantic features. In modern Uzbek linguistics, A. Rustamov's monograph "Navoiyning badiiy mahorati" ("The Artistic Mastery of Navoi") is also noteworthy in this regard [1], Z. Khamidov's doctoral dissertation entitled "A Lexical-Semantic and Linguopoetic Study of the Language of "Lison ut-Tayr"[2], One may also refer to N.





Mahmudov's article entitled "The Linguopoetics of Titles (on the example of the chapters in Alisher Navoi's epic "Farhod and Shirin")" [3].

## **METHODS**

When creating a work, any author aims to express a particular idea, enhance its impact, or draw the reader's attention to a certain event or phenomenon by referring—through various allusions—to phrases or names of individuals that are widely known among the people and firmly established in the collective consciousness of society. "This process in languages directly reflects aspects that embody the mental image of a nation. The theories of intertextuality and precedent units are formed on the basis of such views" [4]. Intertextuality is defined in Durdona Khudoyberganova's "Explanatory Dictionary of Modern Linguistic Terms" as "a text that contains elements of another text, either directly or associatively perceived; a product of intertextuality" [5]. Additionally, in the above-mentioned dictionary, the scholar also provides explanations of precedent sentences, precedent texts, and precedent names. Therefore, it can be concluded that these units are unified under the single term of precedent units.

## **RESULTS**

D. Khudoyberganova defines precedent sentences as "well-known units of a predicative or non-predicative nature which, in some cases, have meanings that do not correspond to the sum of their components, and which are repeatedly referred to in the speech of language users." She explains precedent names as "names associated with well-known texts or situations, as well as symbolic names that point to a prototypical set of certain qualities" [6].

According to M. Yo'ldoshev, "proverbs, aphorisms, fables, and narratives - as well as didactic stories based on various life events - can all be regarded as didactic texts, since their essence and content are rooted in education, moral instruction, and guidance" [7]. Relying on the scholar's views, it can be said that Navai's narratives may be regarded as didactic texts. In his works, such narratives are dominated by human qualities such as goodness and evil, honesty and dishonesty, humility and arrogance. Linguist D. Khudoyberganova notes that within intertextual texts, those elements that are used either in their original form or with certain modifications are well known to members of the linguocultural community in terms of content, are repeatedly referred to by them, and such texts are defined as precedent texts [8].





## DISCUSSION

In the article, we attempted to present several observations regarding precedent units in certain narratives of Alisher Navoi. It can be seen that the precedent names used in Navai's works may refer not only to the works of other authors, but also to historical figures or specific events. In incorporating precedent units into his works, the writer made effective use of well-known expressions from folklore, historical sources, Qur'anic verses, and hadiths.

Regardless of the sources on which they are based, several of his narratives are harmoniously integrated with folk storytelling traditions in terms of their ideological and artistic features. For example, in one of the stories from "Tarixi muluki Ajam", a problematic situation between a seller and a buyer of a garden is resolved through the wisdom and justice of Anushirvan. In another narrative, Anushirvan is portrayed as a patron and guardian of fairness and justice:

"One day he set out on a road and ordered a meal. There was no salt. A nearby village was seen, and someone was sent to bring salt. The attendants of the gathering asked: what price should be paid for such a small amount of salt so that it may be purchased? He said: for such a small thing, how could a ruler establish a bad custom? If a harmful practice is minor, people will gradually increase it, turning it into a widespread habit. The disgrace will fall upon the one who initiated it" [9]. In the "National Encyclopedia of Uzbekistan," Anushirvan (full name Khosrow I Anushirvan) is described as a ruler of Iran belonging to the Sasanian dynasty. Anushirvan was originally a historical figure, who later became a widely распространённый literary and symbolic image in the artistic creativity of Eastern peoples [10]. From history, Anushirvan moved into the world of literature and acquired the character of a semi-historical, semi-legendary figure, interpreted as a symbol of justice. Stories about him are also included in works such as "Hayrat ul-abror" and "Tarixi muluki Ajam." By introducing the image of Anushirvan into his narratives, the author enhances the vividness and emotional expressiveness of the story and appeals to a historical figure through the inclusion of a concise expression within the text. Through the image of Anushirvan, he successfully created a didactic narrative emphasizing that a true ruler should be just and wise. He conveys the idea that if the people are governed by such a just ruler, there will be no dissatisfaction among the populace. He also holds state rulers responsible for injustices occurring in his time. In addition, Navoi evaluates historical kings such as Kayumars, Hushang, Tahmuras, and Jamshid from the perspective of his own era, promoting the ideas of honesty and people-oriented governance.





In Navoi's narratives, considerable attention is also given to certain religious and mythological figures and concepts. This also applies to the legends about Gog and Magog. At the same time, the legends about Alexander the Great (Iskandar Zulqarnayn) and his construction of a barrier against Gog and Magog appear in a number of folklore motifs. Information about Gog and Magog can also be found in the Qur'an, specifically in Surahs Al-Kahf and Al-Anbiya [11]. In the "Dictionary of Navoi's Works," Gog and Magog are explained as follows: "Ya'juj is a word borrowed from Arabic. Gog and Magog, according to legend, are monstrous beings with ugly faces and enormous bodies who destroy everything and are cannibalistic creatures" [12]. The poet, drawing on boundless imagination and fantasy, describes Gog and Magog as follows:

**From out his mouth, like swine, two tusks arise,  
With them he digs the earth as is his toil.  
Whatever land those teeth have brought demise,  
Till Judgment Day no grass shall grace that soil.  
Each year they drop two briny tears so sure,  
That cleave the mountain, fine as threads obscure** [13].

Through the precedent units of Gog and Magog, the poet aims to awaken a people who have fallen into despair. In his view, if people maintain unity and solidarity, then any forces of Gog and Magog, as well as the paths of oppression and darkness, can be blocked by an impassable barrier. Otherwise, the disunity of the people leads to the decline and collapse of the state. The struggle for state power is expressed through the precedent units of Gog and Magog as destructive forces, and Alexander (Iskandar) and Husayn Bayqara as figures associated with leadership and the need for public support. The use of such precedent units in narratives enhances the artistic value of the work. This is because, in the complete interpretation of the narrative and in the Qur'an, Alexander says: "So help me with strength (not with wealth), and I will build a barrier between you and them" [14]. Alisher Navai consistently interprets the precedent units of "Ya'juj and Ma'juj" in his works as a symbol of oppression and invasion, disaster and terror.

## CONCLUSION

In conclusion, the precedent units used in Navai's narratives play an important role in defining the distinctive features of the poet's creative style. They encourage the reader to gain a deeper understanding of the work based on characters that are already familiar in advance. By referring to events of his time and to state leaders through brief expressions, he was able to convey profound meaning while enriching





the content of the narrative. Alisher Navoi reached the peak of mastery in effectively using folklore motifs and linguistic units derived from Qur'anic verses.

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