



LINGUISTOCULTURAL ANALYSIS OF NATIONAL TRADITIONS IN O'TKIR KHASHIMOV'S STORY "TWO TWO - FIVE"

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Today, the direction of linguistics, which is aimed at studying the interdependence of language and culture, is gaining significant scientific importance in linguistics. Within the framework of this direction, the reflection of national mentality, traditions and values in language units, their expression in literary texts and their functional properties are studied. In particular, literary literature is an important source for studying the manifestation of national culture in language.

Culture (Arabic culture - Medina, city, education) means a set of material and spiritual wealth created by man in the process of mastering and transforming nature and being. Culture cannot be imagined outside of human activity, since it is formed in the process of social development and is inherited from generation to generation. M. Heidegger interpreted culture as the realization of mature qualities in man through practical activity. The well-known Uzbek scientist, academician E. Yusupov, interprets culture as a system of material and spiritual wealth created within the framework of the economic, socio-political and spiritual life of society. These approaches allow us to understand culture as a historical and social process [2, 93-94]. In this sense, culture is a complex and multi-layered phenomenon that manifests itself in all aspects of the development of society, and it is strengthened through language as an expression of human thinking, values, and social experience. Language is the main carrier and transmitter of culture, reflecting the historical memory, worldview, and national identity of the people. It is precisely these aspects that require the scientific study of the inextricable link between culture and language. As a result of this need, the discipline of linguoculturology, which studies the relationship between language and culture, was formed. Linguoculturology is a discipline that studies language as a cultural phenomenon, and its subject is language and culture in interaction. V.N. Telia writes about this: *"today, linguoculturology can be considered as a new philological discipline that studies a set of cultural values, selected in a certain way, studies the living communicative processes in the creation and perception of speech, the experience of a linguistic individual and the national mentality, systematically provides a linguistic description of the worldview, and ensures the fulfillment of the cognitive, educational and intellectual tasks of education"* [6,10].

The object of the research was the story "Two Two Five" by O'tkir Khoshimov, and the lexical units reflecting national traditions and values were taken as the subject. Linguistic-cultural analysis is carried out through such units as *"sut puli", "qalin puli", "qalliq o'yini", "to'qqiz"* found in the text of the story. This determines the function of these units in expressing national mentality, traditions and values, as well as their role in the literary text. Let us give an example from the story.



"Only 'to'qqiz' are made. That is, nine scarves (including a down scarf and a Japanese silk scarf), nine earrings (ruby-eyed, turquoise-eyed... Even diamond-eyed ones will not pierce through). Nine dresses (satin, silk, frock, if you want to be more modern - chiffon, lace, coupon), nine pairs of shoes (high-heeled, low-heeled, worn at home, worn on the street, worn when sweeping the yard, worn when washing clothes), nine socks, nine rings, nine..." [1, 324].

In the traditional ritual system of the Uzbek people, the concept of "nine" has a special symbolic and linguocultural meaning. The items listed in the cited excerpt (scarf, earrings, shirt, shoes, socks, ring, etc.) are not accidental, but are closely related to the *concept of blessing, perfection and completeness* formed in the Uzbek people's thinking. From a linguocultural point of view, the number nine in Uzbek culture expresses such meanings as *blessing and abundance, integrity and perfection, continuity of the lineage and a wish for good luck*. In the popular consciousness, "nine" is perceived as the highest limit of completeness, therefore, not seven or ten, but exactly nine items are chosen in rituals. The expression *"Everything is made nine"* also indicates the fixation of this number as a ritual norm. The items brought during the "nine" ceremony are directly related to a woman's life and status, and each represents a separate cultural code. The headscarf is a symbol of femininity, modesty, and social status in Uzbek culture. The inclusion of a down or Japanese headscarf signifies a synthesis of modernity and tradition. Earrings (ruby, turquoise, diamond) symbolize elegance, dignity, and female honor. The expression *"My diamond eyes will not pierce"* expresses the idea of moderation and moderation through folk irony. Fabrics such as satin, silk, lace, and chiffon reflect the harmony of nationality and modernity, aesthetic taste, and the diversity of life. Here, clothing is manifested as a socio-cultural identifier. High heels, low heels, and shoes worn at home or in the yard encompass a woman's daily life space (house-street-yard); gives the semantics of "readiness for all situations in life".

Socks are the embodiment of wealth, and the ring is a symbol of marriage, loyalty and connection. These items enhance the family essence of the ceremony. The sequential listing of items in the text creates enumeration. Through the stylistic device of enumeration, the meaning of the items exchanged at an Uzbek wedding is emphasized in this sentence in sequence. This increases the solemnity of the nine ceremony, strengthens the meaning of "a lot", "full", "enough" and creates a folk expression typical of oral speech. Also, the repetition of "nine... nine... nine..." creates a ceremonial rhythm and forms a strong cultural stereotype in the listener's mind.

Let's give another example from the story. *We have escaped the shackles of old times. Once upon a time, there was a saying "thick". Look at this, when a man buys the girl he loves! This is feudalism in full swing! If it is called "bride money", then this is another matter! Think for yourself: did the mother breastfeed her poor little girl for a little while before weaning her? Does the mother, who raised her daughter and placed her in the bosom of the groom like a piece of candy wrapped in paper, have the right to receive "bride money", after all! It happened, what can you say again! (My father was not only against the old habits, but also against the new, so he didn't get a "milk allowance" because he was the one. How sad my poor mother was at that time)" [1, 324].*

The text cited in the work uses concepts such as *"qalin puli"* and *"sut puli"* from the ancient traditions of the Uzbek people related to marriage. They are revealed not only as a social phenomenon, but also from the point of view of the assessment of cultural and spiritual values through language.



"*Qalin puli*" initially served as a responsibility and guarantee given by the groom to the bride, compensation for economic losses associated with the daughter's move to a new home, and a social agreement between two families among the Uzbek people, but in the text this concept is expressed with a sharply negative assessment. The concept of "*sut puli*" belongs to a completely different cultural layer. This expression expresses the concept of maternal labor and dedication, the physical and mental hardship of giving birth to and raising a child, and the sacredness associated with breast milk. The rhetorical question in the text "*does the mother have the right to receive 'sut puli'?*" does not deny this concept, but rather strengthens its moral basis. The metaphor "like a piece of paper wrapped in sugar" expresses the purity of the girl, her upbringing, and her loving care. Thus, "*sut puli*" is a unit that symbolizes a spiritual debt that cannot be equated with money in linguistic and cultural terms.

In the above text, these two concepts are evaluated in opposition. "*Qalin puli*" means *old age, obligation, trade*, while "*sut puli*" means *love, maternal rights, holiness, and spiritual debt*. Through this opposition, the author contrasts material benefits and spiritual values, emphasizing that money cannot always be a moral criterion. Through the phrase "*Dad is not only against the old, but also against the new*", which is addressed to the father, personal life experience is connected with a national cultural problem. Although the father's refusal to grant "milk rights" is formally a new approach, the mother's resentment reveals the problem of insufficient recognition of maternal rights in society. From a linguocultural perspective, this situation reflects the conflict in the triangle of tradition - innovation - justice.

Let's pay attention to the next example. "*In short, the vestiges of the past have been lost in our region. Only one custom remains. And that is 'qalliq o'yini'. Unfortunately, our good tradition is being lost. It has been preserved in two or three places in our entire region. Am I telling the truth? 'qalliq o'yini' is not some kind of 'vestment'! If it were up to me, this custom should be spread throughout Uzbekistan!*"

...Whoever invented the "*qalliq o'yini*" should thank his father! What a shame! The groom goes to his bride's house. Of course, not in broad daylight, but in the dark. Of course, he doesn't open the door. He climbs the wall, crawls through a hole, in short, he finds a way! Every time he goes, he must have some kind of gift for the bride. Perfume, a pair of shoes... Okay! It's even better if he adds two cups of tea or a kilo of rubies for the bride's mother. Because, there is one condition to the "*qalliq o'yini*". No one except the bride and her mother should know that the groom has gone "*sneaking*". God forbid, what if the bride's father sees it?! He will be so angry, so angry that... He will look back and leave the house! Of course, not completely, not to the other side either, but he enters the other house and locks the door from the inside [1, 325].

The quoted passage describes the custom of "*qalliq o'yin*" belonging to the pre-wedding rituals of the Uzbek people. In the author's speech, this custom is interpreted not as an "*antique relic*", but as a cultural treasure, even a form of national upbringing. "*Qalliq*" in the term is a girl who is engaged but not yet married, and this word is a cultural-symbolic unit indicating social status. "*O'yin*" does not mean an entertaining act, but a social situation, an event that takes place on the basis of certain rules. Therefore, "*qalliq o'yin*" is a ritual that tests love and responsibility. Also, the text states that the groom must go not in the daytime, but in the dark, and enter not through the door, but through a wall or hole, and that only the bride and her mother know about this. Linguo-culturally, this situation expresses the primacy of the concept of modesty, the fact that premarital relations should not be public, but honest, and that the feelings of the young are



protected from the *"father"*. and the lexeme *"thief"* here does not mean a crime, but rather a culturally permitted secrecy. The groom's bringing perfume, atlas, tea, and a cake to the bride's mother every time is an obligatory ceremonial requirement. These gifts are measured by attention, respect, and responsibility. In particular, the separate mention of the bride's mother indicates the role of the mother as a mediator and protector, the internal union of the women's space (mother and daughter). *The most striking aspect is the attitude of the bride's father: "going to the other house and closing the door from the inside" - is interpreted as a sign of consent by not seeing.*

The style of speech, rhetorical exclamations ("thanks to my father!"), irony and humor dominate the work. This shows *"qalliq o'yin"* not as an official ceremony, but as a folk, sincere, vital value. The author's assessment that *"it should be spread throughout Uzbekistan"* means that he sees this custom as a resource that strengthens the national worldview.

At the end of the article, we came to the following conclusions:

1. The lexical units such as *"to'qqiz"*, *"qalin puli"*, *"sut puli"* and *"qalliq o'yin"*, analyzed on the example of O'tkir Khoshimov's story *"Ikki karra ikki – besh"*, show that they are important linguistic and cultural units reflecting the traditions of the Uzbek people related to marriage and family. Through these units, the national mentality, value system, social relations and moral norms are artistically expressed through language and are manifested as a cultural memory transmitted from generation to generation.

2. Lexemes related to traditions do not only perform a nominative function in a literary text, but also have a strong evaluative, emotional-aesthetic function and play an important role in revealing the author's idea. The opposition of material and spiritual values is highlighted through the contrast of *"qalin puli"* and *"sut puli"*, the concept of blessing and perfection is highlighted through the *"to'qqiz"* ceremony, and cultural codes such as modesty, responsibility, and parental consent are highlighted through the *"qalliq o'yin"*.

3. The linguistic units related to national traditions used in the text of the story create a linguo-cultural model that expresses the balance between tradition and modernity of the Uzbek people, as well as the delicate relationships inherent in family and social life. This confirms that fiction is an important source in studying the harmony of language and culture, and that linguo-cultural analysis serves as an effective scientific method in understanding the national system of thought and values.

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