

Socio-Cultural Analysis of the Script "Kyrgyz Wedding"*

Gulnura Dzhumalievaa**

Aida Kasieva***

Abstract

The research studies the Kyrgyz wedding as a subject of socio-cultural and linguistic analysis. The theory of cultural scripts is selected as an effective tool for describing linguistic semantics from the cognitive perspective. The purpose of the article is identifying the sequences of stages, episodes of the socio-cultural event "Kyrgyz Wedding" along with describing the frames of causally interconnected communicative steps. The script "Kyrgyz Wedding" is studied relying on V.I. Karasik's approach, which presupposes its analysis through a protocol description, the constituents of which are preamble, chronotope, participants, values, communicative strategies of any ritual action. The advantage of studying consecutive stereotypical actions of any ethnos is that it involves not only the description of the speech acts of communicants, but also their behavioral norms. It enables to identify similarities and differences among different cultures.

Keywords

Cultural linguistics, cultural concept, script, communication strategies, preamble, chronotope, ritual.

* Date of Arrival: 12 September 2017 – Date of Acceptance: 03 April 2018

You can refer to this article as follows:

Dzhumalievaa, Gulnura & Aida Kasieva (2019). " Socio-Cultural Analysis of the Script "Kyrgyz Wedding". *bilig – Journal of Social Sciences of the Turkic World* 89: 55-76.

** Assoc.Prof. Dr., Kyrgyz-Turkish Manas University, Faculty of Letters, Simultaneous Translation Department – Bishkek/ Kyrgyzstan
ORCID ID: <https://orcid.org/0000-0002-5609-7345>
gulnur.jumalievaa@manas.edu.kg

*** Assoc.Prof. Dr., Kyrgyz-Turkish Manas University, Faculty of Letters, Simultaneous Translation Department – Bishkek/ Kyrgyzstan
ORCID ID: <https://orcid.org/0000-0002-9605-7460>
aida.kasieva@manas.edu.kg

Introduction

The specific feature of Cultural Linguistics (CL) is that it represents a certain unity of knowledge about cultural peculiarities of one nation and their reflection in a language. Also, as any science, Cultural Linguistics has its own terminology, which is classified into types and categories. The basic unit of CL is the 'cultural concept', which is defined by V.I. Karasik as a multi-dimensional semantic formation in which the axiological, figurative and conceptual properties are singled out (Karasik 2002: 110). Despite the fact that concept has a great number of definitions provided by different scholars (Lihachev 1993: 7, Kubryakova 1996: 90, Slyshkin 2001: 34, Babushkin 1996: 13, Karasik 2001: 17, Vorkachev 2001: 66, Kolesov 1992: 12, Stepanov 1971: 40, Pimenova 2004: 10, et al.), in our paper we mostly rest on V.I. Karasik's opinion in interpreting and identifying the definition of "concept" in CL.

As it has been mentioned above, concept is classified into different types and categories (representations, schema, notions and frames, etc.) by different scholars, depending on what features of the concept they describe (see Popova & Sternin 2007: 117, Babushkin 1996: 43-67, Boldyrev 2001: 36-38, etc.).

Concepts can be classified regarding different grounds, each of which is intended to reflect the "cognitive reality". In accordance with the aims of the present study and within its parameters, we are considering one of the categories of a concept, that is the cultural script. Thus, this research deals with the cultural script "Kyrgyz Wedding". We have selected and provided different video and photo materials in order to conduct a sociocultural analysis of this communicative event along with its protocol description and communicative strategies.

The reason why we address this topic is that cultural script nowadays is one of the most attracting topics of the modern Cognitive Linguistics, and particularly of Cultural Linguistics, which focuses on the identification of cultural peculiarity, transmitted by language units in terms of language, more exactly, of speech and behavior. Here, it is worth noting that a cultural script is considered to be an anticipated way of behaving and speaking in a particular culture. However, as it was noted by C. Goddard and A. Wierzbicka (2004), it goes without saying that different social and ethnic groups can share the same language and yet operate in terms of different cultural norms and different cultural scripts.

The aim of the paper is to apply and adapt V.I. Karasik's approach in considering scripts through revealing the preamble (a preliminary or preparatory statement), chronotope (Greek *chronos* - time and *topos* - place), participants, values, communicative strategies of the described script as a ritual act and use it in investigating the script "Kyrgyz Wedding". Ethno-cultural specifics of the norms of communication and behavior of the participants of the cultural script "Kyrgyz Wedding" have been described, interpreted and revealed.

Literature Review: Script as a Type of a Concept

A script, sometimes called a schema, is a structure that is used to understand and follow the logical sequence of thoughts, speeches and behaviors. The theory of script was first introduced by two linguists, namely, Roger Schank and Robert Abelson (1977). Scripts are learned through socialization and are formed by the particular society and defined by societal norms.

English psychologists A. Sanford and S. Garrod denoted the cognitive representations in the semantic memory by the term *scenario* (Sanford & Garrod 1981), which, in its essence, appeared to be similar to the term *script*, that had been earlier offered by R. Schank & R. Abelson in their work «Scripts, Plans, Goals and Understanding» (1977). According to the definition provided by these scholars, script is “a predetermined sequence of stereotypic actions, which describes a well-known situation” (Schank & Abelson 1977: 41). Drawing a subtle distinction between frames and scripts, the scholars underline that “frame”, to a great extent, has the characteristics of a static item while “script” is considered to be dynamic, although it had been proposed by M. Minsky (1975) to apply the term “frame” for the description of dynamic stereotypical structures. Thus, in order to characterize so called dynamic frames, the terms “script” or “scenario” was introduced (Bartlett 1932, Schank & Abelson 1973).

Also, it is a well-known fact that the word “script” in Linguistics comprises two meanings: 1) verbal constituent of the polycode text, for instance, script of a movie; 2) model of sequence of communicative processes or actions, which presupposes the norms of culture that provides such a sequence (Motorina 2013: 9).

Following V. I. Karasik (2007), we incline to consider that the linguistic and cultural (linguocultural, as mostly used by Russian scholars) script is a nor-

mative prescription, which determines the choice of communicative behavior within a certain linguistic culture and is embodied in speech formulas. The script is a detailed scenario of a person's communicative behavior, including a conscious and subconscious behavior, and speech in accordance with the norms of culture and which has an ethno-cultural specifics (Karasik 2007). V. I. Karasik (2007) also proposes to consider a script, more precisely, a cultural script, as an interactive event that has three characteristics: stereotypic, i.e. behavior, according to the prescription, scenario, i.e. algorithm of deployment of communication, and prescriptiveness, i.e. conformity of behavior to communicative norms and values of the given cultural community.

The most part of the scientists, who are contributing to the development of frame theory, agree that it is extremely difficult and sometimes even impossible for recipients of information to single out the correct meaning of a word in a peculiar information vacuum- out of access to a context of encyclopedic type, to all knowledge relating to this word. Ability of decoding, on the one hand, is caused by social factors, and, on the other, - by specific features of the recipients' perception of the situation. Frames, thus, represent a coherent structure of the interconnected concepts. Any frame can be expressed in various scripts. Unlike frame structures, "the script shows the development of time", i.e. it is dynamic and frame is considered to be static (research-journal.org) and which is divided into smaller units, which are called scenes.

For example, one might have a script of making a proposal:

1. A man decides to make as proposal to a lovely one and invites her to a restaurant.
2. The couple comes to a special restaurant with a romantic atmosphere.
3. During the dinner the man makes a speech and expresses his love to her.
4. The woman listens to him attentively.
5. Finally, the man proposes her to become his wife and gifts her an engagement ring.
6. The woman agrees and accepts the ring, or she asks for more time to think over the proposal. (Motorina 2013: 119-120)

As a matter of fact, every day people engage in various actions or activities, these activities are known as social scripts. Social scripts are not innate, i.e., they are not instinctive, but something one acquires or learns from daily activities, from interactions or communications with different people. Social scripts differ in complexity. Some are very simple, like the breastfeeding of a baby, while other *scripts are very complicated such as a wedding ceremony* or some other rituals or ceremonies that are particular to one culture. Social scripts can be verbal and nonverbal. They are not the same in different cultures because they differ from one culture to another (ibid).

With all these in mind, it is worth noting that scripts of Cultural Linguistics are classified into certain groups, depending on the type of communication they refer to. For instance, one of them is scripts of every day communication.

N. V. Motorina, in her thesis “Linguocultural Scripts of Traditional Communicative Behavior in Russia and Great Britain”, has identified three types of cultural scripts of everyday communication:

1) Scripts of phatic communication rituals (greeting, saying good-bye and talking about the weather in English culture). Phatic communication or small-talk is a type of conversation which has no informative function. The main purpose is to start a conversation. Phatic communication can be verbal and non-verbal. According to V.I. Karasik (2007), a smile on our face, regret and mimicry are related to non-verbal phatic communication. And scripts, describing a situation of greeting and/or “good-bye” are considered to be as universal and is a core of phatic communication (Motorina 2013: 50).

2) Scripts of social communication rituals (visiting a doctor, going to a restaurant, calling parents to school etc.).

3) Scripts of family communication rituals. These are the scripts of complex traditional communicative behavior, which comprise sequence of actions of verbal and non-verbal communication of one culture and in a definite communicative situation (Motorina 2006: 118).

Thus, script in Cognitive Linguistics is understood as a cognitive structure, which has a dynamic character. In comparison with frame, which is a static structure for formation of knowledge of the typified situation, script represents “conceptual structure for procedural representation of knowledge of stereotypic behavior”. Scripts are treated as dynamically presented frame, as a

certain sequence of stages that are developed in time, episodes, etc. According to the theory of script, knowledge is represented in a memory as a series of actions centered on a particular goal; *this sequence is called a script*. Humans learn scripts through repetitive social interaction and use them to interpret new experiences (<https://www.enotes.com/research-starters/script-theory>, accessed 25.05.2017).

Methods

As it has been emphasized several times in earlier sections of the paper, during the process of analyzing the Kyrgyz cultural script "Kyrgyz Wedding", we mostly resort to the theoretical approaches that have been suggested by V. I. Karasik, who suggests consider cultural script as a unit of discourse. According to V. I. Karasik (2002), a Russian expert in linguistic culture, discourse analysis is one of the most effective tools in investigating scripts as a type of a concept. In other words, script is a dynamic embodiment of a concept, i.e. script, according to V.I. Karasik, is a mode of representation of a concept in a discursive consciousness of an individual. As a result of a vast literature review on cultural scripts in different languages and their comparison, we came to conclusion that it is necessary examine the criteria, which are vital for considering a concrete concept as a cultural script. Thus, it was decided that in order to conduct a sociolinguistic analysis of a certain script, its structural features and ways of development, it is necessary to analyze those speech acts from which this very script consist of. Consequently, the description of a script, more exactly, the investigation of those situational parameters of communication, lead us to the description of the social parameters as well. However, besides all these parameters, which are presupposed for the analysis of the script, V. I. Karasik (2002) suggests introducing such constitutive properties and characteristics of the script as: conventional (typical) participants of the script, chronotope, goals, values, communicative strategies and tactics (policy of treatment), genres, etiquette formulas, method of protocol description.

Consequently, sociocultural analysis is the main method, which is used for identification and description of scripts, dealing with the communicative event "Kyrgyz Wedding", more precisely in analyzing speech acts, behaviors of participants of the event. As the aim of Cultural Linguistics is to study the methods which the language embodies in its units, to keep and transmit culture, in our paper we mostly focus on sociocultural analysis and other

mentioned above in this section additional methods to demonstrate, describe the interrelation of language and culture, language and ethnos, language and national mentality and thus to reveal cultural specifics of the script "Kyrgyz Wedding".

Following the approach by N.V. Motorina (2013), we shall consider the ritual act "Kyrgyz Wedding" within the following parameters:

- a. Domain of existence (religious and social-institutional i.e. secular);
- b. Mode of communication (formal or informal);
- c. Number of participants (rituals of mass and/or group scale);
- d. Register of communication (ceremonial/ritual and/or common);
- e. Range of occurrence (ethno-specific and/or universal rituals);
- f. Degree of intimacy (generally accepted and/or family rituals);
- g. Verbal /non-verbal (motions, positions, mime) realisation /representation.

Discussion: Case Description and Analysis

Let's consider the communicative behavior of the communicative situation "Kyrgyz Wedding" for revealing such characteristic features of cultural scripts as scenario, stereotype, and prescriptiveness. The modern wedding ceremony of the Kyrgyz breaks up into a series of ritual cycles (the logical scheme) that contain subsequent obligatory components:

- 1) Matchmaking and engagement;
- 2) The groom takes away the bride from her parental house right on the day of the wedding feast. The ceremony of "seeing off the bride" ("Kyz uzatuu", lit. seeing off the daughter) when she leaves the house she lived with her parents can be avoided depending on the desire of the bride's parents and their financial state, as arranging and conducting the ceremony is similar to the wedding feast and may be costly;
- 3) The bride's arrival to the groom's house where religious ceremony of marriage ("nike kyuu" - solemnizing nikah) is usually conducted;
- 4) Wedding feast along with conducting civil ceremony of marriage.

Most modern Kyrgyz wedding ceremonies and traditions have evolved over several centuries and undergone various Soviet and Western influences in the last century. Wedding customs of the Kyrgyz vary from region to region, i.e. the northwestern part of Kyrgyzstan borders with Kazakhstan, so some wedding customs have undergone the influence of the Kazakhs, the southern part borders with Uzbekistan, thus to some extent wedding customs have some influences of the Uzbeks. According to the Kyrgyz tradition, there is a certain hierarchy of marriage. The eldest brother should marry before his younger brothers. But a younger one may get consent from the eldest to marry.

Communicative behavior of partners is ritualized; they need to implement a number of symbolic actions that signify the transition to a new family status. The core component of this stage is marriage. The wedding custom has a number of significant verbal (blessings of parents to the newlyweds, giving oath by newlyweds, imam's speech, marriage registrar), and non-verbal (putting on gold earrings, putting on a white headscarf, bowing, exchanging rings, throwing a bouquet of the bride, etc.) communicative situations at the presence of several people (witnesses and guests), each of which has his/her own role. Each communicative situation has its own peculiarity and carries symbolic meaning.

1. Matchmaking and Engagement. As soon as the future groom decides to marry and gets consent of the bride, he informs his parents about his intention; his family invites the bride's parents to a restaurant to get acquainted. According to V.I. Karasik and N.V. Motorina (2013) this can be considered as preamble (preliminary setting of a suitable environment for the event) of the communicative event 'wedding.' Upon getting consent, the groom's mother puts gold earrings ("söyko saluu") on the bride or there are cases nowadays when the groom himself presents golden earrings or a ring to his bride. This ritual symbolizes engagement. All these rituals can be referred to a bigger ritual, which is called 'kudalashuu', i.e. matchmaking. Then parents of the bride and groom (matchmakers) agree on the procedures of the wedding ceremony as well as on the redemption (kalym - "ransom for the bride" - a payment for the bride, usually in the form of money, cattle (sheep, horses, bulls). The amount of kalym depends on the financial means of the families. The groom's family also covers the cost of the wedding fest. Nowadays, the parents from both sides can also reach an agreement on facilitating some cer-

emonies and avoid unnecessary spending. Traditionally, the Kyrgyz prefer to arrange wedding during the period of the harvest (the old tradition indicates the most prosperous and well-fed time – “toodon mal tüshköndö” (lit. ‘when the cattle come back from pastures’). The time of the Great Fast of Ramadan is undesirable.

To set the communicative steps let us determine the intentions of the participants of the communication: the groom has the intention to marry and having received the consent of the bride tries to arrange the meeting of the parents from both parties in order to get the consent from the bride’s parents and discuss the arrangement of the wedding feast. The outcome of the meeting is gaining agreement and presenting earrings/a ring to the bride. This changes the communication participants into another status. The tone of this cultural linguistic script is official and emotionally sublime. The strategy of becoming closer to each other is realized through the following utterance by the groom’s parents: *According to the traditions and customs of our ancestors we are here to receive your consent for our children’s marriage.* The strategy of cooperation is realized by means of expressing the bride’s parents’ attitude to the groom’s ones and to the subject matter: *As our children decided to be together, so we are here to support their decision and agree for their marriage.* As this type of conversation occurs for the first time, emotiveness of the activity usually is a positive high arousal.

2. *The groom takes away the bride from her parent’s house.* On the set wedding day, the groom arrives with his friends and the wife of an elder brother- ‘jenge’ at the brides’ house. They are welcomed by the relatives of the bride who ask from the groom for ‘köründük’ – payment for seeing the bride. The friends of the bride can arrange various entertaining games. Then the elderly relatives and parents of the bride give their blessings (‘bata’) to the bride and the groom and then the latter takes the bride to his house.

The chronotope of the situation is the bride’s house. The preamble is arriving of the groom to the bride’s house to take her to his place, pays some money for the right to see his future wife, gets blessings from the bride’s parents and takes her away. The emotiveness of this communicative activity is also positive high arousal. The tone of this cultural linguistic script is serious and to some extent funny to ease the communication among participant from both parties.

The register of communication is formal at the beginning and close informal at the end of the part of the event.

3. *The bride's arrival to the groom's house.* Usually the pavement starting from the gate to the entrance is covered with white cloth (Picture 1) that represents pureness and goodness of the bride who will bring happiness (“ak joltoy kelin”) to the groom’s family. Today, the colorful tradition of the old wedding is kept among the Kyrgyz – “chachila” - the shedding of the bride at the entrance to her husband’s house with sweets (Picture 1), the magical meaning of this custom is preserved as wishing a happy life to the spouses. Upon entering the house one of the close female relatives, usually a married woman, puts on the bride a white headscarf (Picture 2) saying “*Ak joolugung bashyngdan tüshpösün*” (lit. may you never put off your white headscarf) that is also symbolic and means purity, happiness and heavenly thoughts. Then she bows (“jügünüü”) to all the guests and everyone blesses her, she goes behind a screen, kind of curtain (“köshögö”) sewn from a white fabric, accompanied by girls. The bow represents showing respect to the parents, guests, elderly people. In response to the bride’s bow, a person should say a word of goodwill, like “*May god bless you!*”. This tradition plays an important role in establishing warm, friendly relations between the daughter-in-law and her parents-in-law. The female guests before seeing the bride are asked for money (“köründük”) for the right to see the bride for the first time by little sisters of the groom and brothers’ wives – “jenge”. Then they present white headscarves wishing blessings of the God.



Picture 1. *The Entrance of the Groom's House Covered with the White Cloth*



Picture 2. *A Woman Puts on the Bride a White Headscarf*

The civil ceremony of marriage in Kyrgyzstan can be held at local registration offices (registrar offices) or at the place of the wedding feast that is mostly preferred. As far as religious wedding ritual, it is usually held at the groom's house prior to the wedding feast.

3a. Conducting religious wedding rite – nikah at the groom's parent house. In most families the Imam is invited to the groom's house to perform the religious wedding rite nikah ("nike kyuu" – solemnizing nikah) (Picture 3), according to the Shariah. The nikah is a simple ceremony in which a man and woman declare their verbal commitment to each other as husband and wife. The groom's parents assign wedding proxies ("ökul ata", lit. father representative, and "ökül ene", mother representative) to the newlyweds. Then the Imam starts the Sacrament of the wedding. First, he explains the guests present the religious meaning of this sacrament and the responsibilities of both the groom and the bride in the family. The scenario of nikah is as follows:



Picture 3. *Religious Wedding Rite – Nikah*

- 1) The Imam who is going to solemnize nikah asks the bride if she is happy to marry the groom. The same question the groom is asked.
- 2) Then he tells the groom about Mahr (marriage-gift in the form of money or precious jewelry or other material staff) to be paid by the groom to the bride. The groom must ask the bride what she would like beforehand and she possesses the right to ask for anything within his financial means. However, these days, the giving of mahr is considered mainly symbolic.
- 3) In the initial statement the Imam seeks refuge in Allah:

All praises are for Allah. We seek Guidance and forgiveness from Him. We also seek refuge in Him from the evils of our ourselves. Whoever Allah guides, none can misguide him. Whoever He lets go astray none can put him back on track. We testify that there is no god but Allah and we testify that Muhammad is Allah's servant and His messenger. (<http://corpus.quran.com/translation.jsp>, accessed 05.04. 2017)

- 4) The he starts the sermon, which consists of three verses from the holy Qur'an and one Hadith and recited in Arabic. Below is the English translation:

O mankind! Be dutiful to your Lord, Who created you from a single person, and from him He created his wife, and from them both He created many men and women, and fear Allaah through Whom you demand your mutual (rights), and (do not cut the relations of) the wombs (kinship) Surely, Allah is Ever an All-Watcher over you.' [al-Nisaa' 4:1] (<http://corpus.quran.com/translation.jsp>, accessed 05.04. 2017).

O you who believe! Fear Allah as He should be feared, and die not except in a state of Islam (as Muslims) with complete submission to Allah [Al 'Imraan 3:102]

O you who believe! Keep your duty to Allah and fear Him, and speak (always) the truth.' [al-Ahzaab 33:70]. (<http://corpus.quran.com/translation.jsp>, accessed 05.04. 2017)

5) Finally, the Imam recites duaahs (an act of supplication) for the newly married couple:

May Allah bless your marriage with the beauty of the marriage of Ayesha and her husband, may Allah be pleased with her. May Allah guide you both on the steps of Taqwa (piety) and may He provide the two of you with good communication in your relationship. May Allah bless the earth with your progeny who we pray will be better than us toward their Creator and His Creation. May Allah help us all reaffirm our commitments to each other. May Allah give Barakah (blessings) to the families of the bride and groom. May Allah bring them closer. May Allah make you a model family that will invite humanity to follow the guidance of its Creator. (<http://corpus.quran.com/translation.jsp>, accessed 10.04 2017)

Thereby performing the nikah finishes. Then all the guest give their blessing to the newlyweds.

These are one of the most important characteristics of the cultural script under consideration - the prescription of communicative behavior of all its participants. The chronotope of this situation is the groom's house. The preamble is accepting the bride as a new member of the family by the groom's parents, conducting special religious traditional wedding rites, a new family is established. The emotiveness of this communicative activity is also positive high arousal. The tone of this cultural linguistic script is serious. The register of communication is formal. The activity is filled with both verbal and non-verbal components.

3b. The newlyweds go sightseeing. Upon the completion of the religious ceremony, the newlyweds usually go to a traditional wedding walk to important places in the city where they make memorable photos. At this stage, there has emerged one more tradition - to release two white doves into the sky, which symbolizes a peaceful and happy family life.

4. *Wedding feast:*

4a. *Welcoming the newlyweds.* The main celebration is usually held in a restaurant. The number of guests varies from 100 to 500 people. The whole feast usually lasts for 5-6 hours. What is typical to the Kyrgyz culture is that guests usually come at the wedding party at least one hour late. That is why when giving invitation cards the start time of the party denotes at least an hour earlier. The sitting places for the guests are usually fixed and written on the invitation card or can be displayed right on the day of the wedding party in the entrance hall. The whole management of the party is conducted by a wedding attendant (tamada). Centuries ago, the tamada was usually elected from among the most respected senior representatives of the tribe. He is instructed to manage the whole ceremony and maintain fun among the guests. The wedding attendant regulates the duration of the speeches and the sequence of all the activities with the prior approval with the host family, some minor changes in the scenario may occur. So, the celebration usually starts with welcoming by the guests the bride and groom who are accompanied by a woman-singer (Picture 4) with a well-known song 'Jar-jar' (a traditional wedding song), and while approaching the center place of the hall the bride and groom bow to all the guests.



Picture 4. *Welcoming the Bride and the Groom Accompanied by a Singer*

4b. Conducting the formal registration. The ceremony usually consists of traditional steps: the representation of witnesses of marriage on behalf of the state, the registration of relevant documents, the free will of marriage, the signatures of the newlyweds and their witnesses, the exchange of rings, presenting with a marriage certificate, putting a white headscarf on a bride's head, bowing. Here it's worth mentioning the semiotic significance of rings, and white headscarf.

The formal registration of the marriage is started by an official person from ZAGS (marriage registrar office) (Picture 5). It should be noted that there is also a prescribed rule for the speech of a marriage officer (usually female). After solemn presenting the couple with a marriage certificate, the officer asks the groom's mother to put the white headscarf on the bride (Picture 6) and then the couple bows three times to the guests of the ceremony. After the ceremony all the guests are allowed to start tasting the food.



Picture 5. *The Formal Registration by an Official Person from ZAGS*



Picture 6. *The Groom's Mother Puts the White Headscarf on the Bride*

4c. Toast and gift giving. The meal at the celebration of the Kyrgyz wedding is regularly interrupted by toasts with the good wishes to the newlyweds with gift giving, usually in the form of money. It is worth noting that none of Kyrgyz wedding can do without traditional meal “beshbarmak” (lit. five fingers). (<http://visitkyrgyzstan.kg/the-taste-of-the-central-asian-cuisine/>, accessed 20.06 2017) The tradition of a modern wedding celebration in the Kyrgyz culture is also to give small gifts (complements from the newlyweds) to all the invited guests that are usually put on the table where guests sit at.

When holding a wedding celebration in the Kyrgyz culture, there is a prescribed rule for solemn speech of the groom's parents first. They usually start with pronouncing the words “Kuldugubuz bar!” (lit. ‘We are asking for your consent to the marriage!’). The communicative function of this phrase is to show respect and express gratitude to the bride's parents for upbringing their daughter.

Then the speech is proposed to the bride's parents who also start their speech giving the reply for “Kuldugubuz bar!” as follows ‘Kuldugunar kudaiga!’ (lit. ‘May your begging be to Allah!’).

The speech of the groom's and bride's parents is fixed clearly in time in the scenario of the feast. It is welcomed by all communicants and adds emotional solemnity to the celebration.

There is also an opportunity to make congratulations to the guests at the Kyrgyz wedding. This is also regulated by the time or order of speakers. Every group of guests (groups are formed according to their social relation either to the broom's or bride's family) may be given a chance to speak, but this may be limited to the extent when one representative on behalf of the whole group is making a speech. Almost all speeches contain the following utterances: "Ming zhyldyk kudalardan bolunuzdar" (lit. wishing matchmakers to be together forever), "Aldınardı mal bazsın artınardan bala bazsın" (lit. let the cattle be in front of you, and the children behind you) meaning that all the wealth the couple will possess lays ahead of them, and the couple could give birth to and retain a generation, "Karmaşkan kolunar üzülbösun" (lit. wishing the newlyweds to hold their hands forever) meaning that their joint life knows no end.

4d. Performing the dance by the newlyweds, serving "beshbarmak", and cutting the wedding cake. Modern traditions in the celebration of the Kyrgyz wedding is the dance of the newlyweds, which is usually performed under a slow romantic music and in the mid of the party. Then follows the ceremony of serving the main dish "beshbarmak", which is preceded by serving the meat, in most cases horsemeat, and then is followed by cutting the wedding cake by the newlyweds first for the parents and then for the guests, which has a symbolic meaning of the beginning of a joint life. The closing part is tossing the bouquet by the bride, derived from Western culture and well assimilated in the Kyrgyz one.

These are also important characteristics of the cultural script under consideration - the prescription of communicative behavior of all its participants. The chronotope of this situation is the restaurant. The preamble is acknowledging a new family by the community (relatives, friends, colleagues, etc. from both sides), formal registration by the state registrar, acceptance of the newlyweds as an official family. The emotiveness of this communicative activity is also positive high arousal. The tone of this cultural linguistic script is elevating. The register of communication is formal. The activity is filled with both verbal and nonverbal components.

Results

Summarizing the description of the script "Kyrgyz Wedding", we must note that the Kyrgyz wedding ceremony, as well as any other wedding in every

culture, is well planned and organized. Therefore, makes it possible to investigate the subject matter from the linguistic and cultural point of view. So, it is predominantly a strictly regulated event.

The tone of all utterances (imam, parents, wedding attendant, and guests) is solemn. The analyzed event is represented and fixed in several modes: 1) an event reflected in the scenario of its components; 2) filling the event with verbal and nonverbal communicative actions; 3) interpretation of the chronotope (setting), intentions, values of participants in a communicative event in its dynamics; 4) identification and explanation of the norms of behavior in the communicative event, taking into account the stages of its deployment and cultural peculiarities.

As it can be seen from the analysis of the discussion part, the preamble and chronotope as well as other parameters of the communicative event WEDDING may vary. However, all the ritual cycles that take place within this event form a big communicative structure, i.e. the Kyrgyz linguistic and cultural concept "KYRGYZ WEDDING".

Below are specific features of the script "KYRGYZ WEDDING" based on the basic parameters of speech (Table 1) and basic parameters of ritual action (Table 2):

Table 1. *Kyrgyz Wedding Acts and Their Parameters of Speech*

№	Parameters of speech	Cultural script "KYRGYZ WEDDING"
1	Conventionality, ritualization	Big
2	Tone of communication	Elevating-formal
3	Words of emotive connotation	High frequency
4	Strategies	Strategy of becoming closer Strategy of self-presentation Strategy of cooperation
5	Tactics	Descriptive tactics Tactics of positive presentation of communicants Tactics of solidarity with addressees Tactics of an active expression of a person's positive attitude toward the addressee and the subject of communication

Table 2. *Kyrgyz Wedding Acts and Their Parameters of Ritual Action*

№	Parameters of ritual action	Cultural script “KYRGYZ WEDDING”
1	Domain of existence	Religious Social-institutional
2	Mode of communication	Formal
3	Number of participants	2-300 people
4	Range of occurrence	Ethno-specific Universal rituals
5	Degree of intimacy	Generally accepted
6	Verbal representation	Blessings Wishes Toasts
7	Non-verbal representation	Motions Positions

References

- Abelson, Roger C. and Robert P. Schank (1977). *Scripts, Plans, Goals, and understanding: An inquiry into human knowledge structures*. Hillsdale (N.J.).
- Babushkin, Anatoly P. (1996). *Tipy kontseptov v leksiko-frazeologicheskoy semantike yazyka (Types of concepts in the lexico-phraseological semantics of the language.)*. Voronezh: VGU.
- Bartlett, Frederic Ch. (1932). *Remembering: A study in experimental and social psychology*. Cambridge: Cambridge University Press.
- Boldyrev, Nikolay N. (2001). Kontsept i znachenije slova (Concept and meaning of the word). *Metodologicheskiye problemy kognitivnoy lingvistiki*. Voronezh: VGU.
- Goddard, Cliff and Anna Wierzbicka (2004). Cultural Scripts. *Intercultural Pragmatics* 1 (2).
- Humboldt, Wilhelm v. (1991). *Izbrannyye trudy po yazykoznaniyu (Selected Works on Linguistics)*. Moscow: Nauka.
- Kais, Dukes. “The Quranic Arabic Corpus”. English translation.
<http://corpus.quran.com/translation.jsp>
- Karasik, Vladimir I. (2001). *Model'naya lichnost' kak lingvokul'turnyy kontsept (Model personality as a linguistic culture concept)*. Tambov: TGU.
- Karasik, Vladimir I. (2002). *Yazykovoy krug: lichnost', kontsepty, diskurs (Language Circle: Personality, Concepts, Discourse)*. Volgograd: Peremena.
- Karasik, Vladimir I. (2007). *Yazykovyye klyuchi (Language keys)*. Volgograd.

- Kolesov, Vladimir I. (1992). Kontsept kul'tury: obraz-ponyatiye-simvol (Concept of culture: image-concept-symbol). *Vestnik Sank-Peterburgskogo Universiteta* 2 (3): 9-18.
- Kubryakova, Yelena S. (1996). *Kratkiy slovar' kognitivnykh terminov (A concise dictionary of cognitive terms)*. Moscow: Moskovskiy Gosudarstvennyy Universitet.
- Likhachev, Dmitry S. (1993). Kontseptosfera russkogo yazyka (Concept of the Russian language). *Seriya literaturny i yazyka. Izvestiya RAN* 3 (1): 5-12.
- Minsky, Marvin (1975). A framework for representing knowledge. In P. Winston, Ed., *The Psychology of Computer Vision*. New York: McGraw-Hill.
- Motorina, Nadezhda V. (2013). *Lingvokul'turnyye skripty traditsionnogo kommunikativnogo povedeniya v Rossii i Anglii (Linguistic cultural scripts of traditional communicative behavior in Russia and England)*. Doctoral Thesis. Volgograd.
- Pimenova, Marina V. (2004). *Vvedeniye v kognitivnyuyu lingvistiku (Introduction to cognitive linguistics)*. Vol. 4. Kemerovo: Nauka.
- Popova, Zoya D. and Iosif A. Sternin (2007). *Kognitivnaya lingvistika (Cognitive linguistics)*. Moscow: AST: Vostok-Zapad.
- Research Starters. "Script Theory".
<http://www.enotes.com/research-starters/script-theory#research-starter-research-starter> (Accessed: 10.09.2017).
- Sanford, Anthony J. and Simon C. Garrod (1981). *Understanding Written Language*. (Vol. Wiley). New York.
- Schank, Roger C. (1990). *Tell Me a Story: A New Look at Real and Artificial Memory*. New York: Charles Scribner's Sons.
- Schank, Roger C. and Robert P. Abelson (1973). "Identification of Conceptualizations Underlying Natural Language". *Computer Models of Thought and Language*. Eds. Schank and Colby. W. H. Freeman Press.
- Slyshkin, Gennady G. (2001). *Kontseptologicheskii analiz institutsional'nogo diskursa (Conceptual analysis of institutional discourse)*. Moscow: Shkola.
- Stepanov, Yuriy S. (1971). *Semiotika (Semiotics)*. Moscow: Znaniye.
- Visit Kyrgyzstan. "The taste of the Central Asian Cuisine".
<http://visitkyrgyzstan.kg/the-taste-of-the-central-asian-cuisine> (Accessed: 10.09.2017).
- Vorkachev, Sergey G. (2001). *Lingvokul'turologiya, yazykovaya lichnost', kontsept: stanovleniye antropotsentricheskoy paradigmy v yazykoznanii (Linguoculturology, language personality, concept: the formation of the anthropocentric paradigm in linguistics)*. Filologicheskiye nauki. 64-72.

Kırgız Düğününün Sosyo Kültürel Analizi*

Gülnura Cumaliyeva**

Aida Kasıyeva***

Öz

Bu çalışmada, Kırgız düğününün kültürel dil bilimi açısından incelenmesi söz konusudur. Kültürel skript teorisi bilişsel konum açısından dil-bilimsel anlam bilimini açıklamak için seçilen bir etkili araçtır. Çalışmada Kırgız düğünlerinin birbirine bağlı iletişimsel hareketleri ve bununla birlikte sosyo kültürel olay epizotları belirlenecektir. Çalışmada inceleme yöntemi olarak sosyo kültürel yöntem seçilerek kültürel olay olan Kırgız düğünlerine gelenlerin veya düğün katılımcılarının konuşma ve davranış normlarının etno kültürel özellikleri belirlenecektir. Bu bilişsel kültürel olayı betimlemek için sosyo kültürel olgunun olay şeması olarak incelenmekte olan skriptler kullanılmıştır. Burada Kırgız düğünleri V. İ. Karasik'in yaklaşımına göre incelenerek giriş/başlangıç, kronotop, katılımcı, değerler ve Kırgız düğünlerinin iletişimsel stratejisi belirlenecektir. Böyle bir toplumun stereotiplerini incelemek sadece iletişimcilerin konuşma eylemini değil onların davranış normlarını da açıklayacaktır. Böylelikle bu çalışma, farklı kültürler arası benzerlikler ve farklılıkları tanımlamayı mümkün kılar.

Anahtar kelimeler

Kültürel dil bilimi, kültürel kavram, skript, iletişimsel strateji, giriş/başlangıç, kronotop, ritüel.

* Geliş Tarihi: 12 Eylül 2017 – Kabul Tarihi: 03 Nisan 2018

Bu makaleyi şu şekilde kaynak gösterebilirsiniz:

Dzhumaliyeva, Gulnura ve Aida Kasieva (2019). " Socio-Cultural Analysis of the Script "Kyrgyz Wedding". *bilig – Türk Dünyası Sosyal Bilimler Dergisi* 89: 55-76.

** Doç.Dr., Kırgızistan Türkiye Manas Üniversitesi, Edebiyat Fakültesi, Mütercim Tercümanlık Bölümü – Bişkek/ Kırgızistan

ORCID ID: <https://orcid.org/0000-0002-5609-7345>

gulnur.jumaliyeva@manas.edu.kg

*** Doç.Dr., Kırgızistan Türkiye Manas Üniversitesi, Edebiyat Fakültesi, Mütercim Tercümanlık Bölümü – Bişkek/ Kırgızistan

ORCID ID: <https://orcid.org/0000-0002-9605-7460>

aida.kasieva@manas.edu.kg

Социально-культурный анализ скрипта «Кыргызская свадьба»*

Гульнура Джумалиева**

Аида Касиева***

Аннотация

Данное исследование посвящено изучению кыргызской свадьбы, как объекта лингвокультурного анализа. Теория «культурных скриптов» выбрана нами как эффективный инструмент описания лингвистической семантики с когнитивных позиций. Целью статьи является выявление последовательных этапов, эпизодов социокультурного события «кыргызская свадьба» наряду с описанием сети взаимосвязанных коммуникативных ходов. Скрипт «кыргызская свадьба», согласно подходу В.И.Карасика, анализируется посредством протокольного описания. Оно предполагает выявление преамбулы, хронотопа, участников, ценностей, коммуникативных стратегий ритуального действия. Преимущество изучения последовательных стереотипных действий любого этноса заключается в том, что оно предполагает не только описание речевых актов коммуникантов, но и их поведенческих норм. Это позволяет выявить сходства и различия между разными культурами.

Ключевые слова

Культурная лингвистика, культурный концепт, скрипт, коммуникативные стратегии, преамбула, хронотоп, ритуал.

* Поступило в редакцию: 12 сентября 2017 г. – Принято в номер: 3 апреля 2018 г.

Ссылка на статью:

Dzumaliev, Gulnura ve Aida Kasieva (2019). " Socio-Cultural Analysis of the Script "Kyrgyz Wedding" .*bilig – Журнал Гуманитарных Наук Тюркского Мира* 89: 55-76.

** Доц., д-р, Кыргызско-турецкий университет Манас, гуманитарный факультет, отделение синхронного перевода – Бишкек / Кыргызстан
ORCID ID: <https://orcid.org/0000-0002-5609-7345>
gulnur.jumaliev@manas.edu.kg

*** Доц., д-р, Кыргызско-турецкий университет Манас, гуманитарный факультет, отделение синхронного перевода – Бишкек / Кыргызстан
ORCID ID: <https://orcid.org/0000-0002-9605-7460>
aida.kasieva@manas.edu.kg