

# SEMANTIC PROPERTIES OF THE TERMS OF WEDDING CEREMONY USED IN BUKHARA DIALECT

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## ABSTRACT:

**Modern linguistics is showing great interest in the problems of the relationship between language, consciousness and culture. To understand the cultural identity of the language, it is important, first of all, to analyze the main value events, which include the concept of "Wedding".**

**KEYWORDS: relationship, culture, cultural identity, wedding, old traditions, proverbs.**

## INTRODUCTION:

Marriages in families with a patriarchal charter are almost always concluded with the permission of the parents, especially the approval of the father of the family or older relatives. The reasons for such unions can be a number of fundamental factors for the family: increasing wealth, solving financial problems, personal gains, ardent adherence to old traditions, etc. Often mesalliances are concluded - marriage with a person of a lower social status. It is no coincidence that these motives sounded in many proverbs and sayings related to the wedding.

## LITERATURE REVIEW:

There are also traces of ancient echoes of relations to unequal marriages, a skullcap was literally thrown at the girl, and if she did not fall and withstood the blow, then in this case it was decided to marry her. These were the times of wars and conquests, therefore, fearing for the girl's reputation, without asking, they were given in marriage so that the barbarians would not dishonor her. Young guys were in the war, the girls' parents had no choice but to give their daughters to the men of

a rather old age. The same cases were observed in 1992-1997 during the civil war.

## ANALYSIS:

At the present stage of development of society, a certain softening of patriarchal family mores is observed. As a consequence, this weakening increased by an order of magnitude the percentage of marriages concluded for love, by mutual consent. The intonation and lexical design of this trend can be observed in the themes of later poems: **Ba kelin nago', ki avval pisar, harchi ki avval oyad behtar** - whom God will send from among children, we should rejoice. However, in most cases, men want their first child, a boy; the birth of a girl is not always welcome.

In such cases, the older generation instructs the newly-made father with the following proverb: **asos chor ishkeli butun** - which means, the most important thing is that a healthy child was born, that is, the hands are in place, two eyes, etc. Verb phraseological units are widely used in works of art in the Uzbek language, while performing significant stylistic functions in the speech of the author and heroes, since they provide an opportunity to avoid colorless repetitions of verbs. Verbal phraseological units are, in comparison with simple verbs, units of a more complex type.

Conveying the same semantics, in the greatest of cases they have properties that are absent in simple verbs, in particular, they contribute to concretization and clarity of description. Rituals and ritual phraseological units naturally have an ancient history, but over the centuries, based on the historical and social situation, new phraseological turns have

appeared, reflecting the essence of the moment and the spiritual desires and aspirations of the people, and they entered the vocabulary of the language, both in written and mostly oral form. They are used during weddings and other ceremonies and rituals of the people, sometimes not thinking about the meaning of phraseological combinations, but expressing their delight and joy at the upcoming event. For example, earlier quatrains and proverbs were mainly educational in nature and were aimed at the moral aspects of the life of the newlyweds, if it was a wedding, at the purity of thoughts, at respect for the groom and his parents or the family of the groom or bride. For example, in the following quatrains, we will see exactly this approach to ritual situations. Many poetic phrases, proverbs, sayings and quatrains are devoted to various moments of wedding ceremonies and are read and sung at the very moment when this or that event occurs. These quatrains are dedicated to the moment when the bride leaves her home and relatives wish her happiness and joy in the groom's house. The addressees of these stanzas are the main characters of the wedding ceremony - the bride and groom; the essence of the poems was the wishes of mutual respect for future spouses, health, wealth, the birth of healthy beautiful children, well-being, etc. The moral aspect of the Uzbek wedding coordinates all the accompanying events and rituals. For example, a special, very touching ceremony marks the departure of the daughter-bride from the parental home. Before leaving, the girl is brought to her father (in his absence, this role is assigned to the elder brother or uncle) and he gives her his blessing.

As a rule, goodwill is pronounced with hands raised to heaven, especially folded to pronounce the traditional final word "Omin" (Amen). The daughter hugs her father (in some regions of Uzbekistan, both parents are hugged), and later relatives recite the following

poems at the wedding: **Mutribo yor-yor bihon az xona hohar meravad**, Sing the singer my sister leaves the house, **Farqi ishqu so'yi baxt bo yori jonash meravad**. She leaves with love for her beloved. **Omin bigo'ed duston, xushbaxt shavand in du javon**, Friends pray for the happiness of lovers, **Xushbaxtiy dildodagon, xursandii mo do'ston**. The happiness of lovers is our joy.

In Uzbek linguoculture, respect and reverence for the mother of the groom is above all. Therefore, the bride, under any life circumstances, should not contradict her mother-in-law, raise her voice to her, should always help her around the house and never disobey her.

**Aro'si xoharam zinhor - zinhor,**

Never the bride is a sister

**Dili yori azizatro mayozor.**

Don't grieve the dear heart

**Agar yak zarra dori qadri shavhar,**

If you value your husband's dignity

**Bidon tu modarashro joyi modar ...**

Consider his mother your mother...

Brides in most cases shed tears when they leave the parental home. Since marriage symbolizes goodbye to childhood, a carefree life and rare visits to the father's house.

**So'yi domod ey aro'si nozparvar handa kun,**

Gentle bride, smile at the sweetheart

**Bo tabassumhoi hud o'ro asiru banda kun.**

Enchant your sweetheart with your smile.

**Giryavu shevan namezebad turo ey gularo's,**

Not to your face, sweetheart - the bride of tears and sobs,

**Bo dili pur az farah yak handai zebanda kun.**

With joy in your heart, smile at him.

On rare occasions, girls marry their loved ones, as a rule, those with whom they met secretly before the wedding. However, some girls and guys turn out to be more cunning and find a thousand ways to meet in secret. This is due to the fact that, according to

tradition, if a guy liked a girl, he had to immediately notify his family of his intention to marry her. It was considered a shame for a girl to date a boyfriend before marriage.

**Ey xohari jon to'yat muborak boshad,**

Congratulations on your wedding, my sister,

**Dar peshi rohat gulho qatorak boshad.**

All flowers at your feet, my sister.

**Xud gufta budu, ki yori xushkarda giram,**

You said that you would marry a loved one

**In yoraki xushkarda muborak boshad.**

So on the wedding with your beloved, my sister congratulates you.

Usually in the stanzas, flowers, birds, trees act as a kind of symbolism to denote the uniqueness of the bride's image: her beauty, modesty, prudence, etc.

**Ey aro'si nozanin dar xona baxtovar shavi.**

You bring happiness to the house,

**Az baroi yori xud az sidqi dilbar shavi.**

You will become a soul friend for your beloved.

Poems for addressing the groom:

**Ey shah, ba aro'si xud jafodor bimon**

O groom, be devoted to your bride,

**Pechida ba gul chu naqshi devor bimon**

Wrap her in flower petals.

**Xohi tu naxohi guzarad umri javon**

Know that youth is not eternal

**Yak umr ba yori xud jafodor bimon.**

Be eternally devoted to your beloved.

#### DISCUSSION:

The groom is instructed to respect and care for his bride, to be devoted to her alone until old age.

**Domodi aziz iloho sadsola shavi,**

Live a hundred years, dear groom,

**Bo duxtari dildodaat qing'ola (bride (colloquial) shavi**

Let the beloved become your bride.

**Iqboli balandu baxt gardad yorat,**

Let your lucky star flash,

**Hargiz shikaste narasad dar korat.**

And in life, let you be lucky.

They wish the groom a long life and to marry his girlfriend. And the lucky star under which he was born accompanied him through life:

**Barodarlon nigar bar so'yi gardun,**

Dear brother, look at the heavens,

**Ki chashmak mezanad onjo sitora.**

The stars wink at you from there.

**Agar duram, agar duram zi gardun,**

Even though I am far from heaven,

**Shabi to'yi turo rezam sharora.**

I'll arrange a starfall for you on your wedding day.

Friends of the groom congratulate him, saying that even the stars rejoice in their honor, and that friends are ready to arrange a starfall in honor of the celebration. The presence of hyperbole is obvious. It is known that the function of the hyperbola is to enhance the impression by deliberately exaggerating and thickening the colors in a particular image.

With good will, the speaker holds a glass in his hands and performs magnificent couplets, that is, solemn songs or speeches expressing praise. These couplets dedicated to the bride and groom, in addition to the descriptive orientation, contain original instructions, advice, recommendations for organizing everyday life, relations with each other, with relatives on both sides, etc.

**Ey arusi nozanin bog'at muattar meshavad,**

Sweet bride, let your beauty smell sweet,

**Dar shabi to'yat suxan go'yam dilam tang meshavad.**

On the night of your wedding my soul shrinks

**Zan qadam dar shohrohi zindagi boustuvor,**

Take a confident step along the path of life,

**Zindagonii haqiqi baad az in sar meshavad.**

Real life begins after that.

**Shod bosh, obod bosh ey navshahi tolebaland.**

Happy groom, accept the good news

**Nozanin aknun ba dastat nozanintar meshavad.**

Beauty, now it will be more beautiful with you.

**Shirin Shavad, Shakar Shavad**

May your wedding be sweet,  
**Avalinash pishar shavad.**  
Let the son be the firstborn.

The study of the semantic content of the associative field "Wedding" showed that the content of the concept "Wedding", as perceived by the older and younger generations of speakers of the Shugnano-Rushan languages, coincides in most positions. This is due to a peculiar devotion to wedding customs, as well as a high interest in the preservation of wedding rituals. The main cognitive features include "prenuptial ceremony", "wedding participants and family relations", "elements of the wedding dress of the bride and groom", "marriage ceremony", "feast", "wedding ceremony", "postnuptial marriage ceremony".

**CONCLUSION:**

The result of the experiment indicates that in the modern perception the wedding is associated not only with love, joy, happiness, but also with less positive, and sometimes even negative feelings and emotions. The analysis of the semantic content of the WEDDING associative field revealed that the content of the WEDDING concept is perceived by modern native speakers of the Uzbek language in almost the same way. This testifies to the constancy of wedding traditions and an increased interest in their ritual fund. "Pre-wedding ceremony", "elements of the wedding dress of the bride and groom", "wedding participants and family relations", "post-wedding marriage ceremony", "feast, feast", "positive feelings, emotions, evaluation", "expectation new life", "nature and natural phenomena". Phraseological units play an important role in creating a linguistic picture of the world, since the figurative nature of their meaning is associated with the background knowledge of native speakers, with their practical life experience, as well as with

cultural and historical traditions. We took this into account in the process of linguocultural analysis. Being reproducible, stable in composition and structure, they convey information about everyday life: "To'y xazinai Xudost" - you should not be afraid of wedding expenses, God will send you to good deeds (they say this to support the wedding hosts); about traditions and customs: "To'y boloi to'y" - xursandi boloi xursandi - happiness after happiness (about the custom of often playing weddings); etiquette behavior: "Arjo surat tut kali beuzur" / "Har jo deng - tu onjo bek" - haro to'yu, tu kali behuzur - they talk about a person who goes to weddings without an invitation; Quatrains are especially popular; they do not contain a plot, but reflect various aspects of life and have a wide range of emotional semantics.

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