

Analysis on the Reasons for the popularity of *Tutash Taqdirler* in Central Asia

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Abstract: After independence, Uzbek film and television is playing an important role in the restatement of historical memory, reconstruction of national identity, and reintegration into the global system. It focuses on local conditions and customs, and eulogizes beauty of human nature. In addition, it explains the changes of daily public life, the difficulties encountered in the process of modernity, and it is good at exploring the contemporary value of classical classics and realizing them effectively. This paper mainly analyzes the reasons for the popularity of the family drama *Tutash Taqdiller* (Fantastic Fate) in Uzbekistan.

Keywords: Custom; The wedding; Traditional custom; *Tutash Taqdiller*; Uzbek film

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1. Introduction

The historical picture of Central Asia and Uzbekistan's own national history is used to develop the historical coordinates for Uzbek TV dramas, and under the traction of the world pattern and domestic situation, they have cast the dual attributes of the historical process, which are the nationality and cosmopolitanism. It is under the double variation of nationality and world that Uzbek film and television personnel take the difficulties that they face in the process of promoting socialist realism, and reconstructing of traditional culture of national spirit and modern culture as their creative practice to promote Uzbek TV dramas to shine in the world of the TV field ^[1]. *Tutash Taqdirler* also known as Fantastic Fate, is a local family drama that shows some of the problems that is faced by families, especially women, in Uzbekistan.

The TV play *Tutash Taqdiller* was broadcast on Uzbekistan's state television in 2010, with an audience rating of 8.5 ^[2], which is one of the most popular TV dramas in Uzbekistan. The reasons for the popularity of the family drama are summarized below.

2. Traditional and modern wedding concept

Uzbek people have always maintained an Uzbek traditions and rituals in terms of marriage customs. According to traditional customs, young people must follow the principle of older first and then younger, for example, if an older brother or sister is unmarried, younger brothers or sisters should not get married until the older person in the family is married ^[3]. The TV series *Tutash Taqdiller* shows the traditional concepts of a mate selection, wedding and the relationship between mother-in-law and daughter-in-law, as well as the various pressures brought by this tradition and etiquette to the modern young people.

In Uzbekistan tradition, the man's mother chooses a daughter-in-law, however, the children can only get married after the parents of both the bridegroom and bride agrees, therefore, the children are not entitled to refuse their parents' opinions on the mate selection. However, at present some Uzbek families are

becoming more open regard this tradition, where the children can find their own partners and fall in love first, however, the marriage must be approved by their parents ^[4]. After the engagement ceremonies in the Uzbekistan tradition, the wedding process is also a troublesome thing, where the Uzbekistan's wedding ceremony is more complex, and gifts are also given during the wedding.

Globally, many ethnic groups only need the bride's side to prepare dowries for marriage, however, Uzbeks are different where both the sides need to prepare the dowries. Additionally, the bride's side should prepare the bridegroom's 'Sarpo', while the bridegroom side needs to prepare the bride's 'Sarpo'. The parents of the two families met at the bridegroom's house on the agreed date to exchange the 'Sarpo'. The 'Sarpo' includes clothes, fabrics, cosmetics, accessories, and other. During the 'Sarpo' exchange day, only women can participate in the 'Sarpo' exchange ceremony, and this process is quite long and lively. During the process, firstly, they enjoy the delicious meal prepared by the bride's side, subsequently show the 'Sarpo'. The number of guests attending the wedding is at least 300 people, however, sometimes the number of guesses can increase up to 1000-5000 ^[3]. In particular, it is essential to point out that all the guests who come to the wife's house or the husband's house should be treated as distinguished guests regardless of their age. With the development of the society, although some changes have taken place in the marriage habits of contemporary Uzbekistan, most of the Uzbeks still maintain the basic traditions, and do not let their nation to lose their own culture and customs ^[3].

The contradictions and conflicts reflected in the Uzbek family drama *Tutash Taqdiller* also began with the exchange of 'Sarpo' between the bridegroom and the bride's side. After the two parents fixed a time, the bride's mother took some relatives and friends to the bridegroom's family. The bridegroom's mother, her relatives, and friends prepared delicious meals to receive the guests from the bride's side. After enjoying the delicious meal together, they start to show the 'Sarpo'. The bride's mother is a newspaper reporter and more sensible, therefore, she was very polite and thanked when she accepted the 'Sarpo'. In contrast, the bridegroom's mother does not like the 'Sarpo' which is given by the bride's side, and thinks that the 'Sarpo' is not high-grade or high standard. After the bride's guests returned home, the bridegroom's mother called the bride's mother and said, "the two people are not suitable". Later, many people, including the bridegroom's neighbors, community cadres and colleagues, did ideological work for the bride's mother, and finally held the wedding.

Parents with traditional ideas pay more attention to the wedding ceremonies, thinking that the more people attend the wedding, the more standard they have. However, young people with modern ideas like to hold the wedding in their own way, and they don't think it necessary to invite many guests to the wedding. The TV play *Tutash Taqdiller* clearly compared the modern thought of the bride's mother (newspaper reporter) and the traditional thought of the bridegroom's mother (housewife), which shows the influence of the traditional marriage habits maintained by Uzbeks in the new era, subsequently makes the audience rethink of the traditional customs.

3. Man's attitude in the relationship between mother-in-law and daughter-in-law

In Uzbekistan, everyone is subjected to a clear hierarchy, which are determined by history, culture, traditions, and customs. Uzbeks are convinced that this tradition or habits are right. In Uzbekistan, children obey their parents, while the wives obey their husbands, which is today's social rule ^[4].

After marriage in Uzbekistan, the wife must live with her mother-in-law, and serves them with absolute respect for her mother-in-law. The wife does all the housework, further serves all the family members. This is true for all the wife, even if the women are employed in the community and is a professional woman. However, husbands also have important family obligations, where they must financially support their families and take care of their wives ^[4]. In the TV play *Tutash Taqdiller*, the heroine is an English teacher in a middle school. After getting married, she lived with her mother-in-law, and her mother-in-law asked

her to do all the housework. As she was busy with work, her mother-in-law will be angry when she came home a little late. In addition, without her mother-in-law's permission, she could not visit her own mother. In the context, her mother-in-law thinks that as a husband's mother, she had the right to manage her daughter-in-law, and this was a custom handed down from generation to generation. For example, if the daughter-in-law couldn't help herself and return to her mother's house, her mother-in-law will say: "What did I do wrong? Isn't that how we all got here?" The drama shows the impact of traditional hierarchical constraints on the modern urban life in Uzbekistan. The family system in which the mother-in-law and daughter-in-law live together, and the daughter-in-law serves the husband's family members was not supported by the professional modern women who has an independent economic source, however, they could not break away from the hierarchical constraints and find a breakthrough. When the mother-in-law and daughter-in-law live together, they despise each other and look for mistakes from each other, however, after the daughter-in-law return to her mother's house, they will miss each other, and both sides begin to look for mistakes in themselves. This expression is easy for the audience to accept. The main reason is that when there is a conflict between mother-in-law and daughter-in-law, the husband's attitude is neutral, neither supporting his mother, nor his wife. He said good things about his wife to his mother, and said good things about his mother to his wife. Husband's neutral attitude and the ways of dealing with problems are easy to be welcomed by the audience. The TV series *Tutash Taqdiller* clearly shows that the husband does not know who to turn to or behave when the relationship between mother-in-law and daughter-in-law is not good. After the mother-in-law and daughter-in-law understand the difficulties of the men, then they try their best to improve the relationship between mother-in-law and daughter-in-law in order not to embarrass their son or husband.

4. Promote collective consciousness

In short, marriage has become increasingly difficult in the Uzbekistan society, however, the only thing that is harder than marriage is the divorce process ^[5]. For divorce, firstly, the married couple must submit an application for divorce to the marriage registry through the judiciary. After that, the district court will grant the divorced parties a six-month settlement period. It is also reported that the divorce settlement period can be extended from 6 months to a maximum of 12 months. However, in Uzbekistan, it is not possible for the married couples to wait for six months in order to obtain a successful divorce. During the reconciliation period of half a year, the community 'Mahara' mediation committee will conduct counseling and persuasion for both the husband and wife. Only couples with a strong desire for divorce will successfully dissolve the marriage relationship ^[5].

The heroine in the TV series *Tutash Taqdiller* returned to her mother's house after her mother-in-law drove her away due to the bad relationship between her mother-in-law and herself. She always felt that she couldn't be a good daughter-in-law, however, she didn't want to go back to her mother-in-law's house. After knowing that his wife was pregnant, the husband went to the wife's house every day, however, his mother was not happy. At the end, the daughter-in-law did not choose to divorce. Because, since she returned to her mother's house, her friends, colleagues, neighbors, relatives and relevant staff of the community 'Mahara' mediation committee came to her house to do ideological work for her and pursued her to go back to her mother-in-law's house. The husband's mother also encountered the same thing. People's around her advised her to take her daughter-in-law home. Finally, the daughter-in-law went back to her mother-in-law's house. The TV play advocated that "Marriage is not up to two people, therefore, a divorce is not up to two people as well. After marriage, you become a member of the family, so divorce is also a matter of the whole family member or family." This concept educates modern young people, enables them to have a deeper understanding of the important position of the family, does not rely solely on their own feelings, further considers the family from various angles, and advocates maintaining family relations ^[6]. It is

advocated that all kinds of relationships between people are created by people themselves. As long as people do not divorce and face the contradiction boldly, they can slowly maintain the family [7,8].

5. Conclusion

The TV series *Tutash Taqdiller* also known as Fantastic Fate mainly focuses on the mate selection, marriage, and wedding of both the men and women, reflecting the difficulties of family and emotion that everyone will face in daily life. It expresses a variety of social problems and presents the current social situation of coexistence of multiple values in Uzbek society. The TV series allows the audience to analyze the causes of family difficulties and the methods of the characters to deal with family difficulties. It is hoped that the Uzbek TV series *Tutash Taqdiller* can provide a useful reference for the promotion of domestic TV dramas in the Central Asia.

Disclosure statement

The author declares no conflict of interest.

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