

Philosophical Nature And Mission Of Family And Marriage Relations Of The Uzbek People

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Abstract. Uzbek national wedding ceremonies have been forming for centuries, enriched and developed, supplemented with modern elements. Any ritual is a social reality that develops and improves. National wedding ceremonies of the Uzbek people are an aesthetic reality that has its own evolutionary development. The scope of the wedding ceremony makes the functions it performs dynamic, artistic, emotional and aesthetically pleasing. Aesthetic tools, techniques and colors are also factors that make family celebrations, shows and weddings memorable and enjoyable. Marriage ceremonies were formed expressively, thanks to their freedom and devotion to love. The actions of marriage ceremonies began to be adopted in folk art using them on holidays. It should be noted that modern wedding ceremonies, as a novelty, have acquired various flaws that cast a small shadow on national values. The article provides a philosophical analysis of the need for a clear regulation of the development of national values and the preservation of rituals with an understanding of their essence.

Key words: Family, marriage, ceremony, innovation, transformation, wedding, happiness, tradition, morality, aesthetics.

Within the existing institutional systems in society, marriage plays a constructive role in comparison with other institutions of civil society, developing in such a way as to correlate with existing reforms in time and space, and preserve its originality. In national marriage ceremonies, one can find such vital principles as adaptation, change, development, and innovation. As marriage brings innovation to a person's life, it introduces the concept of separate representations of the opposite sex, and linear thinking becomes non-linear. Consequently, at certain stages of life (puberty), marriage ceremonies, which can provide new concepts such as new strength, zeal and a happy life, have been shaped over the centuries as a vivid example of a special moral and aesthetic culture.

Farobi understands the concept of happiness as the achievement of well-being by people in life. According to him, "the essence of humanity is the achievement of true happiness. If a person turns this goal into his highest idea and desire, and uses all the possibilities, in this way he will achieve happiness." [1. 188]. The scientist emphasizes that the family plays an important role in fostering good behavior, generosity and intelligence in a person. He claims that a man cannot achieve his goal without a family.

Beruni analyzes the formation of a family and marriage in accordance with views regulated by ethical norms, and comes to the conclusion that peace in every family depends on the peaceful coexistence of a couple, mutual respect, and mutual affection. His sermons on girls and boys are important, especially for today's youth. [2. 32].

Ibn Sina emphasizes the special role of women in the stability of marriage, and no matter how difficult it is during life to express a positive opinion about women or their interests, he attaches great importance to the role of women in the family and society. In his brochure "A Family Event", "the best of women are faithful to their husbands even in his absence." [3. 24]. She claims that if a woman is smart, she will be a faithful friend of her husband and the first helper in life, and unfaithful couples will lead the family to ruin.

A.Navoi's contribution to the aesthetic development of marriage ceremonies is enormous. In his book "Mahbub-ul-Kulub" ("Beloved of Hearts"), the scientist focuses on the qualities and upbringing that allow solving various situations in marriage, and discusses the role of women in the family, including he recognizes: Any woman can be good or bad. A good wife is the key to a happy and prosperous family. Living with such a wife is happiness, a companion on a bad day, a medicine for pain. One person will be ready to sacrifice itself for your health and peace. His soul is also lost, but God forbid, if he marries the wrong wife, peace and happiness will be lost. The indifference of a woman leads to the suffering of a man, the indifference of a man leads to complete disappointment, and a woman's aspiration for power leads to a life in spiritual torment. The

poison of a woman's tongue can be destructive to others, and the fact that she is unclean can make her husband ugly [4. 25]. In his works, the scientist focuses on the aesthetic aspects of marriage ceremonies and through the artistic images that he creates in his works, reveals what a real husband and wife are, a place of love and affection. According to the great writer, both the moments of vision and his holiness are based solely on honesty.

According to the analysis of the above sources, national marriage rituals were the subject of research, the subject of research, which has always interested every thinker, and occupied a special place in his work. Thinkers pay more attention to aspects of the moral and aesthetic exaltation of marriage. The moral and aesthetic features of wonderful traditions in every region of our country have further enriched the wedding ceremony and embody both national and universal values.

Marriage ceremonies are a moral event embodied in premarital rituals and customs. It had to manifest itself first as a moral phenomenon, and then perform aesthetic functions. This is reflected in a number of popular proverbs about this, such as "If you give a girl, look at her father, if you take a girl, look at her mother," "See your mother and take your daughter," "Do not take a girl who is praised her mother, don't stay with the praised girl".

In the further development of the moral nature of marriage, religious sources and thinkers have paid particular attention to this area. For example, the hadith says: "When a bride gets married, she is divided into four things: wealth, beauty, origin, and the fourth is her religion [5. 54]", according to Imam al-Ghazali, age, height, wealth and origin of a woman [6. 58]". He also says: "In the following four areas, women should be more than men: 1. Beauty. 2. Literature. 3. Piety. 4. Behavior and behavior" [7. 58-59].

Analyzing the above scientific, religious sources, one can see that marriage rites acquired first moral and then aesthetic significance. It should be recognized that the development of these two directions, of course, had not only a positive, but also a negative impact on moral development. The original moral essence of marriage ceremonies is that a man chooses a spouse to continue his offspring, gives her affection and tries to treat her well. Traditions, a variety of customs, gave the marriage ceremony an aesthetic spirit, and sometimes gave rise to flaws. Wedding ceremonies include those that are a source of demonstration of relaxation. Wedding ceremonies are considered the most spectacular and magnificent. It is a great celebration as a result of the wedding ceremony and (social, political).

In fact, a wedding is a great joy of life, a holiday for close and distant friends, relatives, a holiday of sweet melodies, a good time to listen to good melodies and songs, a variety of wrestling, and enjoy the spectacle of kupkari. , get to know the fun and joyful moments. to be A wedding is not a personal matter of a person, it is a ceremony that takes place on the initiative and participation of the general public [8. 126]. Since ancient times, our ancestors arranged national wrestling weddings for their children at circumcised weddings, and those who had the opportunity often held Kupkari weddings, and this tradition continues to this day. For such weddings, young wrestlers, dexterous and dexterous riders are naturally selected and selected. Traditions and customs have appeared, such as organizing joy at weddings, taking a short rest, introducing new young men and women who are ready to marry in public, selection.

Writing and fiction dating back to the recent past reflects people's artistic thinking, wedding ceremonies, and serves a spiritual and cultural function. The national mentality of our heroes Otabek and Kumush in Abdullah Qadiri's novel "The Last Days", reflecting the weddings and weddings of our people, emphasizes our national mentality. In his works, the writer Togai Murad skillfully includes in the plot text of his works samples of ritual folklore and national traditions that make up the rich spiritual heritage of our people, and unambiguously interprets their place and significance in the life of the people. The images of weddings in his stories "People Walking on the Moon", "The Stars Are Always Burning", "Horse Night" attract the reader. The wedding images between the protagonists of these stories, Tiger and Oimomo, reflect their engagement and other images associated with the wedding from the moment the bread is broken and from the beginning to the end of the wedding ceremony. Rituals and ceremonies reflect nationality and at the same time must fulfill such functions as preserving moral and aesthetic beauty. Even in the aforementioned past sources or artistic textual images, the authors emphasize the true nature of marriage ceremonies.

All the activities of the Uzbek people in the marriage ceremony are aimed at ensuring the well-being, kindness and happiness of those entering into marriage, as well as rituals that are observed for the sake of procreation. Elements of religious magic also consist of rituals that wish the bride and groom fertility and protect them

from all sorts of evil and evil eye. As noted above, “Gifts made by the participants in the ceremony, especially by the parents, are a tradition that will be passed on as financial support to the young family in the future. However, the main elements of the marriage ceremony are genetically related to the period of the ancient tribal system, and even today the problem of marriage persists as an important social phenomenon associated with the interests of society, and not with the interests of the individual. Because no society remained indifferent to the creation of a new family, which is its living cell, and attracted public attention by looking at it with great responsibility. Therefore, Uzbek weddings and other family rituals are still held with the participation of the general public”[9. 214-215].

In recent years, Uzbek weddings and other family celebrations outside the home in cafes and restaurants have brought about a generalization of gender and age traditions. In the late XX - early XXI centuries, transformational processes took place in the structure of marriage ceremonies, the change of which was primarily associated with the introduction of new traditions into the ritual process - an innovative situation. This is mainly due, firstly, to the desire to preserve the role of the original moral and aesthetic essence of marriage in traditions, to avoid changes, to preserve its core as a result of certain socio-political influences, to fall into a symbiotic state of traditions and modernity in national marriage ceremonies. as a result of transformational processes, one can observe the penetration of defects into the aesthetic and organizational parts of some marriage ceremonies, alienating them from their own traditions, moving them away from a single primary morality into another and transforming them.

Today, the aesthetic aspects of national weddings have been renewed, giving rise to a colorful image and philosophical observation in public life. In every region, from ancient times to the present, the marriage training ceremony is held at the home of the bride's father one, two or three days before the wedding. In this case, the groom and his friend, uncle or cousin go to the bride's house. With the consent of the youth, “Khutbay Nikokh” will be read, explaining to the boy and girl all the rules of the religious ceremony of marriage in a family under construction. After the wedding ceremony, women perform a series of rituals and rituals to take the bride to the groom's house. In many parts of the country (Samarkand, Navoi, Bukhara), when the bride approaches the groom, she is surrounded by a fire that is lit three times. The bride arrived in Astana and performed the rituals of “repentance” and “greetings to the groom's relatives.” The next day after the wedding, the rituals “bet ochar” and “kelin salom” are performed. Such Uzbek national weddings have not lost their role in society today.

Many scholars believe that the combination of Uzbek national wedding ceremonies with moral and aesthetic values is closely related to almost three thousand years of history. Today, this process includes rituals and traditions rich in moral and aesthetic ideals, from Avesto to Islam. In particular, the Uzbek marriage rites, which are associated with Islam, reflect the moral aspects of our people, such as hard work, childhood, hospitality, nobility, humanity, tolerance, and its aesthetics.

Our people enjoyed celebrating their centuries-old weddings, mostly in a close community, especially in the community to which they belong, in the area where they were born and raised. Existing moral concepts in marriage ceremonies promote light and darkness, good and evil, duty, conscience, humanity, honor, happiness, diligence, justice and ideals. Happiness in marriage is assessed on the basis of the category of virtue in perceived behavior in the interests of the family, society, people. Duty symbolizes a person's love for the Motherland, gaining people's trust, life in a team, a sense of duty and responsibility to the family, loyalty to them.

The presence of national, ethnic, cultural and religious unity in the marriage ceremonies of our people is an inexhaustible treasure of the spiritual awakening of our people. Their innate patience, natural norms necessary for religious tolerance in order to survive and develop after life's storms, have not lost their relevance today. Based on the above considerations, the following conclusions can be drawn.

First, the symbiosis arose as a result of the influence on the Uzbek national wedding rites of socio-economic, ideological, religious and other factors, as well as cultural changes associated with specific customs. The transformation of marriage ceremonies created these symbiotic states in the mirror of ethnoculture as “two phases of one apple”. This, in turn, created the architecture of Uzbek national wedding ceremonies and values; *secondly*, the transformation of the Uzbek national rituals of marriage was considered a novelty of that time and was carried out at the expense of the cultures of neighboring ethnic groups, which are part of the traditions and customs. In today's situation, we can link the transformation of Uzbek wedding ceremonies to an

innovative environment. The fact that direct marriages have become a product of show business, that they are part of works of art and are demonstrative in nature, is a vivid proof of this;

thirdly, the aesthetic analysis of Uzbek marriage ceremonies showed that the ceremonial rules, rituals and ethnoculture of the show have remained unchanged for centuries. A systematic analysis of the transformation of Uzbek national wedding ceremonies into the core of ceremonies suggests that the transformational environment of existing national ceremonies can be divided into private, ethnic or secondary innovations.

fourthly, Today, the creation of such a regulatory framework as improving the lifestyle of the population, preserving the nation's gene pool, strengthens its moral essence, and the work to preserve the aesthetic value of marriage ceremonies is combined with the aesthetics of a healthy lifestyle. Aesthetic reality, such as human health and the creation of healthy offspring, is just the process after a healthy marriage;

Fifth, the felicitological criterion of Uzbek marriage ceremonies creates an aesthetic reality due to its eudomonic nature. Uzbek marriage ceremonies are the main criterion for a person's happiness and are based on various mental characteristics: love, courtship, stereotypes. Marriage is mainly due to the love of young people, the spiritual connection of relatives let his imagination down.

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