



 Research Article

THE ART OF PRECEDENT UNITS IN E. SHUKUR'S POEMS

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ABSTRACT

This article discusses the art of precedent units in E. Shukur's poems. For linguopoetic analysis, the artistic-aesthetic function of the precedent units used in the artistic text is important. In the composition of the artistic text, phrases and sentences as precedent units are not used for nothing, they are, without a word, introduced into the text based on the purpose of creating art.

KEYWORDS

Linguistic memory, E. Shukur's poems, linguopoetic analysis, artistic-aesthetic function, artistic text, phrases.

INTRODUCTION

It is known that "personal names, stable phrases, sentences and texts as precedent units, which are well known to the speakers of a certain language and are stored in their linguistic memory, and are repeatedly referred to in speech activity" [1.87] are widely studied. In fact, the precedent units are

the "linguistic property" of a particular people, mainly because they are popular units that are established in the national consciousness of this people and are often repeated in their speech, so they first of all acquire a linguistic-cultural character. However, it should be admitted that

precedent units can be the object of study not only of linguocultural studies, but also of linguopoetics. For linguopoetic analysis, the artistic-aesthetic function of the precedent units used in the artistic text is important. In the composition of the artistic text, phrases and sentences as precedent units are not used for nothing, they are, without a word, introduced into the text based on the purpose of creating art. E.Shukur, who realized this characteristic of precedent units, effectively uses this method of creating art in his poems.

THE MAIN FINDINGS AND RESULTS

It is known that precedent units with the status of a syntactic unit are in the structure of a phrase, sentence (sentence) and large texts. In linguistics, the term precedent text is often used for these units. According to Y. V. Potyomkina, today the term precedent text is included in the same terminological paradigm as precedent sentence, logoeistema, precedent text reminiscence, precedent phenomenon [2]. The researcher prefers to use the term precedent text, which is common to them. In our opinion, since the sentence (sentence) and the text, which is a larger syntactic unit, are different from each other, it is not quite correct to use the term precedent text in relation to them. The language even has precedent units in the form of phrases. Accordingly, it is more appropriate to use the term precedent units in general for such units.

According to D. Khudoyberganova, such precedent units are units stored in the linguistic memory of language owners, which include stable combinations (phraseologisms, stable similes and metaphors, speech etiquette, proverbs and hadiths). In some works, precedent sentences are also called winged words, logoeistemas [3.92].

Such famous phrases, sentences, and texts used in E. Shukur's poems have a poetic value by fulfilling the role of a precedent unit. For example, in the poet's poem Sehr (Magic), the phrase goldfish is used, which today has risen to the level of a precedent unit:

Kecha tildan qoldi, qoldi-ya tildan...

Hilol etagida yig'layotgan sen...

Qadimiy oyatlar bitilgan yo'lda,

Eshqobil emasman endi men.

Dengizlar ko'karib tortadi chilim,

Baxmal bulutlarni kiyayotgan sen.

Oltin baliqchaga aylandi tilim,

Eshqobil emasman endi men.

It is known that the golden fish is the hero of the famous work "The Tale of the Fisherman and the Fish" by the Russian poet A.S. Pushkin, and is well known to Uzbek readers. Also, the Uzbek people have a fairy tale "Golden Fish". The hero of these works is referred to in the poem, and a figurative artistic image is created before the eyes of the reader.

E. Shukur was inspired by the verses of the Holy Qur'anic suras and hadiths and created beautiful poems. In his following poem, the phrase Qil ko'rik (Hair bridge) served as a precedent unit:

Payg'ambar eshigin taqillatgan men,

Shaytonni o'ttiz yil laqillatgan men,

Qo'ynida hurlarni so'lqillatgan men,

Sen axir nimasan? NIMAsan, o'lim.

Qil ko'prik ustidan o'ynab o'tgan men,

Bir hurga yetmish xil yurak otgan men,

Yetimga

Yetti qobirg'amdan tirgak tutgan men,

Sen axir nimasan? NIMAsan, o'lim... ("The life of the moment")

It is known that in the 17th verse of the Holy Qur'an, Surah "Maryam", it is mentioned that the believers will cross the Qil ko'rik (Hair bridge) to hell: *وَأَنَّ مِنْكُمْ إِلَّا وَارِدُهَا كَانَ عَلَى رَبِّكَ حَتْمًا مَقْضِيًّا* (There is no one closer to him than you. This is a severe judgment from your Lord).

This verse is interpreted as follows in the book "Tafsiri Hilal": Allah Almighty said about the believers in Surah Anbiyya: "Those are the ones who are far away from it (hell), they do not even hear its voice", so this verse is translated as "There is none of you who does not approach it". If we don't, it will be in accordance with the original. Therefore, believers approach Hell, especially when they pass through the Sirat, but they pass without falling. As for the unbelievers, they will approach and kneel around hell and will be thrown into hell one after the other according to their sins [4].

It seems that in this tafsir it is indicated that heaven will be passed through the bridge of sirat. The author used the short word sirat instead of the unit sirat bridge.

Information about the Sirat Bridge and crossing it is also given in many hadiths. For example, in the following hadith given in Imam Gazali's book "Mukoshafat ul Qulub" [5], the precedent unit of

Sirat Bridge is also found: "Imam Abu Dawud may Allah be pleased with him. Our mother Aisha, may Allah be pleased with her, narrates: The Messenger of Allah, may God bless him and grant him peace, said: "Once Hazrat Aisha was crying. The Messenger of God said: "Why are you crying?" - they asked. Hazrat Aisha: "I remembered hell, that's why I cried. Will you remember your family members on the Day of Resurrection?". He said: "One cannot think of another in three places: when one's deeds are being weighed, when one wants to know whether good deeds will be easy or difficult, and when one is crossing the Sirat Bridge, whether he can pass it or die" when he was informed that he could not.

It is known that religious sources actively use the phrase sirat bridge. E. Shukur used the version of the Qil ko'prik (Hair bridge) used in the vernacular of this unit in its place, and achieved artistry in the poetic text.

It is characteristic that the precedent unit of the Qil ko'prik (Hair bridge) restores his visions of the other world in the reader's memory, and when the time comes to hand over his deposit, he puts into his heart his worries about crossing the Qil ko'prik (Hair bridge). In this respect, it is possible to consider the poetic passage as having the power of emotional impact.

In the following passage, E. Shukur created a unique artistic image by using the unit of five obligatory precedents, which are considered Islamic terms. Five fingers can be considered to have restored the five duties that the Muslim people must fulfill in the memory of the poet. As a product of the poet's associative thinking, the poem contains the association of five fingers and five duties. In the poem, the comparison of each finger to one fard serves for an artistic image and creates artistry:

Besh farzga ishora beshta barmog'ing

Va qonli kemaday dilga minmog'ing,

O'z sari yurmog'ing, o'zga bormog'ing...

Bu dunyo – kelmakdur, mohiyat – ketmak,

O'zingdan o'tmak bu – Ollohga yetmak. ("Hamal ayvoni")

In the poems of E. Shukur, there are also phrases used in the works of great scholars and which have become precedent units. For example, in the following poetic passage, Zahiruddin Muhammad Babur is famous for his poems yuz oh (For example: Keldim sanga yuz umid bila, ey moh, Lekin yondim yuzingni ko'rmay, yuz oh; Tuz oh, Zahiriddin Muhammad Bobur, Yuz oh, Zahiriddin Muhammad Bobur) phase can be seen :

... Buyuk zalvor bilan shoshar koinot,

Qaygadir shoshilib borayapman men.

Qayoqqa, bilmayman, evoh, qayoqqa?

Bobur aytganiday, yuz oh, qayoqqa? (Inscription to Juan Ramon Jimenez's book)

The analysis of E. Shukur's poems revealed that in his poems, word combinations and sentence-form precedent units are used in the following order:

1. Precedent units are included in the poetic text.

It is observed that E. Shukur included texts such as proverbs and slogans in their own form, without changing their semantic and syntactic structure. For example, the poet used the famous slogan "Dil ba yor-u, dast ba kor" ("Let the heart be with God,

let the hand be busy with work") in the epic "Naqshband". The work refers to the essence of the Naqshbandi order through this slogan, and achieves a unique image:

"Dil ba yor-u, dast ba kor"

BU SO'ZNI —

Bu quyma oltinni olmak istadim,

Ichimda mahbus qush ruhoniya-tim.

BU SO'ZNI —

Oy tuya ustida qonagan bag'irni

Yulduz yorug'ida bilmak istadim... ("Naqshband")

2. In the poetic text, precedent units are given with some formal changes.

It was also noted that in the poems of E. Shukur, word combinations and precedent units in the form of sentences are used with minor formal changes, but the content of the text is fully preserved.

In the following poem, the poet created a unique artistic image using the Uzbek folk proverb "Ot aylanib qozig'ini topadi". In the poem, a small change was made to the syntactic structure of the proverb, the part of the proverb was adapted to the requirements of the rhyme, and it was used in the adjective form.

Ot aylanib qozig'ini topganda,

Zot aylanib tuzlig'ini topganda,

El aylanib o'zligini topganda,

Sen aylanib qayerlarga ketding, yor...

Another unique aspect of the poem is that the poet created a musical tone in the poem by repeating the units aylanib, topganda (turning, finding) used in the proverb in the next 3 stanzas. In our opinion, this situation can be said to be caused by the associative recovery of these units used in the proverb in the poet's memory.

3. He preserved the content of the poet and reshaped it.

In the poems of E. Shukur, there were also cases of re-formation of word combinations and precedent units in the form of sentences. In the poet's poems, it is often observed that proverbs are adapted to the poetic text while preserving the content. For example:

Q a r i ya: Imonini bersin,

Ko'rinib qolmoqda so'nggi sarhadlar,

Sitilib ketyapmiz kekxa ulfatlar.

O' r t a yo sh: Yoshin yashab, oshin oshadi, lekin,

Pari bilmaganni bilguvchi edi.

Boshimizni qo'shib turguvchi edi.

Y i g i t: Suyganlar baxtlidir, u chol davrida,

To'y nafasi kelar edi tovushidan...

B o l a: Endi eshagini kim minar ekan?.. ("After the news about the death of the old man")

The line "Pari bilmaganni bilguvchi edi" in this poem is a syntactically modified version of the famous Uzbek proverb "Qari bilganni pari bilmas", i.e. individualized by the poet. It can be understood that the poet is based on his associative imagination when writing this poem

on the subject of the death of an old man. The old man's lexeme reminded him of the proverb "Qari bilganni pari bilmas". Based on the poet's creative approach to this proverb, the verse "Pari bilmaganni bilguvchi edi" was born.

...O'zbegin, bilaman hammasin, biroq,

Bilmagandan og'ir endi bilganim.

Ming bor o'lganingdan ko'ra xavfliroq

Yuragingda shoir bir bor o'lgani. ("Boyqaro")

While reading this poetic passage, the Uzbek folk proverb "Har daqiqa o'lib tirilgandan ko'ra, bir marta o'lgan afzal" is associatively recalled in the reader's memory. E. Shukur creatively used this proverb to create a poetic piece. While preserving the content of the proverb, he changed it in the style of "Ming bor o'lganingdan ko'ra xavfliroq Yuragingda shoir bir bor o'lgani" and thereby created an artistry in the poem. E. Shukur achieved impressiveness by artistically expressing in his own unique way that it is more dangerous for the lyrical hero to die once in his heart than the death of the Uzbek poet Alisher Navoi.

CONCLUSION

Thus, in his poetic works, E. Shukur used the Qur'anic surahs, hadiths, folk proverbs as precedent units, and achieved impressiveness in the artistic text.

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