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A LINGUOCULTUROLOGICAL STUDY OF OSHIQ ERKIN'S WORKS

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ABSTRACT

This article explores the linguoculturological features of Oshiq Erkin's poetic works, focusing on how language serves as a vehicle for preserving and transmitting Uzbek national culture. It argues that the interaction between language and culture is realized through the "linguistic personality," which acts as both a transmitter and a creator of cultural values. The study analyzes Oshiq Erkin's use of dialectal words, phraseological units, and culturally bound expressions that reflect the worldview, traditions, and social practices of the Uzbek people—particularly the Khorezm region. Examples from epics such as Bo'zqal'a Farzandlari and lyric poetry illustrate how concepts of hospitality, labor, family ethics, and moral instruction are encoded linguistically. The poet's integration of folk proverbs and dialect forms, as well as symbolic imagery such as "bread," "kebab," and "dog," reveal deep layers of national mentality, ethical norms, and cultural connotations. The research concludes that Oshiq Erkin's works are an essential source for understanding the relationship between language and culture, embodying the collective identity, values, and worldview of the Uzbek nation. Through linguoculturological analysis, his poetic language emerges as both an artistic and ethnolinguistic phenomenon that connects generations.

KEYWORDS: *Oshiq Erkin; Linguoculturology; Uzbek Language; National Culture; Dialect; Phraseological Units; Khorezm Region; Folk Traditions; Poetic Language; Cultural Connotation.*

The influence of culture on language is realized through the linguistic person. Likewise, the linguistic person is the primary agent through which language influences culture.

The linguocultural approach views one of the main functions of language as a means of creating, developing, preserving, and transmitting culture. Poets and writers play an indispensable role in ensuring the continuity of this process.

"The main aim of linguoculturology is to study how culture, the peculiarities of a people's worldview, and their modes of perception are reflected in language."

The linguocultural approach is based on the following: a) the study of linguocultural units of a given language; b) providing a functional-semantic description of linguocultural units and illuminating their characteristics as linguistic and stylistic means; c) (d in the original) grouping of linguocultural units.

Twenty-first-century linguistics should not be confined merely to describing linguistic phenomena. Today, it is important to illuminate the relationship between language and culture when studying language.

A linguoculturological analysis of Oshiq Erkin's language helps, even if partially, to transmit folk culture from generation to generation.

In Oshiq Erkin's 1993 epic *"Bo'zqal'a Farzandlari"* (Children of Bo'zqal'a), hardworking and hospitable people are celebrated. Through a single verse the poet vividly reveals that our people have always been workers and song-lovers, and that alongside labor their spiritual life is rich. He also once again reminds us that in Khorezm the people's way of life is primarily built around farming and fishing.

Dehqonchilik qilar ular azaldan,
Qo'shiq kuylab eng yaxshi she'r, g'azaldan. [BF, 4]

The concept of bread (non) as sacred and cherished for the Uzbek people is reflected in many proverbs and sayings. Oshiq Erkin likens bread to the sun:

Non emas, yo'q uni quyosh demoq lozim,
Hatto ushog'idan lov-lov yondi og'zim. [BF, 6]

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The hospitality of our people and the custom of placing before a guest whatever one has at home, even if one personally lacks it, is clearly manifested in this epic. The sweetness of Bo‘zqal’a’s bread is demonstrated by offering it to arriving guests:

Mehmon kelsa, aeroportda tutisha, deb.
Bo‘zqal’ada non yoptirib ketishadi. [BF, 7]

Respect within kinship and affinal relations is beautifully expressed. In matters concerning husband and wife, the in-laws do not interfere hastily; the elders gather and resolve issues themselves. The lexeme *dakki* in the verse is characteristic of the Khorezm dialect and is used to mean admonish or give advice; besides admonishing, *dakki* can also mean to give counsel. By employing dialect elements, the poet conveys the spirit of the people. The epic also mentions *kadxudo*—elder figures who mediate between the people and authority. In the past, mahalla elders governed the entire neighborhood; today these duties are carried out by mahalla chairpersons.

Orasiga tushib yurmas qudalar,
Dakki berar to‘planib kadxudolar. [BF, 9]

A frequently occurring figure in Oshiq Erkin’s work is the *kayvani/keyvani*—women who are outspoken, resourceful, and capable in affairs. When there is a wedding or festivity at someone’s house, the *kayvani* and *kadxudolar* take the lead. Today, the lexemes *keyvani* and *kadxudolar* sometimes have negative connotations as well.

Kayvani xotinlar tushsa oraga,
Darrov malham toparlar bad yaraga. [BF, 9]

Another dialectal word in the epic is *chakki*, which in the dialect means bad or improper. The verse conveys the idea that “one child has seven neighborhood parents,” implying that the elders of the mahalla—father- and mother-figures—are aware of everyone’s actions and admonish inappropriate behavior. This too reflects a facet of our national mentality.

Chakki odim qo‘ysa bormi bir juvon,
Ta’zirini berib qo‘yishar shu on. [BF, 9]

The epic also mentions national dishes such as kebab. If a dear guest arrives, preparing meat or offal kebabs or slaughtering a chicken is among Uzbek traditions. There are more than fifteen kinds of kebab.

Kabob kelar darhol qo‘yning bag‘ridan,
Ham o‘tishar to‘rt-besh tovuq bahridan. [BF, 10]

The poet skillfully uses Khorezm-specific phraseological units in the epic. He praises those who are agile and masters of their craft by saying they “bring out the flower” of a celebration—a phrase used only in the Khorezm region. *Gulini chiqarar* means to complete a task beautifully and with excellence.

Gulini chiqarar har to‘y, bazmning,
Axir, faxri erur u Xorazmning! [BF, 14]

There is a saying that “Uzbeks collect what they find for a wedding,” and Oshiq Erkin incorporates this idea into the epic with the line *Topganingiz buyursin to‘yingizga*, proving this point. From the birth of a child until the formation of a family, parents save and collect for celebrations. Whereas in Europe weddings may be intimate gatherings, among Uzbeks they do not occur without thousands of people.

Topganingiz buyursin to‘yingizga,
Chorlaybering shashlikbob qo‘yingizga. [BF, 28]

To support the above point, Oshiq Erkin uses the phrase *bor tovog‘-u kel tovoq* (there are vessels that go and come), a phraseological unit that reflects affinal relations, kinship, neighborliness, and friendship gathered around a single table. The friendship between the Karakalpak and Khorezm people is reflected. This epic can serve as a bridge transmitting neighborly relations between peoples from generation to generation.

Bir-biri birla inoq, doim opoq-chopoq
O‘rtada bir dasturxon – bor tovog‘-u kel tovoq,
Yaratar qo‘shiq nazm Qoraqalpoq–Xorazm. [Xayrat dostoni, 58]

Among the Khorezm people expressions such as *ichimni yoqma* and *ichi yonib* are actively used. Oshiq Erkin used the expressive phrase *ko‘z yoqib* to convey this meaning—this may be deemed an original discovery. It parallels expressions like *Ko‘zim qizdi* or *Ko‘zimni qizdirma*.

Boqmagayman qayrilib, valloh azim,
Ko‘z yoqib bir yonda tursa bol. [Bir hikmat bor muhabbatda, 12]
Oshiq Erkin imbues his lines with Uzbek phraseological units:
Qarib qolsa saman ot – o‘rinbosar toy bo‘lar,

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Tinmay mavj urib oqsa, ariqcha ham soy bo‘lar,
Ezgu qadam yo‘lida, shoshma, sobitqadam bo‘l,
Axir maqol bor, Erkin: “Sabrli qul boy bo‘lar”. [Qo‘ymadingiz, qo‘ymadingiz]

The proverb “the place of a horse is taken by a wedding” is integrated into the first line; the next line transforms the proverb “drop by drop becomes a lake” in a unique way. These lines attest to the Uzbek nation’s patience, endurance, steadfastness, and courage in pursuing goals.

Our people’s hospitality, open-heartedness, the fact that doors are not locked, and that a guest need not announce arrival—these are elements of our national culture. The poet uses dialectal words to render the meaning of a lover’s declaration in a more impactful way:

Meni ishqda sodiq deb bilavar,
Galib mehr bila alni ala bar,
Eshiklarim ochiq, qoqib o‘tirmoy,
Xologan vaqtingda girib galavar,
Jonim chaq-chaq urib gulib galavar. [Muhabbatsiz yashab bo‘lmas, 200]

Oshiq Erkin’s oeuvre is diverse. In the poetic collection *“O‘lguncha sizni derman”* there are more than fifteen quatrains about a single dog. When discussing culture, it is necessary to touch on cultural connotations. We analyzed the image of the dog among animals. In Russian culture a dog associates with loyalty and simplicity (alongside negative connotations); in Belarusian culture it may connote negative traits (incompetence, laziness); in Uzbek, Kyrgyz, and other Turkic peoples the dog often carries an insulting meaning.

During his creative activity the poet wrote many short verses in which through the image of the dog various character traits are expressed:

Itning qoni almashdi nima-yu, almashmadi nima – yaratgan nasli ham baribir it-da. Buqa bo‘larmidi? [O‘SD, 309]

This quatrain is rooted in the folk maxim “You resemble your origin” — the image of the dog is used to convey figurative meaning.

Itga tillo tish qo‘ydirganning tishi ham itnikidan yaxshi bo‘lmasa kerak. [O‘SD, 309]

This verse criticizes hypocrites and sycophants; Said Ahmad’s story *“Qoplon”* similarly uses the image of the dog to express this idea. The poet’s quatrains serve an educative purpose and are close to oral folk creativity. The dog image is a device to warn readers about certain people and expose their vices.

It qadri uchun emas, qorni uchun yashaydi. [O‘SD, 310]

Here is another quatrain supporting the above thought:

Itga yaxshilik qilding nima-yu, qilmading nima – farqiga borarmidi: u bergan noningnigina biladi. [O‘SD, 310]

This indicates that kindness should be done for those who appreciate it; ungrateful people do not recognize favors as gratitude. The choice of a dog rather than another animal is connected to our way of life and metaphorical associations.

Shu itlarga qarshi ikki itni o‘lasi qilib urushtirib, rohat topadiganlar bor, lekin ularning yuragida shu itlarga nisbatan zarracha rahm-shafqat yo‘q. [O‘SD, 310]

There are people who derive pleasure from setting animals against each other and lack compassion.

Dumini ko‘p likkillatgan itdan qo‘rq, poylab bir kuni xoda qilishi mumkin. [O‘SD, 309]

There are many servile people in life who, if granted office, will fawn upon you, and when you lose office will immediately scheme against you. The unfinished ending of the line further emphasizes this idea.

The poet not only uses the dog image in quatrains but also integrates it into lyrical verses:

Itga yaxshilik yarashmas,
No‘noq shoirga-baxshilik.
Toshqin, goh sayoz daryo,
Hamisha bir kam dunyo. [O‘SD, 305]

From these negative connotations it follows that the dog has a negative semantic load in Uzbek and Turkic cultures — a finding confirmed through the poet’s quatrains. The quatrains bear educational value and resonate with folk oral creativity: by depicting dog-like behavior, the poet cautions readers to beware of certain people and reveal their sordid traits.

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