

## FRAME REPRESENTATION OF THE CONCEPT DEATH/O'LIM /ÓLIM

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## O'LIM/СМЕРТЬ/ÓLIM KONSEPTINING FREYM TASVIRI

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## ФРЕЙМОВАЯ РЕПРЕЗЕНТАЦИЯ КОНЦЕПТА СМЕРТЬ/O'LIM/ÓLIM

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**Abstract.** This study explores the conceptual representation of death in English, Uzbek, and Karakalpak cultures through a frame analysis of the lexeme *death*. Using English thesauruses and cultural sources for Uzbek and Karakalpak languages, it examines how each culture categorizes death within unique slots: Causes, Funeral, Attributes, Participants, Places, and Services. English-speaking cultures emphasize secular and personal approaches, with diverse funeral types, while Uzbek and Karakalpak cultures hold more religious and communal perspectives governed by Islamic principles. The frame analysis reveals both universalities in causes (natural, accidental, intentional) and cultural divergences, such as attitudes toward practices like euthanasia, post-funeral rituals, and body preparation. This cross-cultural study provides insight into how beliefs, social values, and historical practices influence the perception and handling of death, underscoring its role in cultural identity and community integrity.

**Keywords:** concept death; cultural frame analysis; funeral traditions; English culture; Uzbek culture; Karakalpak culture; funerary rites; rituals; cultural identity.

**Annotatsiya.** Mazkur tadqiqot ingliz, o'zbek va qoraqalpoq madaniyatlarida *o'lim* leksikasining freymli tahlili orqali o'lim konseptining tasvirini o'rganishga bag'ishlangan. Ingliz tilidagi tezaruslar va o'zbek hamda qoraqalpoq tillariga oid madaniy manbalardan foydalanilgan holda, har bir madaniyat o'limni qanday toifalaydi va uni qanday freymlarda ifodalaydi: sabablar, dafn marosimi, attributlar, ishtirokchilar, manzillar va amallar. Ingliz tilida so'zlashuvchi madaniyatlarda dunyoviy va shaxsiy

yondashuvlar, turli xil dafn marosimlari ustunlik qiladi. O'zbek va qoraqalpoq madaniyatlarida esa islomiy qoidalarga asoslangan diniy va jamoaviy yondashuvlar ahamiyat kasb etadi. Freymli tahlil o'lim sabablari (tabiiy, baxtsiz hodisa, qasddan) kabi umumiy elementlar va madaniy farqlarni, masalan, evtanaziya, dafn marosimlari va jasadni dafn qilishga tayyorlash kabi turli madaniy yondashuvlarni ko'rsatadi. Ushbu qiyosiy tadqiqot e'tiqodlar, ijtimoiy qadriyatlar va tarixiy amaliyotlarning o'limni anglash va unga yondashuvga qanday ta'sir qilishini, shuningdek, o'limning madaniy o'zlik va jamoaviy birlikdagi ahamiyatini ochib beradi.

**Kalit so'zlar:** o'lim konsepti; madaniy freymli tahlil; dafn marosimlari; ingliz madaniyati; o'zbek madaniyati; qoraqalpoq madaniyati; dafn odatlari; dafn marosimlari; madaniy o'zlik.

**Аннотация.** Данное исследование посвящено концептуальному представлению смерти в культурах, говорящих на английском, узбекском и каракалпакском языках, через фреймовый анализ лексемы «смерть». Используя англоязычные тезаурусы и культурные источники для узбекского и каракалпакского языков, авторы исследуют, как каждая культура структурирует концепт смерти в уникальных слотах: Причины, Похороны, Атрибуты, Участники, Места и Службы. В англоязычных культурах преобладают светские и личные подходы с разнообразием типов похорон, в то время как в узбекской и каракалпакской культурах акцент делается на религиозной и общинной основе, основанной на исламских принципах. Фреймовый анализ выявляет как универсальные элементы (естественные, случайные, преднамеренные причины смерти), так и культурные различия, такие как отношение к эвтаназии, после похоронные ритуалы и подготовка тела к захоронению. Данное кросс-культурное исследование подчеркивает, как убеждения, социальные ценности и исторические практики влияют на восприятие и обрядовый подход к смерти, подчеркивая ее значимость в культурной идентичности и единстве общины.

**Ключевые слова:** концепт смерть; культурный фреймовый анализ; похоронные традиции; англоязычная культура; узбекская культура; каракалпакская культура; похоронные обряды; ритуалы; культурная идентичность.

## Introduction

Frames as cognitive structures play a fundamental role in organizing and interpreting linguistic and experiential knowledge. Frame semantics, a prominent theory in cognitive linguistics, offers a framework for understanding how language and thought are interconnected. Originally developed by Marvin Minsky from an artificial intelligence perspective, the frame concept was later adapted into linguistics by Charles Fillmore. Fillmore's theory of frame semantics provides insight into how words and phrases evoke intricate mental representations, or "frames," that embody structured, context-based knowledge. This understanding has since been foundational in analysing how cultural and linguistic systems encode and interpret shared experiences, particularly those deeply embedded in societal values, such as the concept of death.

The concept of death is one of the most universal and culturally significant constructs, often structured by complex traditions and belief systems. In cognitive linguistics, studying how death is framed across different cultures enables a comparative analysis of linguistic expressions and underlying cognitive processes that shape societal responses to mortality. The study of frame representation of death in English, Uzbek, and Karakalpak cultures is particularly illuminating, as these cultures encapsulate diverse worldviews and religious beliefs. English-speaking cultures predominantly treat death as a secular event with varied funeral practices, while Uzbek and Karakalpak societies ground death in religious traditions that emphasize community involvement.

This article investigates how the concept of death is framed in English, Uzbek, and Karakalpak languages by analysing its cultural and linguistic elements. Using English thesauruses and native cultural sources for Uzbek and Karakalpak languages, the research identifies the primary frames associated with death — such as Causes, Funeral, Attributes, Participants, Places, and Services — and explores the distinctions and commonalities within these frames. This frame analysis not only elucidates the linguistic portrayal of death but also provides a lens to understand cultural attitudes and values related to mortality, underscoring the interdependence of language, culture, and cognitive representation.

### Main part

The representation of the concept of Death with the help of frames has been conducted by using the following thesaurus for English frame representation: Chambers thesaurus (15), Webster's new thesaurus (7), New Roget's Thesaurus (3), Bloomsbury thesaurus (1), and Roget's International thesaurus (4), which demonstrate the death concept based on English culture. Since in Uzbek and Karakalpak languages there are not such specific thesauruses the books and articles of the following authors have been used as resources: B. Tugalov (6), M. Sattarov (11), Khodjanov, Kh. Esbergenov (10) and etc. The analysis of associative relations of the lexeme "Death" enables us to identify the following slots and subslots: *causes of death, autopsy, funeral, participants, attributes, places and services* in English, *o'lim sababi, dafn marosimi, dafn ishtirokchilari, dafn atributlari, dafn manzili, amallar* in Uzbek, and *ólim sebebi, lazim, lazim qatnasishlari, lazim atributlari, úmeller* in Karakalpak.

### English frame

**1. Slot Causes of Death:** *subslot 1 — natural* (aging, diseases, illnesses), *subslot 2 — intentional* (suicide, euthanasia, bombing, terrorism, war; a) homicide: knifing, shooting, strangulation, revenge killing, ritual killing, b) execution: lethal injection, shooting, electrocution, hanging, gas chamber, poisoning); *subslot 3 — accidental* (drowning, vehicle accidents, falling, poisoning, burning, choking, natural disasters, accidental shooting, animal attacking, overdosing);

- 2. Slot Autopsy:** *subslot 1 — types* (forensic autopsy, clinic autopsy, academic autopsy, virtual autopsy; a) examination: internal/external); *subslot 2 — specialist* (pathologist, medical examiner);
- 3. Slot Funeral:** *subslot 1 — types of funerals* (traditional (faith-based), humanist ceremony, life celebration, direct cremation, eco-friendly, private/public); *subslot 2 — pre-funeral arrangements* (funeral wish, funeral plan, paperwork, death certificate, obituary notice (death notice), funeral details); *subslot 3 — funeral service* (prayers, readings, hymns, eulogy, viewing the body, funeral procession, burial, lowering the body, closing the grave); *subslot 4 — burial\_practices* (traditional full body burial, direct cremation, traditional cremation, donation of body/organs for medical research);
- 4. Slot Attributes:** *subslot 1 — clothing* (suit, black tie, formal dresses, hat, gloves, \*black color); *subslot 2 — necessary items/vehicles* (coffin, casket, urn, sheets, grave marker, headstone, pall, handles, religious symbols, hearse, cortege, flowers, wreath, candles, photos, booklet, condolence book, funeral donation box);
- 5. Slot Participants:** *subslot 1 — immediate family* (spouse/partner, children, parents, siblings, grandchildren); *subslot 2 — extended family* (grandparents, uncles, aunts, cousins, nephews, nieces, in laws, other extended relatives); *subslot 3 — mourners* (friends, colleagues, neighbors, community members, funeral guests); *subslot 4 — funeral staff* (funeral director, officiant, celebrant, priest, minister, ushers, pallbearer, embalmer, florist, eulogist, readers, grave diggers, crematorium staff, hired mourners, musicians);
- 6. Slot Places:** *subslot 1 — funeral venue* (funeral home, chapel of rest, church, crematorium chapels, family home, outdoor location, village halls, community centers, gardens, natural burial grounds); *subslot 2 — burial site* (churchyard, graveyard, crematorium, cemetery, mausoleum, natural burial grounds);
- 7. Slot Services:** *subslot 1 — pre-funeral services* (gathering, viewing, wake, body preparation, washing, dressing, embalming, cosmetic preparation, transportation of the body); *subslot 2 — post-funeral services* (graveyard service, reception (funeral tea), scattering of ashes, burial of ashes, memorial services/dates, visiting, anniversaries);

### Uzbek frame

- 1. Slot o'lim sababi:** *subslot 1 — tabiiy* (qarish, kasallik); *subslot 2 — qasddan* (o'z joniga qasd qilish, bo'g'ish, pichoqlash, otish, portlotish, urush qurboni, terrorizm qurboni bo'lish); *subslot 3 — baxtsiz xodisalar* (cho'kish, zaharlanish, yonish, bo'g'ilish, tabiiy ofatlar, tasodifiy tortishish, elektr toki urishi, hayvonlarga hujumi, giyoxvandlik vositalari, avtohalokat, tibbiyot va jarroxlik amaliyoti xatosi qurboni bo'lish);
- 2. Slot dafn marosimi:** *subslot 1 — dafndan oldin* (vasiyat (vasiyatnoma), ta'ziyanoma, dafnga tayorgorlik, hamdardlik bildirish, navha (ovoz chiqarib yig'lash); a) amallar: rizolik, mayitning iyagi bog'lash, oyog'inig bosh bormoqlari ko'shib bog'lash); *subslot 2 — dafn marasimi* (davra, yig'i (bo'zlov, bo'zlash), motam allalari, motam yor-

yorı, yo‘qlov, yuvish, kafanlash, tobutga olish, janoza o‘qish, qabr qazish (lahad/shaqq), qabristonga yeltish, qabrga qo‘yish);

**3. Slot dafn ishtirokchilari:** *subslot 1* — *oila azolari* (turmush o‘rtog‘i, farzandlari, ota-onasi, aka-ukalari, opa-singillari, nabiralari); *subslot 2* — *yaqin motamdorlar* (bobo-buvisi, amakilari, xolalari, amakivachchalari, jiyanlari, qarindoshlari); *subslot 3* — *ta‘ziyachilar* (birodarlari, ulfatlari, hamkasblari, qo‘shnilari); *subslot 4* — *mas‘ul shaxslar* (oqsoqol, mulla, g‘assol (pokchi/murdasho‘y), go‘rkov, hassakash, go‘yanda (naxvagar), yig‘ichi (noyiha), allago‘ylar, otinoyi);

**4. Slot dafn atributlari:** *subslot 1* — *dafn liboslari* (oxorli to‘n, do‘ppi, belbog‘, ro‘mol, ko‘ylak); *subslot 2* — *aza ranglari* (qora, ko‘k); *subslot 3* — *kafanlash atributlari* (qo‘lqop, xalta, latta, yosti, taxta (sartaxta), iliq suv, tog‘oro, chelak (paqir), cho‘mich, paxta, obdasta, sovun, atir, oq mato, kafan); *subslot 4* — *atributlar* (o‘limlik, qabrtosh, yodgorlik, chiroq, tobut, azalik, xassa);

**5. Slot dafn manzili:** *subslot 1* — *vidolashuv/janoza* (azaxona, ta‘ziyaxona, motamxona, musibatxona, masjid); *subslot 2* — *dafn* (qabr, mozor, qabriston, xilxona);

**6. Slot dafndan keyin:** *subslot 1* — *motam marosimlari* (fotiha, yetti/maraka, sadr\*, qirq, qa‘da, yiloshi, oqqiyar/oqsolar); *subslot 2* — *amallar* (ta‘ziya, aza tutish, yoqlov, hamdardlik bildirish, ziyorat qilish);

### Karakalpak frame

**1. Slot Ólim sebebi:** *subslot 1* — *tábiygiy* (qartayiw, kesellikler); *subslot 2* — *qasddan* (óz janına qastıyanlıq etiw, buwındırıw, pıshaqlaw, atıw, partlatıw, urıs qurbanı, terrorizm qurbanı bolıw); *subslot 3* — *baxıtsiz xadiyse* (suwğa ketiw (shógiw), jıgılıw, záhárleńiw, kuyiw, buwlıgıw, tábiygiy apatlar qurbanı, náshebentlik qurbanı, jırtqısh xaywanlar xujimi qurbanı, tosınarlı atıspa qurbanı, partlaw qurbanı bolıw);

**2. Slot Lazım:** *subslot 1* — *lazımnan* aldın (oylasıq, xabarlandırıw, lazımğa tayarlıq, dawıs shıgáriw, joqlaw, tásele aytıw, geshir tuwraspaq; a) ámeller: ırzalasıw, iymanın uyiriw, jağın baylaw, ayaq bas barmaqların qosıp baylaw, oń jaqqa qoyıw, suyekke (suwğa) endiriw (ğusıl), kepinlew; b) juwapker shaxslar: molla, imam, kóshe biyi, jaqınları, xabarshı, juwıwshılar); *subslot 2* — *lazım* (qara as, dawıs shıg‘arıw, aytım aytıw, janaza oqıw, taharat, daurana/tadaul\*, kábir qazıw (láxád/jarma), jerlew);

**3. Slot Lazım qatnasıwshıları:** *subslot 1* — *shańaraq aғzalari* (ómirlik joldası, perzentleri, ata-anası, tuwısqanları, aqlıqları); *subslot 2* — *ağayin-tuwğanları* (ata-apası, ámekileri, ajapaları, jiyenleri, baldızları, kuyew balaları, kelinleri, quda-qudağayları, ağayinleri, urıwlasları); *subslot 3* — *juwapker shaxslar* (imam, xatib, molla, biy, fidiyashı\* (suyek iyesi), suyekshi (suyekke kiriwshiler — gassal)); *subslot 4* — *kewil-bildiriwshiler* (dosları, kásiplesleri, qońsıları);

**4. Slot Lazım atributlari:** *subslot 1* — *atributlar* (ólimlik, shıra, aza malı, qonıq ası, bes barmaq, palaw, jırtıs, tabıt, aflash at, kábir tası); *subslot 2* — *kepinlew atributlari* (kepin (lifafa/iyzar/qamiys/ximar/xirka), mushk-anbar, taxta, qolgap); *subslot 3* — *lazım kiyimleri* (taqiya, shapan, belbew, oramal, kóylek; a) aza reńleri: kók/aq;

**5. Slot Jerlew mánzili:** *subslot 1* — *jerlew* (qábir, gór, qábirstan, áwliye, mazar, qoyimshılıq, xilqana);

**6. Slot Ámeller:** *subslot 1* — *merekeler* (jetisi, qırqı, juzi, keńes sadaqa, jılı); *subslot 2* — *ámeller* (aza tutıw, kewil bildiriw (aytıw), iyis shıǵarıw, zıyarat etiw).

Death is a significant and complex element of human experience across various cultures. Each society possesses distinct beliefs, rituals, and customs to address this unavoidable reality, with traditions grounded in faith, social values, and historical practices. These three cultures are not exceptions, as their distinct religious and cultural frameworks influence their understanding of Death. For example, English-speaking cultures increasingly perceive Death as a personal and mostly secular occurrence, emphasizing the celebration of the individual's life. On the other hand, Uzbek and Karakalpak cultures interpret Death predominantly from a religious perspective, placing significant importance on the rules related to Death. This frame analysis will assist us in understanding the similarities and distinctions related to the concept of Death in these cultures.

The first Slot of the frame is various causes that can be reason of death.

**Causes of Death:** Since death is a universal concept, the causes of death are the same and can be classified into three subslots: *natural*, *intentional*, and *accidental*. It is vital to note that as the examples are almost the same, we only analyse this slot using examples from the English language. The first subslot pertains to *natural causes*, which are limited to *aging* and *illnesses*, while *accidental causes* can vary. Examples of accidents that may result in death include *drowning*, *vehicle accidents*, *falling*, *poisoning*, *burning*, *choking*, *natural disasters*, *accidental shooting*, *animal attacks*, and *overdosing*.

The subsequent subslot under this Slot is *intentional* (*suicide*, *euthanasia*, *bombing*, *terrorism*, *war*, *knifing*, *shooting*, *strangulation*, *revenge killing*, *ritual killing*), indicating that when an individual is deliberately killed by another (sometimes for medical purposes: *euthanasia*) or commits suicide, the examples are largely similar in all three languages, but a small distinction is observed in the English language, where the activities such as *euthanasia* and *execution* can be observed, which are completely illegal and immoral in other two cultures but practiced in some English-speaking cultures (countries). If to consider the former one, *euthanasia*, which is the act or practice of killing or permitting the death of hopelessly sick or injured individuals (such as persons or domestic animals) in a relatively painless way for reasons of mercy [MWDE], is legal in several countries, including New Zealand and some parts of Australia. The discussion on euthanasia encompasses ethical, religious, legal, and cultural factors, with supporters emphasizing personal autonomy and compassionate care, whereas opponents highlight the sanctity of life, the potential for abuse, and the moral obligation to protect life. The perspectives on this matter are varied; however, it remains a widely accepted activity and is often considered the optimal choice for the sick and elderly. *Execution*, also known as the death penalty or capital punishment, is a highly contentious aspect of contemporary legal systems.

The practice, which entails the government-authorized execution of a person as a penalty for a crime, usually associated with serious offenses such as murder, terrorism, or treason, is still legal in 54 countries of the world and actively practiced in 14 of them, including the United States of America (12). The types of execution can vary according to the country, but the most widely used ones are: lethal injection (mostly in the USA), shooting (China, North Korea), electrocution (the USA), hanging (mostly in Middle Eastern countries), and gas chamber poisoning (the USA).

**Funeral:** The following Slot is Funeral, which serves as the primary category and is present in all three cultures within the research, albeit with certain distinctions. After learning the funeral traditions of the three cultures, the Slot is divided into two subslots in all three languages: *pre-funeral arrangements* and *the funeral ceremony* itself.

**Pre-funeral arrangements:** In English culture, the initial action following an individual's natural death is to arrange the forthcoming *funeral service* with a specialized company (*funeral home*) and a *funeral director*. If the deceased's *funeral wishes* are available, direct the family and funeral home during this process. However, it is uncommon for Uzbeks and Karakalpaks to arrange their funerals in advance; such planning is often conducted orally. Nevertheless, they may leave Uzb — *vasiyatnoma* (which generally pertains to the distribution of material possessions rather than planning, Eng - *will*), although this practice is also infrequent (4). After the death, Uzbek and Karakalpak cultures mandate a series of immediate actions. When an individual's death is imminent, immediate family assembles at his or her home to bid farewell (Uzb) *rizolik*, (Kar) *urzasılıw*, while the Imam will oversee the proceedings. Only immediate relatives and certain elderly individuals will be permitted to be with the dying person during the final hours, pregnant women and young children are excluded due to the psychologically challenging nature of the circumstance. Following death, identical practices occur in both cultures, wherein the chin and the hallux of both feet are tied (Uzb — *mayitning iyagi bog'lash, oyog'inig bosh bormoqlari ko'shib bog'lash*, Kar — *jağın baylaw, ayaq bas barmaqların qosıp baylaw*).

It is worth noting that differences exist even between Uzbek and Karakalpak cultures; in Karakalpak culture, for example, a mullah recites prayers aloud during a person's dying moments, a practice referred to as “*iymanın uyiriv*” and also after death, the body should be positioned on the right side (*oñ jaqqa qoyıw*) of the room, practices not observed in Uzbek culture (11).

The subsequent step involves *funeral arrangements* (Uzb — *dafnga tayorgorlik*, Kar — *lazımğa tayarlıq*). Similar to the English, both Uzbek and Karakalpak people also organize forthcoming funerals, typically in collaboration with relatives or neighbours, which is called (Kar) *oylasıq*, as neither culture has established funeral service companies. In contrast to English funerals, “*dafn*” and “*lazım*” are predominantly religious and community service. During preparation, other relatives are informed about the circumstance by an appointed person (Kar) *xabarshı* (*xabarlandırırw*), who is typically a younger relative. Similar to English culture, the other two cultures also have obituaries. In English culture, a member of the immediate family is responsible for notifying through the *obituary* (Uzb —

*ta'ziyanoma*, Kar — *nekrolog*) which is done for all deceased individuals, while for Uzbeks and Karakalpaks, this activity is uncommon and is typically conducted solely for prominent individuals within the society, primarily by colleagues or neighbours rather than family members. After that, a *death certificate* (Uzb — *o'lim guvohnomasi*, Kar — *ólim guwalígi*) must be obtained from an authorized government office prior to burial.

*Preserving the body* is one of the most important aspects of pre-funeral arrangements. The English and Karakalpak cultures share similar traditions in body preservation, allowing for a three-day period to complete preparations by using embalming or Kar — *jerge kómip qoyiw/tóomen temperaturada saqlaw*. It should be mentioned that Christianity does not impose strict regulations regarding this timeframe, however, Islam mandates prompt burial. Conversely, Uzbek culture prioritizes the immediate burial of the deceased.

One significant pre-funeral activity which can be observed only in Karakalpak culture is (Kar) *geshir tuwraspag* (Eng — peeling and cutting carrots into strips) for plov. It occurs the day prior to the funeral or early on the day of the funeral, performed by male neighbours as part of the food preparation for those present.

Feeding people who come to mourn and show respect for the late is one of the essential parts of the Karakalpak funerals, and it does not occur in the other two cultures. On the day before the funeral, the funeral home distributes supplies and meat to neighbours who help have and accommodate the mourners, sometimes number can go up to 500 individuals. Typical food that is cooked for such big occasions is plov, which is served to everyone; if the mourners are close relatives or *qudağaylar* (Eng-in-laws), the second dish is provided by the neighbour on behalf of the funeral home as a symbol of profound respect. Even though such action is against the religious law, people still continue doing it and not feeding people is regarded as disrespect.

**Funeral service:** Another distinction among English, Uzbek, and Karakalpak cultures is that, unlike the latter two, members of the former can select their own type of funeral, or it may be arranged by their family. Currently, within English culture, there are several types of funerals: *traditional funerals* — encompass a series of rites, including a wake or viewing, a formal service, and burial. Religious customs and cultural norms frequently shape these ceremonies; *green/eco-friendly funerals* — biodegradable coffins are used, embalming agents are not used, and natural burial sites are preferred; *humanist (non-religious) funerals* — emphasize the individual achievements and connections of the deceased. Celebrants, instead of religious leaders, frequently preside over the rituals; *direct cremation* denotes the procedure in which the deceased's body is incinerated shortly after death, without an intervening funeral service, embalming, or visitation (12). Funerals can be organized as in *a private* or *a public* event form.

An English funeral service typically begins with a gathering of family and friends for a solemn ceremony, often held in a church or chapel while Uzbek and Karakalpak people gather to the home of the deceased. Prayers are offered to seek peace for the deceased and comfort for the bereaved, followed by readings from the Bible or poetry to reflect on life



and death, in Uzbek and Karakalpak cultures instead of prayers exists ceremony called *davra*, *dawrana/tadawil* (not traditional), in which the gathered family members and relatives pass away the items allocated for charity from hand to hand, and it is believed that this action helps wash away the deceased's sins (10, 47). Moreover, hymns are the integral part of an English funeral providing moments of reflection and faith. In Uzbek and Karakalpak cultures instead of hymns, women sing special songs called (Uzb) *yo'qlov*, (Kar) *joqlaw*.

It should be noted that in Uzbek culture these songs are divided into types, for example, if the deceased is the small baby, women sing *motam allalari* (funeral lullabies), if the deceased is the young unmarried girl or boy, they sing *motam yor-yori* (mostly in Fergana oasis).

Such difference also can be noticed in Karakalpak culture and it is the most noticeable one, in most cultures crying and mourning during the pre-funeral and funeral services itself is considered not ethical and people try to keep themselves from such actions. However, in Karakalpak funerals it is obligatory to cry with voice which is called *way-way*. Each male person whether old or young while coming to funeral home should cry in such manner.

After the hymns, a eulogy is delivered by someone who is close to the deceased, celebrating the life and legacy of the deceased. If there is a viewing, mourners may pay their respects before the body is taken in a funeral procession to the burial site. In Uzbek and Karakalpak cultures only body washers can see the deceased. At the graveside, final prayers are recited, and the body is lowered into the grave, symbolizing the final farewell. The grave is then closed, marking the end of the service and the completion of the individual's earthly journey.

According to the research, washing the body is the most significant aspect of funeral services in all three cultures. The procedure, albeit with certain differences, is largely the same. For example, in English funeral home staff or professional embalmers typically carry out the process of washing the body, also known as "preparation" or "body care", though family members may occasionally participate. This process is seen primarily as a hygienic and aesthetic procedure, ensuring the body is clean and presentable for viewing and the funeral service. The procedure is done with respect, ensuring the dignity of the deceased. First, they place the body on a special table, often designed to allow fluids to drain easily. The washing begins by gently cleansing the body with warm water and mild soap or disinfectants. Special attention is given to the hair and face. The hair is carefully washed, brushed, and sometimes styled, while the face is cleaned, paying attention to the eyes, nose, mouth, and any facial features that need to be gently wiped or groomed. If there are concerns about contagions or infections, the entire body may receive an application of a disinfectant solution. After washing the body, it becomes ready for embalming and dressing. *Embalming*, though not a mandatory practice, is a common option in English funerals, particularly when there is a significant delay between death and the funeral or if an open casket is preferred. The process involves treating the body with chemicals to slow decomposition. While embalming serves a practical purpose in preserving the body, it also reflects cultural attitudes toward maintaining dignity and

presentability, particularly during the funeral service, however, in Uzbek and Karakalpak cultures embalming is strictly prohibited due to religious beliefs. Once the body is cleansed and, if desired, embalmed, it is dressed in clothing chosen by the family. The choice of attire can be deeply personal, ranging from formal wear (such as suits or dresses) to more casual or familiar clothing that reflects the deceased's personality or profession. The next stage involves placing the body in a coffin. In England, people typically make coffins from wood, but they can also use other materials like wicker or even eco-friendly options.

In contrast, Islamic customs underpin both Uzbek and Karakalpak funeral traditions, where family members or specially designated individuals perform the deeply spiritual act of washing the body. The act of washing is not only about cleanliness but also a religious duty that prepares the deceased for the afterlife, following strict guidelines prescribed by Islamic law.

In English culture, funeral home staff typically handle the preparation of the body, with family involvement being optional and rare and this trend can be seen in Uzbek culture as well. However, in Karakalpak culture, the washing of the body is a communal activity. It is considered an honour and a religious obligation for close family members or designated individuals to perform this task. However, there are certain actions these people should take. Prior to body cleansing, designated individuals (Uzb — *g'assol* (*pokchi/murdashuy*), Kar — *suwga endiriwshiler* (*g'usil*) should cleanse themselves by taking (Uzb) *tahorat*, (Kar) *taharet* (the Islamic procedure for cleansing parts of the body). Sometimes people themselves choose who will wash their bodies after their death. In Uzbek funerals, special people *g'assol* take this responsibility in most cases; in Karakalpak funerals, on the other hand, the body is typically cleaned by a family member and other relatives. However, in both cultures, this process typically involves three individuals, although it can occasionally involve as many as five, seven, or nine. It is essential to note that, if the deceased is male, only males may perform the washing of the body; if the deceased is female, only females may undertake this task. The male is unable to cleanse his wife's body; nevertheless, the woman may wash her husband's body if the situation requires it. Both males and females may wash the bodies of young children.

To start the process, the deceased's body is placed on a clean, flat surface, traditionally on a table (Uzb — *taxta/sartaxta*, Kar — *maxma*) or in a special area prepared for washing. The body is treated with utmost respect, keeping its modesty intact. Parts of the body not being washed at the moment are kept covered with a cloth (Uzb — *latta/mato*, Kar — *mata*). The washers start by cleaning the private parts of the body (Uzb — *avrat*, Kar — *aypem*), which is done discreetly. Gloves (Uzb — *qo'lqop*, Kar — *qolgap/shuberek*) are often used during this step. The private parts of the body remain covered and is only cleaned under the covering. Similar to the ablution performed before prayers, the deceased is given *wudu* (Uzb) *tahorat*, (Kar) *taharet*. The ritual involves washing the face, arms, and feet. This symbolizes preparing the body for the afterlife. The full-body wash (Uzb) *g'usl*, (Kar) *g'usil* is performed three times (or an odd

number of times, if necessary). The water used is clean and warm. The right side of the body is washed first, followed by the left side by washing thoroughly the head, torso, and legs. Care is taken to gently wash the body without causing damage or harsh movement. Once the body is clean and dried, the next step starts, which is called (Uzb) *kafanlash* or (Kar) *kepinlew* (shrouding the body). In this process, the body is wrapped in a simple white cloth called a kafan (Uzb — *kafan*, Kar — *kepin*). This is a plain, unadorned shroud that signifies equality in death. The kafan usually consists of three large pieces of cloth for men (*lifafa*, *iyzar*, *ximar*) and five pieces for women (*lifafa*, *iyzar*, *qamiys*, *ximar*, *xirka*), and it is tightly secured around the body. Once the washing and shrouding stages end, the body is placed into a coffin (Uzb — *tobut*, Kar — *tabit*, *agash at*). The body is ready for a special prayer called janaza and then burial.

After the mullah reads janaza, the body is quickly taken for burying. The burial (Uzb — *qabrga qo'yish*, Kar: *jerlew*) in Uzbek and Karakalpak cultures relies on two different methods of constructing a grave, "lahd" or "shaq" (Uzb — *lahad/shaqq*, (Kar — *lahad/jarma*), each with its own structure and significance. The choice between using a "lahd" or "shaq" grave depends on factors such as the type of soil, local practices, and environmental conditions. Lahd denotes the construction of a niche or chamber adjacent to the grave. After digging a vertical grave (rectangular or oblong), a niche is created into the wall on the side of the grave, typically toward the Qibla (the direction of Mecca). The body is placed into this niche, on its right side, facing the Qibla. After placing the body, the niche is sealed with bricks or wooden planks to protect it before the grave is filled with soil. Uzbek culture practices this type of burial more than Karakalpak. Shaq refers to a simple pit dug in the middle of the grave. It is a rectangular or oblong hole dug downwards, with the body placed directly in the middle at the bottom of the grave. Once the body has been placed in the Shaq, people typically cover the grave with wooden planks before filling it with soil. This protects the body from direct contact with the soil while maintaining its position. Since the ground in most parts of Karakalpakstan is unsuitable for lahd burial, the Karakalpak people primarily use the latter type of burial.

Unlike previous cultures, English people have the freedom to choose from a variety of funeral types and determine the disposition of their bodies after death. As the world progresses, so do burials and other alternative forms. Nowadays, people can choose from various burial types and alternatives, some of which are already mentioned in the funeral types section. *Traditional full-body burial*, often referred to as *inhumation*, is one of the most enduring forms of body disposition. Traditionally, burial involves placing the deceased's body in a coffin and interring it in a cemetery. One of the modern methods of handling the body that has sparked numerous religious and ethical debates is the donation of whole body or organs for medical research, which plays a crucial role in advancing science and medicine [Wikipedia.com]. Even though body donation for research is about contributing to humanity's greater good, it is considered a sin in most cultures, including Uzbek and Karakalpak.

**Participants:** Funeral ceremonies in all three cultures under the analysis offer a structured means to honour the deceased, process grief,

and provide support to the bereaved. The funerals that we are researching typically involve a variety of participants, each with specific roles and responsibilities that contribute to the overall functioning and meaning of the event. The Slot Participants are divided as *immediate family* (Uzb — *oila a'zolari*, Kar — *shaharaq agzalari*), *extended family* (Uzb — *yaqin motamdorlar*, Kar — *agayin-tuwganlari*), *mourners* (Uzb — *ta'ziyachilar*, Kar — *kewil bildiriwshiler*), and *funeral staff* (Uzb — *mas'ul shaxslar* Kar — *juwapker shaxslar*). Participants throughout all three cultures are largely similar with minor variations.

The immediate family, typically comprising *the spouse, children, parents, siblings, and sometimes grandchildren* (Uzb — *turmush o'rtog'i, farzandlari, ota-onasi, aka-ukalari, opa-singillari, nabiralari*, Kar — *omirlik joldasi, perzentleri, ata-anasi, tuwisqanlari, aqlqlari*) of the deceased, holds a central role in the funeral. Across all three cultures, the loss most intimately affects this group, granting them special status throughout the funeral process. Members of the immediate family are often the primary decision-makers regarding the funeral's structure, such as selecting the location and organizing religious or secular elements of the service.

The extended family, including *cousins, aunts, uncles, and in-laws* (Uzb — *bobo—buvisi, amakilari, xolalari, amakivachchalari, jiyanalari, qarindoshlari*, Kar — *ata-anasi, amekileri, ajapalari, jiyenleri, baldizlari, kuyew balalari, kelinleri, quad-qudagaylari, agayinleri, urirlaslari*) represents an additional layer of familial support for both the deceased and the immediate family. Their presence acknowledges familial bonds that, while perhaps less intimate, remain deeply significant in the shared experience of grief.

Mourners include *friends, neighbours, colleagues, and community members* (Uzb — *birodarlari, ulfatlari, hamkasblari, qo'shnilari*, Kar — *doslari, kasiplesleri, qo'nsilari*) who knew the deceased and wish to pay their respects. Their participation serves both as a testament to the deceased's impact on various spheres of life and as an important show of support for the grieving family.

The next subplot is where differences occur among cultures, as every member of it represents cultural identity. For example, in an English funeral, each role — from the funeral director to musicians - contributes uniquely yet overlaps in a collective effort to honour the deceased and support the bereaved. The *funeral director* serves as the overall coordinator, managing logistics and guiding the family through the service's details, while *officiants* (such as celebrants, priests, or ministers) lead the ceremony itself, offering words of comfort that reflect either religious or secular beliefs. *Pallbearers* and *ushers* provide physical and logistical support, ensuring smooth movement and seating for attendees, unlike officiants who focus on guiding the service spiritually or secularly. *Embalmers* and *florists* handle aesthetic and preservation aspects, preparing the deceased's appearance and arranging flowers to create a respectful atmosphere. Meanwhile, *eulogists* and *readers* add a personal dimension, sharing stories or passages that capture the deceased's essence, much like *musicians*, who use music to evoke emotion and comfort. *Gravediggers* and *crematorium staff*, in their more practical roles, ensure

the dignified handling of the final resting place or cremation behind the scenes. In contrast, *hired mourners* (if present) contribute a public display of grief, amplifying the communal response to the loss. Together, these roles form a comprehensive team that balances emotional expression, ceremonial structure, and logistical precision, each aspect enriching the funeral's purpose and experience.

In a traditional Central Asian, particularly Uzbek, funeral, roles are meticulously divided among community members to honour the deceased and uphold cultural and religious customs. The (Uzb — *oqsoqol*, (Kar) *aqsaqal*, *biy* acts as a respected elder guiding the ceremony, similar to a Western funeral director but with deep ties to communal tradition, while the (Uzb — *mulla*, (Kar) *imam*, *molla* leads Islamic prayers, offering spiritual guidance akin to a priest or minister. Preparation of the deceased is overseen by the (Uzb — *g'assol*(*pokchi/murdashuy*), (Kar) *suw'ga endiriwshiler*, who performs the ritual washing, paralleling an embalmer but focused on religious purity. Practical roles like the (Uzb) *go'rkov*, (Kar) *g'or qaziwshilar* (gravedigger), and (Uzb) *hassakash* (pallbearer) ensure proper handling and transport of the body, with the *hassakash* carrying the bier in a solemn procession that symbolizes community support, much as Western pallbearers do. The (Uzb — *go'yanda* (*navhagar*) acts as a eulogist, chanting praises or laments to honour the deceased's life, while the *yig'ichi* (*noyiha*) and *allago'ylar* (singers of mourning lullabies) amplify communal sorrow, much like hired mourners in other cultures, bringing visible expressions of grief to the ceremony. It is worth noting that in Karakalpak culture all these activities are done by mourning women relatives, but nowadays it can be seen that hired mourners also can be noticed in funerals. Finally, the *otinoyi* provides religious guidance, especially for female mourners, offering comfort and ensuring cultural and religious customs are respectfully maintained; in Karakalpak culture, this responsibility is taken by one of the elderly woman relatives (10), (11), (1). Together, these roles form a complex, collaborative system that combines logistical care, emotional support, and spiritual guidance, balancing personal mourning with communal solidarity and cultural heritage.

**Attributes:** the next Slot in our analysis is all about attributes related to funeral ceremonies. They play a significant role in learning the funeral customs as provide a close look to the culture and traditions. The Slot is divided into 2 in English: *Clothing* and *Necessary items/vehicles*, in Uzbek and Karakalpak into 3: Uzb — *dafn liboslari*, *kafanlash attributlari*, *attributlar*; Kar — *lazim kiyimlari*, *kepinlew attributlari*, *attributlar*;

English funerals involve a variety of items and vehicles that reflect both practical and symbolic functions. *The coffin*, *casket*, or *urn*, depending on burial or cremation, serve as the primary vessel for the deceased, with caskets often more ornate than the simpler, tapered coffins, and urns offering a smaller, portable option for cremated remains. *Grave markers* and *headstones*, personalized with inscriptions or religious symbols, provide a lasting memorial. Elements like *the pall* and *coffin handles* symbolize communal support and respect. *The hearse*, used to transport the body, and *the cortege*, or *procession*, emphasize the collective nature of mourning. *Flowers* and *wreaths*, often chosen for their

symbolic meanings, along with *candles*, *photos*, and *memorial booklets*, create a somber yet personalized atmosphere that honours the deceased. Items like *condolence books* and *funeral donation boxes* further engage the community, offering avenues for remembrance and charitable contributions in the deceased's name. The interplay between these elements highlights the balance between tradition, personal choice, and communal participation in the funeral process.

In Uzbek and Karakalpak funeral culture, various traditional items serve symbolic and practical purposes, deeply rooted in communal and spiritual beliefs. In both cultures when people get older start to collect (Uzb — *o'limlik* (Kar) *ólimlik*, which refers to any item or money that the person starts to collect to his/her own funeral.

The (Uzb — *tobut*, Kar — *tabit*, *agash at*) (coffin) is used to carry the deceased, while the (Uzb — *qabrtosh*, *yodgorlik* Kar — *qabir tasi* (grave marker) serves as permanent reminders of the deceased, offering a place for ongoing remembrance. (Uzb — *chiroq*, Kar — *shira*) (candle or lamp) plays a symbolic role, often representing light and guidance for the soul's journey in the afterlife.

Some differences occur here too, for example, in Uzbek culture there is a word which means special clothes for the funeral *azalik*, which is the vital attribute of the funeral and does not exist in other two cultures.

Differences also exist in Karakalpak culture, for instance, *aza amali* refers to the meat of a cow that was donated for the funeral. *Qoniq asi* is the funeral feast for guests, usually consisting of traditional dishes like *bes barmaq* and *palaw*, symbolizing respect for the deceased and hospitality toward attendees. *Jirtis* is the ritual distribution of cloth to guests, symbolizing blessings and unity in the face of loss (10).

In English, Uzbek, and Karakalpak funeral traditions, clothing plays an important role in expressing respect and mourning, but the specific attire reflects each culture's unique customs. In English funerals, formal black suits, dresses, and accessories like ties, hats, and gloves are worn to show solemnity. Uzbek funeral attire includes dark *ohorli to'n* (robes), *do'ppi* (caps), and *ro'mol* (scarves) for head coverings, emphasizing modesty and tradition. Similarly, Karakalpak funeral attire features *shapan* (robes), *taqiya* (caps), and *oramal* (scarves), with an emphasis on modest, long garments. While black is the mourning colour in English culture, in Uzbek and Karakalpak they are blue and white. The traditional garments in Uzbek and Karakalpak cultures—such as *do'ppi*, *shapan*, and *taqiya* - highlight the cultural heritage of Central Asia, whereas English funerals focus on Western formal wear.

**Places:** the locations related to funeral service and the burial in all three cultures under the research are nearly the same with again small differences. The Slot Places (Uzb — *dafn manzili*, Kar — *jerlew manzili*) is divided into *funeral venue* and *burial site* in English and *vidolashuv/janoza* and *dafn* in Uzbek. In Karakalpak the slot has only one subslot *jerlew*.

In English culture, funeral locations are diverse, offering both traditional and contemporary options depending on religious beliefs, personal preferences, and environmental considerations. Traditional Christian funerals are commonly held in *churches*, which serve as both

religious and communal spaces. Churchyards or *graveyards*, attached to churches, are historically significant burial sites where local parish members are interred. For those seeking secular or non-religious services, *crematorium chapels* provide a neutral space, reflecting the rising trend of cremation over burial. *Funeral homes* and *chapels of rest* play a critical role in the preparation of the deceased and provide spaces for private family gatherings before the public service. For more personalized services, family members may choose *family homes*, *gardens*, or *outdoor locations*. Increasingly, *natural burial grounds* are becoming popular as eco-friendly alternatives to traditional burying.

In contrast, Uzbek and Karakalpak funeral practices are deeply intertwined with Islamic traditions. The funeral prayer, or (Uzb) *janoza* (*vidolashuv*) (Kar) *janaza* is a central part of the ceremony, typically held in (Uzb) *azaxona*, *motamxona* or *ta'ziya xona* (mourning houses), where the family and community gather to offer condolences and share in collective grief. Following the prayers, the deceased is taken to (Uzb) *qabriston*, (Kar) *qábirstan* (cemetery), where the burial takes place in accordance with Islamic traditions, such as positioning the body facing Mecca. (Uzb) *qabr* or (Kar) *qábir* (*gór*), refers to an individual grave, the specific site where the body is buried, often marked with a headstone, (Uzb) *qabriston*, *mozor*, (Kar) *áwliye*, *mazar*, *qoyimshiliq* all are general terms for cemetery, typically a large burial area where multiple graves are located, serving the local community. (Uzb) *xilxona*, (Kar) *xilqana* refers to a special part of the cemetery which belongs to a family or community.

**Services:** the next slot is related to services which can be held before or after the funeral ceremonies. This Slot is divided into 2 in English: *pre- and post-funeral services*, in Uzbek and Karakalpak cultures only post funeral services and activities will be analyzed: Uzb — *motam marosimlari*, *amallar*; Kar — *merekeler*, *ámeller*;

In English culture, pre-funeral services, often referred to as *wake* or *visitation*, serve as a vital component of the grieving process. Typically held in the days leading up to the funeral, these gatherings allow family and friends to pay their respects to the deceased, share memories, and support one another. Traditionally, the wake may take place at the deceased's home or a designated venue, where the body may be present or simply a memorial display of photos and mementos.

In English culture, post-funeral ceremonies often focus on providing comfort and space for loved ones to grieve and remember the deceased, while in Uzbek and Karakalpak they serve more to grieve in a communal manner. In English culture after the funeral service and burial or cremation, it's common to have a *reception*, often called a "*funeral tea*," where family and friends gather for refreshments, share stories, and offer condolences in a more relaxed setting. This might take place in a home, community hall, or a nearby pub. In cases of cremation, families might later hold a *scattering of ashes* ceremony at a meaningful location or a *burial of ashes* in a family plot or churchyard. Some families also observe *memorial services*, which are held at a later date, and often coincide with key milestones like the *first anniversary* of the death or special days, such as the deceased's birthday. On these anniversaries or other significant

dates, loved ones may also *visit the grave* or memorial to lay flowers or reflect quietly.

Uzbek and Karakalpak post-funeral ceremonies share several similarities rooted in their close traditions, but they also exhibit distinct cultural nuances. Both cultures observe a series of commemorative events, such as the seventh day (Uzb) *yetti/maraka* (Kar) *jetisi*, the fortieth day (Uzb) *qirq*, (Kar) *qirqi* and the anniversary of the death (Uzb) *yiloshi*, (Kar) *jil* like English people, which serve to honor the deceased and support grieving families. In both traditions, these ceremonies involve prayers, communal meals, and the gathering of family and friends to remember the departed.

Even though the two cultures close in their post-funeral ceremonies, distinctions can be noticed here as well. For example, Uzbek culture has a number of post-funeral ceremonies that do not have any analogues in Karakalpak culture or English. These ceremonies start right after the funeral and the first one is *fotiha* — is the mourning ceremony held in the deceased's home up to three days after the funeral, as well as on the days of Arafa and Eid, intended in memory of the deceased. *Sadr* — the mourning ceremony held for women until the "fortieth day" after the death of a young man, woman, or newly bride, *qa'da* - the ceremony in which one of the posthumous rituals, for instance *qirq* (fortieth day), is held at a close relative's home instead of the deceased's home, *yiloshi* — the ceremony held after a person's death, typically in the ninth or eleventh month, where relatives, neighbors, and the community are invited for a meal. This ceremony is widely practiced in all provinces and cities of Uzbekistan. The last one is *oqqiyar/oqsolar* — the ceremony held one year after a person's death, coinciding with the three Eids. This ceremony takes place in the deceased's home and is attended by close relatives. During the ceremony, white garments are distributed among the participants. Afterward, the close relatives of the deceased remove their mourning clothes and no longer wear blue clothing.

Such unique ceremonies also exist in Karakalpak culture, for example, before big ceremonies such as *jil*, Karakalpak people organize a special gathering called *kehes sadaqa*, where elderly, family members and neighborhood plan the upcoming ceremony. Another ceremony called *juzi*, which is held three months after the funeral or earlier.

**Autopsy:** It is intriguing to identify differences not observed in other cultures, as this allows a researcher to recognize true difference and interest of their own research. One notable distinction is the practice of *autopsy*, which is a vital component of pre-funeral activities in English-speaking cultures but is rarely observed in Uzbek and Karakalpak cultures due to religious and moral considerations. An autopsy (also known as *necropsy/post-mortem examination*) is an examination of a body after death to determine the cause of death or the character and extent of changes caused by disease [MWDE]. Autopsies serve multiple purposes, such as legal investigations, medical research, and providing clarity for the family of the deceased. Today, there are practice four types of autopsies, each serving a specific purpose: *forensic (medical)*, which aims to determine the cause of death; *clinical (pathological)*, which clarifies or confirms a medical diagnosis that was unknown or unclear before the



patient's death; *academic (anatomical)*, which students of anatomy perform solely for study purposes; and *virtual*, which utilizes modern technologies [Wikipedia.com]. A specialist called a *pathologist*, also known as a *medical examiner*, performs autopsies using two methods: *internal* and *external*.

### Conclusion

In conclusion, the cross-cultural examination of customs and beliefs related to death reveals how deeply embedded values, religious principles, and historical practices shape societies' perspectives on mortality. In English-speaking contexts, death is predominantly viewed as a personal, often secular event, focusing on celebrating the individual's life. This contrasts with the Uzbek and Karakalpak cultures, which approach death with a strong religious and communal perspective guided by Islamic rites and community participation. The analysis highlights universal elements, such as the classification of causes into natural, accidental, and intentional, yet also reveals specific cultural nuances, particularly around sensitive practices like euthanasia and execution in English-speaking cultures.

Funeral traditions reflect significant cultural distinctions; in English-speaking contexts, diverse funeral types allow for personalization, including eco-friendly and humanist options, while Uzbek and Karakalpak cultures maintain more rigid religious ceremonies. Preparations such as body washing and shrouding are meticulously performed within Islamic traditions, and particular customs, like the Karakalpak practice of public mourning and food preparation, reflect communal solidarity. Furthermore, while English-speaking cultures involve professional funeral staff, Uzbek and Karakalpak customs assign specific religious and familial roles, emphasizing again a deeply communal approach.

Despite shared grief expressions across cultures, post-funeral practices further underline cultural divergence. English traditions, like memorial services and ash scattering, offer a reflective, individualized remembrance, whereas Uzbek and Karakalpak customs uphold a series of commemorative meals and ceremonies, such as the fortieth-day gathering, symbolizing sustained communal mourning. The research highlights how cultural identity profoundly influences the handling of death, positioning death rituals not only as a means to honour the deceased but as a continuation of shared values and community integrity across generations.

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