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МУНДАРИЖА \ СОДЕРЖАНИЕ \ CONTENT

Адабиётшунослик

- 37. Po'latova Sevara Mahmud qizi**
HOZIRGI O'ZBEK ADABIY ME'YORIDAGI LAKUNALAR
(VOBKENT TUMANI MISOLIDA).....6
- 38. Давронова Махфуза Исроиловна**
МАВЗУ ВА МАЗМУНДА МУШТАРАКЛИК.....11
- 39. Давронова Шохсанам Ғайбуллоевна**
АБДУЛЛА ҚОДИРИЙ АНЪАНАЛАРИ ВА ИСТИҚЛОЛ ДАВРИ ЎЗБЕК
РОМАНЧИЛИГИ.....18
- 40. Qurbonova Oltinoy Bekmurotovna**
IBROHIM G'AFUROV – SHE'RSHUNOS.....26
- 41. Мусурманов Эркин Раббимович**
O'ZBEKISTON HUDUDIDAN XITOYGA YOYILGAN
BUDDAVIYLIK G'OYASI VA MIFOLOGIYA.....34
- 42. Рузибаева Нигорахон Рахимовна**
ЭКСТРАЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ АНТИТЕЗЫ В УЗБЕКСКИХ
И АНГЛИЙСКИХ ХУДОЖЕСТВЕННЫХ ТЕКСТАХ.....40
- 43. Тўмарис Бутунбаева**
АЪЗАМ ЎКТАМ ВА МИНҲОЖИДДИН МИРЗО
ШЕЪРИЯТИДАГИ ЎХШАТИШЛАР.....47
- 44. Хажиева Феруза Мэлсовна**
ЖЕЙ ПАРИНИ ИЖОДИДА БИОГРАФИК РОМАН КОНЦЕПЦИЯСИ.....51
- 45. Zoyirova Go'zal Nematovna**
SAMANDAR VOHIDOVNING EPIGRAF QO'LLASH MAHORATI.....60
- 46. Охунова Гўзалхон Ҳамдамбековна**
ҲИКОЯ ЖАНРИ ТАРАҚҚИЁТИНИНГ ЎЗИГА ХОС ХУСУСИЯТЛАРИ.....67
- Тилшунослик**
- 47. Bekmurodova Firuzabonu Normurodovna**
SPECIFIC FEATURES OF CEREMONIES AND THEIR LINGUAPRAGMATIC
MEANING IN UZBEK CULTURE (AS AN EXAMPLE OF WEDDING CEREMONIES).....73
- 48. Каримов Рустам Абдурасулович**
ЎЗБЕК-ИНГЛИЗ ПАРАЛЛЕЛ КОРПУСИ МАТНЛАРИНИ
ЛИНГВИСТИК ТЕГЛАШ МУАММОЛАРИ.....81
- 49. Қурбанов Мухтар Даулетбаевич**
ҚОРАҚАЛПОҒИСТОН ФИТООЙКОНИМЛАРИНИ ЎРГАНИШНИНГ АҲАМИЯТИ.....87

50. Наргиза Рашидова ЛЕКСИКО-СЕМАНТИЧЕСКИЕ ОСОБЕННОСТИ РЯДА АРАБСКИХ ОДНОКОРЕННЫХ СЛОВ, СВЯЗАННЫХ СО СФЕРОЙ ОБРАЗОВАНИЯ.....	94
51. Рустамов Дилшодбек Абдувахидович НУТҚИЙ ФАОЛИЯТ ТУРЛАРИ.....	104
52. Халилова Рухсора Рауповна ИНТЕРНЕТ МУЛОҚОТЛАРНИНГ ПРАГМАТИК ТАМОЙИЛЛАРИ.....	113
53. Юлдашева Дилором Нигматовна ОСОБЕННОСТИ НЕКОТОРЫХ ПРОФЕССИОНАЛЬНЫХ ФРАЗЕОЛОГИЗМОВ УЗБЕКСКОГО И АНГЛИЙСКОГО ЯЗЫКОВ.....	119
54. Gulchehra Toshpo‘lot qizi Cho‘liyeva OHANG SITUATIV PRAGMATIK TIZIM BIRLIGI SIFATIDA.....	127
55. Mavlonova O‘g‘iloy Hamdamovna КИНОЯНИНГ ОҒЗАКИ, ВАЗИЯТЛИ ВА ДРАМАТИК КЎРИНИШЛАРДА ҚЎЛЛАНИЛИШ АҲАМИЯТИ.....	135
56. Рўзиева Дилфуза Салимбоевна ИНТЕЛЛЕКТУАЛ РОМАН ГЕНЕЗИ СПЕЦИФИК ТАСНИФИ.....	141
57. Бойматова Дилноза Бахтиёровна УНДАЛМАЛИ ГАПЛАРДА ИФОДАЛАНГАН АКСИОЛОГИК МОДАЛЛИКНИНГ ПРАГМАТИК ВА СЕМАНТИК ВАЗИФАСИ.....	147
Таржимашунослик	
58. Кенджаева Гулрух Фаттиллоевна METHODS OF TRANSLATING REALIAS IN THE NOVEL “DAYS GONE BY” BY A.QADIRI.....	153
59. Қўлдошов Ўктамжон Ўрозович ТАРЖИМАДА КОНВЕРСИВЛИК ВА АНТОНИМЛИК МУНОСАБАТИНИНГ БЕРИЛИШИ.....	160
60. Хидирова Гулнора Нарзиевна СИНТАКСИЧЕСКИЕ ТРАНСФОРМАЦИИ В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ (НА МАТЕРИАЛЕ РУССКИХ ПЕРЕВОДОВ РОМАНА А.КАДЫРИ).....	167
61. Akhmedova Rano Ashurovna THE FEATURES OF TRANSLATION OF PHRASEOLOGICAL UNITS.....	174
62. Aripova Kamola Yusupovna THE DISTINCTIVE FEATURES OF TRANSLATION OF THR NOVEL “NIGHT AND DAY”.....	179

Лингводидактика

63. Jalilova Guzal G'ulomovna

'FLIPPED CLASSROOM' MODULINING GAPIRISH KOMPETENSIYASINI

RIVOJLANTIRISHDAGI O'RNI: 'KICHIK GURUHLI MUNOZARA' TEXNIKASI.....184

64. Ш.Б.Рахимова

НОФИЛОЛОГИК ТАЪЛИМ ЙЎНАЛИШИ ТАЛАБАЛАРИНИНГ

ИНГЛИЗ ТИЛИДА ТАЛАФФУЗ МАҲОРАТИНИ КОММУНИКАТИВ

ЁНДАШУВ АСОСИДА ОШИРИШ.....190

Журналистика

65. Садоқат Махсумова

МЕДИА МАКОНДА ОММАВИЙ АХБОРОТ ВОСИТАЛАРИ ФАОЛИЯТИДАГИ

ЎЗГАРИШЛАР.....195

СЎЗ САЊАТИ ХАЛҚАРО ЖУРНАЛИ МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА INTERNATIONAL JOURNAL OF WORD ART


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SPECIFIC FEATURES OF CEREMONIES AND THEIR LINGUAPRAGMATIC MEANING IN UZBEK CULTURE (AS AN EXAMPLE OF WEDDING CEREMONIES)

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ANNOTATION

The article mainly focuses on the issue of investigating Uzbek custom- traditions and ceremonies, their classification on the basis of previous researches. Besides, wedding ceremonies are analyzed in order to illustrate peculiarities of those ceremonies as well as the examples token from “Alpomish” Uzbek folk tale are provided to make the investigation more clear and understandable. Wedding ceremonies given in the current article are basically divided into three parts such as pre-wedding, while-wedding and post-wedding ones. Interestingly, there are a number of specific customs that exist in certain areas of Uzbekistan while the rest do not and it can be seen that each ceremony owns specific meaning which is directly connected with lingua-pragmatics.

Keywords: tradition and custom, ceremony, lingua-pragmatics, yuzochdi, kampir tush ko’rdi, it irillar, soch siypatar, kelin salom

MAROSIMLARNING O'ZIGA XOS XUSUSIYATLARI VA ULARNING O'ZBEK MADANIYATIDAGI LINGVOPRAGMATIK MA'NOSI (TO'Y MAROSIMLARI MISOLIDA)

ANNOTATSIYA

Ushbu maqolada asosan o'zbek urf-odatlari va marosimlarini o'rganishga va oldingi tadqiqotlar asosida ularni tasniflash masalalariga alohida e'tibor qaratilgan. Bundan tashqari, bu marosimlarning o'ziga xos xususiyatlarini namoyish etish uchun to'y marosimlari tahlil qilingan bo'lib, tadqiqotni yanada aniq va tushunarli qilish maqsadida “Alpomish” o'zbek xalq dostonidan misollar keltiriladi. Ushbu maqolada keltirilgan to'y marosimlari asosan uch qismga bo'lingan: to'ydan oldingi, to'y vaqtida va to'ydan keyingi marosimlar. Qizig'i shundaki, O'zbekistonning ba'zi hududlarida bir qator o'ziga xos urf-odatlar mavjud bo'lsa, ayni shu odatlar va marosimlar boshqa hududlarda umuman uchramaydi. Shuningdek, har bir marosim o'ziga xos ma'noga ega bo'lib, bu asosan lingua-pragmatika bilan bevosita bog'liqni anglatadi.

Tayanch so'zlar: urf-odatlar, marosim, lingua-pragmatika, yuzochdi, kampir tush ko’rdi, it irillar, soch siypatar, kelin salom

ОСОБЕННОСТИ ЦЕРЕМОНИЙ И ИХ ЛИНГВОПРАГМАТИЧЕСКОЕ ЗНАЧЕНИЕ В УЗБЕКСКОЙ КУЛЬТУРЕ (НА ПРИМЕРЕ СВАДЕБНЫХ ЦЕРЕМОНИЙ)

АННОТАЦИЯ

Основное внимание в статье уделяется проблеме изучения узбекских обычаев и обрядов, их классификации на основе предыдущих исследований. Кроме того, анализируются свадебные церемонии, чтобы проиллюстрировать особенности этих церемоний, а также приведены примеры из узбекского народного дастана «Алпомиш», чтобы сделать исследование более ясным и понятным. Свадебные церемонии, приведенные в настоящей статье, в основном разделены на три части, такие как предсвадебная, во время и после свадьбы. Интересно, что в некоторых районах Узбекистана существует ряд обычаев, а в остальных - нет, и видно, что каждая церемония имеет значение, которое напрямую связано с лингво-прагматикой.

Ключевые слова: традиция и обычай, обряд, лингва-прагматика, юзочди, кампир туш корди, ит ириллар, соч сийпатар, келин салом

Ancient traditions, customs, ceremonies and holidays have a special place in the socio-cultural life of every nation. They are manifested in the way people live their lives. All of them are a systematic implementation of a certain act by a human being in accordance with unwritten rule. For example, greetings when people meet each other, washing hands before eating food, listening to others, respecting adults, distinction toward guests, etc. Traditions of Uzbeks, which constitute the majority of Uzbekistan's population, are not the same everywhere. But their commonality is the basis of Uzbek traditions. "Tradition", "custom" and "ceremony" are directly related to the concept of "holiday". Theoretically, "tradition" is a cultural phenomenon that arises in the course of historical development on the basis of natural and social needs, is passed down from generation to generation, and affects the spiritual life of people. Basing on the definition given in National encyclopedia of Uzbekistan, "tradition, as a specific social phenomenon, is a set of rules and regulations that are settled up in the minds of people (by a general or a particular group) [4, P.256].

Even though the terms "tradition", "custom" and "rituals" may seem quite close to each other in accordance with their denotative meaning, there are some distinctions between them. As a result of our research, they all have become an invaluable socio-cultural heritage that has been passed down from generation to generation, depending on the environment, nature, labor process, and has embodied the thoughts, dreams, experiences, achievements and other values of centuries-old ancestors [13].

"Custom" is a behavior that is ingrained in people's lives and is repeated over a period of time, a set of accepted rules and behaviors. For example, children greet adults, tidy up the house, pay special respect to guests, on the eve of the holiday to take care of the elderly, the sick, the weak, the suffering, to help the neighbors with some work like "hashar" is a good tradition of the Uzbek people. Meanwhile, the concept of "habit" also exists in psychology, which means an action that arises under the influence of certain conditions, becomes entrenched in a person's character, and then involuntarily performed. Tradition as a phenomenon specific to all spheres of social life, labor, culture, covers a very wide range. Habit is reflected in a person's lifestyle, behavior, attitudes, communication, and family relationships [4, P.259].

The custom is always observed in everyday life, and the ceremony occurs when important events in a person's life take place. The ceremony celebrates the most important events in a person's life (such as birth, marriage, or death). The ceremonies are based on symbolic and official traditions and rules that are passed down from generation to generation. People will be invited to the ceremony as "witnesses". People share someone's sorrows or joys and have good intentions for the future. Each ceremony has its own generally accepted structure (beginning, middle, end). Traditions, customs, and rituals come together to celebrate an important event in a person's life. To be specific, the main focus will be on the term "ceremony" and its analysis in this article taking into consideration a number of specific features of the above mentioned concept. Ceremonies are

“events” that are based on a scenario that is not written down under a specific order or regulation. According to A. Musaqulov, Uzbek ceremonies can be conditionally divided into the following types:

- Seasonal ceremonies and celebrations;
- Family ceremonies;
- Funeral ceremonies [10, P.97].

Uzbek seasonal ceremonies are rituals conducted seasonally. Spring rituals – loy tutish, shox moylash, Navruz, calling rain, darvishona; summer ceremonies – choy momo; autumn rituals – calling the wind; winter rituals – yas-yusun.

Family Ceremonies – Formed as one of the folk wisdom and traditions on the basis of an ancient culture that has developed over long periods of time. These ceremonies make up a system connected with family, the birth of a child, and a lifetime after death.

Funeral and funeral ceremonies. Religious traditions (funerals and other) were sometimes held secretly during the former Soviet regime. It was widespread celebration of the three, seven, twenty, forty, yearly and Eid.[1, P.126]

In particular, the emphasis on family ceremonies are great in all areas of Uzbekistan. One of them, “Nikoh to’y” (wedding ceremony) is a festivity, which is organized with the aim of announcing to the public about conclusion of marriage between groom and bride. “Nikoh” in Arabic means legalizing marriage with the sharia laws. According to “Intangible Cultural Heritage of Uzbekistan”, wedding ceremony basically, consists of three parts and includes the ceremonies, which are carried out before, during and after wedding. Sending of matchmakers and engagement represents the first part of this ceremony, registration of marriage and its solemn celebration – the second part, and carrying out such ceremonies as “yuzochdi” (“Opening of the face of the bride”), “kelinsalom” (“Bride’s greeting”), “kuyovoshi” (“Groom’s palov”), “quda chaqiriq” (“Invitation of matchmakers”) – are included in the third part[1;131].

Furthermore, while analyzing such ceremonies it is crucial to take into consideration their pragmatic features as well which means in which context or in which situation those customs and ceremonies are used along with their deep meaning. According to L.Jacob “pragmatics studies the use of language in human communication as determined by the conditions of society”[2, P.13]. Pragmatics is the way we convey the meaning through the communication. The meaning includes verbal and non-verbal elements and it varies according to the context, to the relationship between utterers, also to many other social factors”. Comparatively, Crystal defined pragmatics as“... the study of language from the point of view of the users, especially of the choices they make, the constraints they encounter in using language in social interaction, and the effects their use of language has on the other participants in an act of communication [2. P.17]. Apart from them, there are a number of minor ceremonies within wedding ceremony. Before the groom takes his bride to his house, the following rituals and ceremonies can be observed: “kelinyashirar”, “tosh talashar”, “it irillar” “chiroqaylantirar”, “kampir oldi”, “kampir tush kordi”, “soch siypatar”, “toshak toldirar” and some of them have been preserved until today [1;134]. The following graph describes the frequency of all wedding ceremonies (figure 1):

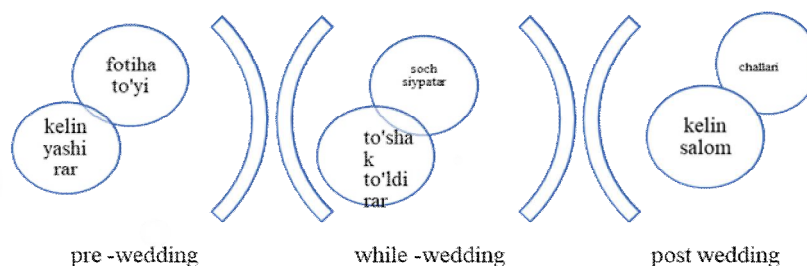


Figure 1. Frequency of wedding ceremonies

Interestingly, most of the ceremonies which are mentioned above can be seen in “Alpomish” folk tale. The epic “Alpomish” can be called, in other words, the “encyclopedia” of ancient rituals, customs, myths and customs of our people. Because in no epic has the life of our people found its artistic expression on such a large scale.

In the epic, the ceremony is not described in details, but most important points are reflected. Most notably, the ceremony takes on an epic character, creating a plot in the epic system. Thus, the ceremony, in a sense, is the basis for the formation of the epic plot, but also has a direct aesthetic function. For example, in the epic, Surkhail says to Barchin’s mother:

Qozonda qaynagan shirboz go’shtmidi,
Shul qizingning agar boshi bo’shmidi.
Boshi bo’shmi deyin, sendan so’rayman,
Kelin qilib biror ro’mol o’rayin. [8, P. 45]

“Boshning bo’shligi” (boshi ochiqlik) means that the girl has not yet been named, has not made engaged with anyone, and has not received parental consent which is called “beshikkerti” ceremony:

“Ana shunda Shohimardon pir Hakimbekka oy Barchinni atashtirib, beshikkerti qilib: Bu ikkovi er-xotin bo’lsin, Hakimbek bilan hech kim barobar bo’lmasin, omin ollohu akbar”, – deb fotihani betiga tortdi”. [2, P.26]

The custom of making “beshikkerti” and the ceremonies associated with it are still alive in the life of our people. In this ceremony, of course, the bride is wrapped in a headscarf and a piece of gold jewelry that means if a female infant has “beshikkerti” with male baby, they both spiritually engaged in each other from their birth according to parental mutual agreement and expected to get marry in the future. As can be regarded, this is first ceremony which is related to the marriage.

In the southern regions of Uzbekistan, the bride usually stays with a relative or neighbor on her wedding day, away from her home. The girl’s friends hid the girl and held “qiz yashirar” (hiding the bride) ceremony. The groom’s chosen representative must find the bride. It was only after the “girl hiding” ceremony that the representatives of the future bride agreed. The same ceremony is also reflected in the epic:

“Qadimgi rasimi shunday bo’ladi,
Barchinoyini qiz opqochdi qiladi...,
Bir yerda bularni topib oladi”. [9, P.166]

If we are not well acquainted with such ceremonies, it is only natural that we should interpret Barchin’s separation from the people as a matter of course which is strange to other cultures. In fact, in a classic epic like “Alpomish”, no detail is inappropriate, and each has its own deep meaning. Barchin’s isolation from the people who visit the wedding in another place means, on the one hand, that the girl has reached puberty and, on the other hand, that she is in protection. The main point is that “qiz yashirar” is a practical attempt to separate the bride from the community, to protect her from all kinds of troubles and evil eyes with an artistic expression of this ancient ritual in the epic.

Moreover, the following ceremony is called “soch siypatar”. Here, the role, function, and poetic scope of hair in ceremonies and folklore are so vast that it is difficult to address them in a single article or study.

While some of the magical actions are accepted as simple rituals, in the epic it is much more artistic. This can be seen in the epic “Alpomish” along with several similar ceremonies to “soch siypatar”. In this special occasion, the groom touches and caresses the bride’s hair (frequently with white handkerchief), so that he can be close to his partner both emotionally and spiritually. Hair, the way, belongs to this spirit, to own one’s hair or way is to own one’s soul, to subdue it. J. Fraser emphasizes that hair was in the highest position in ancient ceremonies, and that primitive man believed that in order to influence one’s personality or spirit, it had been done by shaving, touching or burning hair [11, P.263-265].

Folklorist Askar Musakulov writes that in addition to the birth, marriage, and death ceremonies of many peoples around the world, haircuts are the most important part of human life

and are associated with the idea of heaven. [10, P.97] Hair magic is primarily based on the belief in the cult of fertility. Such ancient notions are also reflected in the “soch siypatar” ceremony in the epic “Alpomish”.

“Kampir o’ldi” is also a part of the wedding. The ceremony takes place in the bride’s house in some regions of Uzbekistan, and in some areas after the bride was brought to the groom. In the epic *Alpomish*, it is performed in the house of the bride, Barchin:

“Baxmal o’tovda chimildiq tutib, kuyov navkarlari bilan kuyovni kirgizmoqchi bo’lib, bir necha xotinlar “kampir o’ldi” bo’lib, o’lganiga bir nima olib, “it irillar” degan rasmini qilib, bunga ham bir narsa berib, har zamon salom solib, uydan ichkari kirib, chimildiqqa o’tirib, oldiga dasturxon solib, qo’ylarning to’shini pishirib olib kelib, bularning oldiga qo’yib, xo’p yeb to’yib, kuyov navkarlarga to’ppi, ro’mol, sarmoy berib, hammasi o’z rasmi-qa’dasini qilib, kuyov navkarlar chiqib ketdi, bular ham mazgiligi, joy-joyiga qarab ketdi”. [9, P.166]

N. P. Lobacheva notes that this ceremony was observed in all Turkic peoples living in Central Asia in the middle of the last century. [12, P.302-320] This ceremony can still be preserved today. In Surkhandarya and Kashkadarya regions, it is performed on the bride’s house, as described in the epic. Traditionally, in this “kampir o’ldi” and “it irillar” ceremonies, the relatives of groom, who were trying to enter the house, are blocked, and an old woman on the doorstep “roars” (shouts and makes noise) like a dog. Usually, an old woman who growls like a dog should be one of the closest to the bride, on the other hand, respectful and experienced one, in Uzbek culture those are called “kayvoni”

After the “share” (usually money or jewelry) of the old woman is given, the groom is admitted and the woman lets him enter the house. After that, the “kampir o’ldi” ceremony begins. In it, an old woman and her husband lie down on the bed of the bride and groom, hugging a young child. People around them say, “kampir o’ldi”(The old woman is dead) several times. Then the old woman says she had a dream as described in “Alpomish”

“Tush ko’ribman,
Ikki yoshni xush ko’ribman,
Oltin beshik bu jonda,
Oltin beshik u jonda,
Toq emas, juft ko’ribman.
Qo’chqorday ul bir jonda,
Basolqi qiz bir jonda,
Ko’rkam savlatli,
Molu davlatli,
Farzandli, nevarali, chevarali ko’ribman”. [3, P.398]

In some areas, the dream of an old woman is interpreted by another who explains the meaning of the symbols in the dream. As we have seen, dreams also have played a special role in many ceremonies and in all aspects of human life in general.

Comparatively, in Germany, newlyweds are shown a straw puppet representing death [14]. It was thought that “death” in the form of an old woman would help the bride to have many children. Many researchers argue that the effects of death on fertility and having many babies are very stable in marriage. Therefore, family and seasonal ceremonies should be studied in close connection with each other. After all, all aspects of family ceremonies can be revealed through the study of seasonal ceremonies as well.

One of the biggest ceremonies after the wedding is “kelin salom” (bride’s greetings). The purpose of the ceremony is to introduce the groom’s relatives to the bride. The ceremony conducted differently in different regions. However, starting from this point, we cannot find examples from the epic “Alpomish. It reveals that this ceremony is quite new one which does not go back to early years. Today, in Tashkent region and Tashkent city on the day after the wedding, the women who accompanied the bride and the groom’s closest relatives are gathered [1, P.137].

A special place is prepared near the gates of the house yard and the bride is brought to this place by her ‘yanga’s (the bride’s main accompaniers). The handkerchief (or small curtain) on the

bride's face is dropped by the youngest children with the help of a wooden stick made of a fertile tree. This ceremony is sometimes called "yuz ochdi", or "yuz ochar". In the past after opening of her face, the bride gave handkerchiefs (embroidered by her) and other presents to the children and relatives of the groom.

Once the bride greets all the relatives, there will be organized banquet for the guests. The ceremony was conducted the day after the wedding in the past; however, nowadays in some regions it is conducted at the night of the wedding. The main reason of this is not to bother the groom's relatives one more day. The process of greeting the new relatives by bowing (with the curtain on her face) lasted for a long time. Namely, every time when a new guest, whom the bride had not met yet, comes to the house, this custom is conducted immediately. When visiting relatives, or in any occasion in makhalla (people's community) new brides repeated this custom.

Comparing the past customs or ceremonies with contemporary one, several changes and distinctions can be regarded. For example:

Uzbek people celebrate weddings very richly and cheerfully with peculiar splendor and abundance of guests. Immediate and remote relatives, neighbors, friends and co-workers are invited to this wedding ceremony.

Having one trait in common, the ceremony has its own peculiarities in various regions. The main moment of the wedding ceremony is moving of a bride from her parent's home to the home of a bridegroom. In wedding day at bride's home they eat wedding pilaf, which is cooked at bridegroom's home and handed over to a bride. After the morning pilaf the groom with friends and relatives, musicians and dancers come to the house of the bride. The bride in the wedding clothes, today usually in the European white dress, is waiting in the special room, where only mullahs (priests) can come in. They ask her marital consent and then read the prayer – "nikoh", which is a proof of the marriage.

The second part of the wedding ceremony is the farewell with parents and the home. Friends of the groom ship the bride's dowry and the bride say goodbye to her parents and leaves the house accompanied with her friends and relatives, who sing farewell songs. In the husband's house women welcome the bride, singing traditional wedding songs. In front of the door there is the white track, payandoz, by which the bride enters the house. She stops before the door and makes "ostona salom", the bow to the new house. Women strew her with flowers, sweets, money wishing her beautiful and rich life. After the evening part of the wedding the groom goes with the bride to their new room. The bride is met by yanga, her relative or close friend. She changes bride's clothes. After this the groom comes in the room and "pays a ransom" for the bride to yanga.

In the room "yanga" (usually a woman who is intimate with the bride) welcome the bride, then the bride changes her clothes and expects her bridegroom coming, staying behind the "gushanga" (special long and heavy curtain dome for bride and groom). Not long after the bridegroom accompanied with his close friend "yanga" appears by the room's door and together with "yanga" goes to the "gushanga", where his bride is waiting for him. For the purpose of coming in the bride's place he should symbolically buy out her from the "yanga", so they start haggling [15]. These frequencies can help us to distinguish the difference between past and present wedding ceremonies easily. Nevertheless, the role of yanga or pragmatic meaning of all those ceremonies remained as they were.

To summarize, as can be seen through examples and extracts from the epic, marriage has always been an important tool between death and birth, the beginning of the life-death-life cycle. Even though the celebration of wedding itself may seem a simple ceremony, there are many sub-ceremonies within it and they have special meaning in each. Some of them can be accepted as family ceremonies while others as general ones which are all familiar to the whole community.

Epics embodying ancient traditions mythological notions, beliefs, way of life and strong artistic aesthetics for the younger generation due to the inclusion of spirituality have the ability to influence. Therefore, the peculiar artistic features of the epics In-depth study of the custom-traditions serve to understand the way people live and behave in different situations. In the epic "Alpomish" a certain way of life of Uzbek people, social, cultural and spiritual status, behavior,

customs, traditions, the names of the heroes of the epic, the names of the places where the events took place may help us to comprehend real and contextual meaning of certain customs. During the study, the interdependence of language and culture, that is, the language utilized in the epic can illuminate our culture such as the way people address to each other, how relatives of brides and grooms behave, how “yanga” performs during the wedding analyzed in different ways.

All things considered, national customs and traditions or ceremonies – the holidays people celebrate, the foods they eat, the clothes they wear and the folk tales they tell their children – have long been associated with national identity. But their importance in the public’s sense of nationality varies widely across the one country too. The definitions of all above mentions terms may vary although they are entirely connected with each other. The classifications of ceremonies are divided into three types however, in other words we can separate them into micro and macro levels, general festivals and celebrations as macro, family ceremonies as micro ceremonies.

A great number of rites and customs accompany the Uzbek family life. Weddings are considered to be the most important event in one’s life. We can conclude that preparations for this special occasion begin from the birth. In Uzbek families a wedding is preceded by the ceremony of engagement. The engagement is performed with the permission of parents of a bride and groom. In former times, when a boy came of age, his relatives, neighbors and friends began looking for a bride for him. Selecting a girl, aunts of the groom, or mother at least, came to the house of a bride under some pretext to get to know about the girl, her parents, asked neighbors about the family of the girl. If this information satisfied the relatives of the groom, soon they sent matchmakers to the bride. In the present, there is there is a new ceremony, “ceremony of the morning palov” usually held during the wedding and memorial services, other holidays like birth of child or anniversaries. Normally, host of the palov, after discussion with close relative and community, fix the date of palov long beforehand and send invitations.

Customs and traditions of the Uzbek people have been forming for centuries. They are very distinctive, impressive and different, dating back to different epochs and religions. Centuries-old customs and traditions of the Uzbek people are carefully maintained and passed on from generation to generation. Like many Asian nations, most festive Uzbek customs are related with major family celebrations: wedding and birth. These events include many rites and rituals, involving parents, children, brothers, sisters even neighbors and guests, each one has its own role.

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