

Comparative Cognitive Study of Wedding and Funeral Macro Scripts in Uzbek and Russian Linguistic Cultures

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ABSTRACT

This article analyzes the cognitive and comparative characteristics of wedding and mourning macroscripts in Uzbek and Russian linguistic cultures. The aim of the study is to determine the manifestation of these rituals as cognitive models formed in human consciousness, their structural elements, conceptual structure, and communicative patterns. The study utilized questionnaires, comparative analysis, semantic analysis, and linguacognitive analysis. A total of 113 respondents participated in the study, including 77 representatives of Uzbek and 36 representatives of Russian cultures. The results revealed that wedding and mourning rituals manifest themselves as universal macroscripts in both cultures. However, significant differences were identified in their internal structure, microscripts, communicative strategies, and cultural content. The Uzbek wedding macroscript is based on the conceptual chain "agreement – legalization – social recognition – integration" and is characterized by the priority of collectivism, kinship ties, and religious values. The Russian wedding macroscript is based on the "choice-affirmation-recognition-independence" model and is characterized by the predominance of personal decisions and legal relationships. Cultural differences are also observed in funeral ceremonies: while religious and practical rituals and collective solidarity play an important role in Uzbek culture, communicative models aimed at preserving memory and providing spiritual comfort predominate in Russian culture.

In conclusion, wedding and mourning macroscripts represent complex cognitive-cultural models reflecting the national worldview, cultural values, and social experience of peoples. Their comparative analysis allows for a deeper understanding of the relationship between language, culture, and thought.

Keywords: Cognitive linguistics, script theory, macro script, wedding ceremony, funeral ceremony, linguaculture, cognitive model, Uzbek culture, Russian culture, communicative models.

INTRODUCTION

In the 1950s, cognitive linguistics emerged on the basis of the general scientific direction of cognitivism, in which a person is studied as a system that processes information. As is known, any information is given to people using language, the human mind receives it, processes it, stores it, and then applies it to speech. Based on this process, a certain problem that has arisen in the human mind finds its solution. Since solving such problems is directly related to language, language also attracts the attention of cognitivists.

Since the main problem in cognitivism is to develop and analyze models of consciousness and intelligence, the task of cognitive linguistics is to study various cognitive patterns in detail.

Just as each nation has its own language, traditions, literature, material and spiritual wealth, the Uzbek people also have their own values. Our language, which forms the basis of our ancient values, passed down from generation to generation, is constantly evolving, and we turn to it many times in our daily lives. It is clear that it has an incomparable contribution to every change that occurs, to all new discoveries that are made. We know well that language has served man from the very beginning of his life. Each person uses it to the best of his ability to assimilate new information and enrich his thoughts about it. Since any idea of the world is directly conveyed through language, we place linguistics among the cognitive sciences

(meaning the world). In cognitive linguistics, patterns that serve to understand the world are distinguished, and ideas about them are diverse. For example, Yu. N. Karaulov introduced "image," "gestalt," "symbol," "formula," "scheme," "frame," "proposition," "picture", "diagram," "word," while Rumelgart enriched it by introducing "script," "scenario," Filmore "cognitive model", Johnson Laird "mental model," Van Dyke "situation model." Despite their differences, these structural units have a common feature: they are "boxes" that store pieces of information that are collected and stored in thinking [1: 33].

When reflecting the linguistic picture of the world, we work with several cognitive patterns. It seems that any information is placed in the human mind in patterns such as a frame, script, scenario or gestalt. The pattern in which the information is encoded in the mind depends on the person's ability to perceive. In young children, it is observed that the more frames are used, the more human knowledge improves and the more information is accumulated.

By the 1920s, linguists began to be more interested in the semantic side of language, rather than the formal side. On this basis, new types of linguistics that study the semantic side of language entered the scientific world. These include psycholinguistics, ethnolinguistics, sociolinguistics, neurolinguistics, and others. Cognitive linguistics occupies a special place among these areas of linguistics.

The object of study of cognitive linguistics is a person and his cognition, and it covers issues such as the perception of the world through language and the important role that language plays in knowing the world. The emergence of cognitive linguistics is largely associated with the emergence and development of cognitology, but we should not ignore the hypotheses that it originated from semantics or psychology.

It turned out that cognition, which occupies a special place in cognitive linguistics, is a separate system, which includes the processes from the time of information transmission to its re-expression. If we analyze the phenomenon of cognition as a system, we see that it is composed of the processes of receiving,

processing, placing, storing, organizing, accumulating, using and enriching information.

A number of foreign linguists have conducted research on the origin and place of cognitive linguistics in the system of cognitive sciences, cognitive patterns (scenario, script, frame, gestalt) and the process of their occurrence, and cognitive analysis of linguistic phenomena, among them V. Z. Demyankov, D. J. Lakoff, M. Minsky, B. L. Whorf, L. V. Barslow, C. J. Fillmore, R. V. Langaker, Rosch E., Sildmyael. Ya., R. Schank, M. Lebovis, L. Birnbaum, J. Fetzer, Johnson – P. Laird, L. G. Luzina, V. A. Maslova, Morgenstern's works occupy a special place [2: 53].

When it comes to scripts, it is worth noting, first of all, that they were introduced into the world of science by Robert Schank and Robert Abelson in the 70s of the last century. They define a script as follows: “script is a predetermined, stereotyped sequence of actions that defines a well-known situation” [3: 41].

Other linguists have defined it as follows:

- A script is a sequence of events based on a stereotyped situation [4: 255].
- A sequence of events with a known outcome [5: 3-9].

Summarizing these classifications, we define a script as follows: a script is a pattern of reflection of events in the human mind in a normative sequence, uniting them at one point on the basis of a certain system. In other words, scripts are a model form of an event and a phenomenon. Based on this model form, each person creates his own unique reality. For example, the events in the “wedding” macro script are equal for everyone, but each person uses them according to his own desires and capabilities. This process is considered a scenario, and it occurs differently for everyone.

As a person perceives the world throughout his life, he encodes the realities of the world in a certain sequence, systematized, and systematically enriches it over time. Several scripts appear to us in our lives. We can divide them into scripts based on tradition and scripts based on our daily lifestyle. Scripts

based on tradition are characteristic only of a particular people, and if they are not observed in other peoples, scripts expressing a profession may partially coincide in all languages.

If we take scripts for weddings, Funeral, and holidays, we will observe that these are reflected in unique ancient values in all peoples.

In scripts expressing a profession, there are no major changes among nations compared to scripts related to tradition. For example, the creators of scripts for education and medicine are based on commonality. In any language, the relationship between the teacher and the student is almost the same: preparation for the lesson, repetition of the old topic, explanation of the new topic, completion of reinforcement exercises, assignment of homework, assessment, and in medicine, the patient undergoes examinations, diagnosis, and treatment measures. However, the diversity in scripts related to tradition does not correspond to one nation or another. Let's take the Funeral macro script, it consists of ones which in turn unite a number of rituals such as human death, funeral ceremony, *payshanba*, *maraka*, twenty days, forty days, fifty-two days, Eid, and year. The micro scripts that make up the Funeral macro script also unite several lexemes around them. For example, human death is a slowing of the heartbeat, making a will, and the cessation of life; funeral ceremony, washing the corpse, shrouding it, placing it in a coffin, saying goodbye, reading the funeral prayer, going to the cemetery, burying the body, reciting the *fatiha*; in the *payshanbalik*, *marakaand* etc., mainly lexemes such as reciting the *fatiha*, preparing osh, and entertaining guests have meanings only for the Uzbek people and may misrepresent the image of it in representatives of other peoples. It is clear that representatives of other languages do not put the lexeme "osh" side by side with the Funeral script. However, the food prepared during the ceremonies dedicated to the memory of the deceased in the Uzbek people represents the remembrance of the deceased, the prayer for his right, and thus respect for him. It is observed that such unique scripts are not in the funeral scripts of other nations, but are among the wedding or holiday scripts. Even if we belong to the same nationality, we encounter a number of differences in the valley or among the

people of the oasis. For example, if "wearing blue" in the valley means Funeral, and wearing white is used to express Funeral, in another part of our republic, wearing white and wrapping a white scarf indicates the opening of funeral.

The theoretical foundations of the concept of script, its cognitive essence and its place in the system of macro and micro scripts were highlighted above. According to this approach, scripts are cognitive models that are formed in the human mind and systematically reflect recurring social experience. In particular, macro scripts formed within the framework of culturally established traditions are one of the most vivid means of expressing the collective memory, values and norms of society.

From this point of view, rituals such as weddings and funeral are not only social phenomena, but also complex cognitive-scriptural systems that have a clear sequence, are carried out through fixed roles and symbolic actions. Concepts, emotional states and cultural symbols activated through language in these rituals form a single model at the macro script level. Therefore, based on the general theoretical interpretation of scripts, their analysis on the example of specific traditions not only reveals the internal structure of scripts, but also shows how national-cultural thinking is modeled through language.

ANALYSIS OF MACRO SCRIPTS EXPRESSING TRADITION

1. *Structure and functional properties of wedding macro scripts*

Macro scripts expressing tradition are complex cognitive structures that embody the cultural memory, social experience and national worldview of people. Such macro scripts not only reflect the sequence of specific events, but also determine how these realities are perceived, interpreted and evaluated by society. Especially socially significant rituals such as weddings have a clear structural model in the human mind as a macro script, which is formed under the influence of religious, social and cultural factors and is transmitted from generation to generation.

Religious and social customs, the process of preparing for holidays, the holding of various rituals in accordance with

traditions, and the presence of individuals participating in these processes represent a single reality in the life of a particular people. These realities are systematically formed in the human mind in the form of scripts and are manifested as a cognitive model of national and cultural experience. Wedding rituals are one of such complex and multi-stage macro scripts, which can be conditionally divided into pre-wedding rituals, processes on the eve of the wedding, and post-wedding rituals.

Based on this gradation, it is appropriate to divide scripts into three main types:

- *Prescript* expresses the main event and all the realities that occur before the event. For example, in the macro script “wedding,” the following prescripts can be distinguished: going to the wedding, getting consent.
- The *duralscript* represents the main event and events that occur during the event.
- The *postscript*, in turn, is a collection of events that occur after the main event [6, 244].

In Uzbek and Russian linguaculturology, the components that make up the macro script “wedding” have both similarities and differences. Among them, the common ones are engagement, wedding preparations, wedding table, and celebration. Although the names of these events are the same, their content may differ from each other. In Russian linguaculturology, there are scripts such as the groom’s following the bride’s footsteps, the singing of wedding songs, and the buying of the bride.

In this study, a questionnaire method was used to determine the linguacognitive characteristics of wedding and Funeral macro scripts. A total of 113 respondents belonging to different age and social groups participated in the study, and their responses were analyzed in Uzbek (77) and Russian (36). According to the results, the manifestation of linguacultural scripts related to wedding and funeral rituals, their components, priority communicative units, and mechanisms for creating meaning were comparatively illuminated.

The results of the questionnaire showed that there are cultural differences in ritual scripts, and it was determined that the speech formulas used and the sequence of actions are formed depending on cultural values. While the majority of Uzbek respondents indicated that collective participation, prayer, and hospitality play an important role in rituals, Russian respondents indicated ritual order and traditional ritual structure as the main elements. These statistical results confirm the close connection of cognitive scripts with the cultural environment and allow us to determine the interaction between language and culture in the process of ceremonial communication.

It turns out that wedding and Funeral rituals are manifested in all considered cultures as a universal macro script of social significance. However, the internal structure of this macro script, that is, micro scripts, linguistic formulas that express them, and communicative roles, have their own characteristics in each linguistic and cultural space.

In Uzbek culture, wedding and funeral rituals are highly collective and religious in nature and are organized on the basis of a strict macro script, while among representatives of the Russian nationality, rituals are characterized by a balance of traditional (religious-ritual) values and secular (non-religious - modern, legal and individual) elements.

The wedding ceremony is formed as a collective, long-lasting and strictly hierarchical macro script in Uzbek culture. According to the results of the survey, 90% of respondents described the wedding not only as a union of two young people, but also as a cultural agreement between two families and a wider social environment.

During the study, the answers received from the respondents were analyzed semantically and structurally, and based on them, a typical cultural script of the Uzbek wedding ceremony was formed.

Semantic and structural analysis showed that the respondents imagine the wedding ceremony as a holistic macro script consisting of a number of interconnected ritual actions performed in a certain order. Although there were differences in individual

answers, the main ritual elements were noted by almost all respondents.

In Uzbek culture, the wedding ceremony is a complex cultural script organized according to a strict sequence. Analysis of the respondents' answers showed that. When the units found in the responses were summarized, it was found that the Uzbek wedding macro script consists of the following main stages: courtship, meeting, engagement (*fatiha*), marriage, wedding party, and post-wedding ceremonies. The fact that these stages are recorded in the same or similar form by the majority of respondents indicates that the wedding script has a stable and standardized structure in Uzbek culture. Each stage in the macro script, in turn, consists of several micro scripts. In particular, the courtship stage includes micro scripts such as the visit of representatives of the groom's side to the girl's house, the introduction of the two families, and the discussion of the marriage issue. The engagement or *fatiha* stage is carried out through the giving of white *fatiha*, breaking bread, wearing rings, and gatherings with the participation of relatives. Also, while the marriage stage is associated with religious ceremonies such as marriage or state registration, the wedding feast includes a banquet, a feast, a groom's entourage, and other ceremonial events. The post-wedding ceremonies include greetings from the bride, opening the eyes, calling the bride, and visits between relatives. This indicates that the internal structure of the wedding ceremony is multi-stage and complex. It has been shown that the Uzbek wedding script is based on three main conceptual pillars. The first pillar is related to the concept of social agreement and consent, which includes the ceremonies of courtship, meeting, and engagement. At these stages, relationships are established between two families, consent to marriage is expressed, and a social basis for a future family union is created. The second pillar is related to the concept of legitimation and collective recognition. The religious and legal formalization of the marriage, as well as the holding of a wedding ceremony, represent the recognition and approval of the new family by society. The third pillar is the concept of integration and generational continuity.

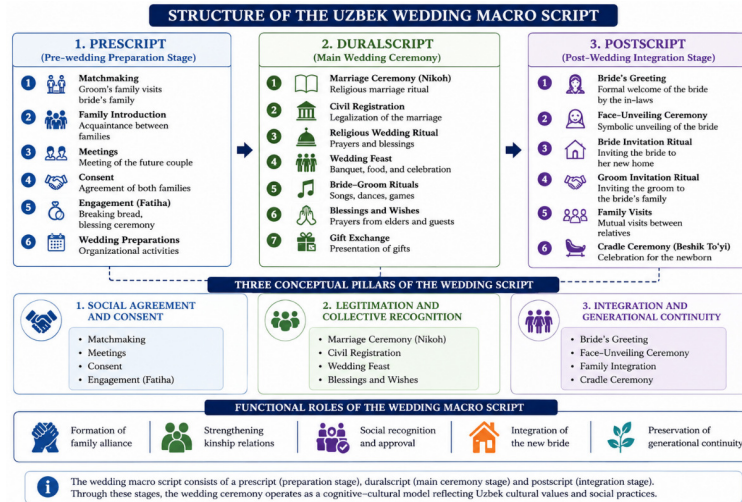


Figure 1. *Structural elements of Uzbek wedding macro scripts*

The wedding ceremony, as a central part of the macro script, reflects the concept of “collective recognition.” At this stage, the formation of a new family is recognized and approved by the wider social environment. Postscript rituals, in particular, such traditions as the bride’s greeting, the opening of the eyes and the bride’s calling, form a “social integration” frame and demonstrate the mechanism of the bride’s entry into the new family and kinship system.

Thus, the Uzbek wedding script can be interpreted not only as a set of sequential actions of the marriage ceremony, but also as a cognitive-cultural model that regulates social relations, transmits cultural values from generation to generation, and ensures the formation of a new social unit. As Eickers notes, scripts function as context-sensitive knowledge structures through which socially shared norms and patterns of behavior are maintained and reproduced [7: 1571].

Religious ideas, beliefs, and ritual practices are learned, remembered, and transmitted both within communities and across generations [8; 5: 18]. This confirms the central place of the family institution in Uzbek culture and the collective nature of the wedding ceremony.

These results indicate that the Uzbek wedding macro script was formed on the basis of the principles of family values, kinship relations, collective solidarity, and generation continuity. Thus, the wedding script in Uzbek culture can be interpreted as not only a set of ritual actions, but also a complex cognitive-cultural model reflecting the social worldview, cultural values, and collective memory of the people.

Funeral macro script

An analysis of the cognitive structure of the Uzbek Funeral ritual from the respondents' responses showed that the Funeral ritual is a complex cultural script consisting of a number of ritual actions that are interconnected and performed in a strict sequence. When the units found in the responses are summarized, it was found that the funeral macro script consists of the following main stages: notification of death, preparation of the deceased, shrouding, funeral ceremony, burial, recitation of the Quran and prayer, the period of condolences, and subsequent memorial ceremonies. The fact that these stages were mentioned by the majority of respondents in the same or similar form indicates that the funeral script has a stable and collective character in Uzbek culture.

Each stage in the macro script consists of several micro scripts. In particular, the macro script "preparation of the corpse" includes micro scripts such as tying the jaw and toes of the corpse, performing a bath, and preparing it for shrouding. The element "washing the corpse" is the most frequently repeated element among respondents, and this practice is represented as one of the central components of the funeral script. Similarly, the "burial" stage is carried out through micro scripts such as digging a grave, taking the corpse to the cemetery, placing it in the grave, and burying it. This indicates that the internal structure of the funeral ritual is multi-stage. The results of the thematic analysis showed that the Funeral script is based on three main conceptual pillars. The first pillar consists of religious and practical rituals, which include elements such as a bath, shrouding, funeral prayer, burial, recitation of the Quran, and prayer. The second pillar is related to the concept of collective solidarity. Activities such as

the dissemination of news of death, participation of the community and relatives in the funeral, expressing condolences and supporting the deceased family demonstrate that Funeral is perceived as a collective rather than an individual event. The third pillar is related to the concept of memory and continuity, and is expressed through three-day, twenty-day, forty-day, fifty-two-day and annual rituals.

From a cognitive point of view, the Funeral script is formed in the minds of the respondents based on the conceptual chain of “death - burial - remembrance”. If the starting point of the script is the news of death, then its final stage is the memorial rituals that ensure the preservation of the deceased in social memory. Therefore, the Uzbek Funeral script is manifested as a cultural mechanism that serves not only the burial process, but also the continuation of the symbolic presence of the deceased in society.

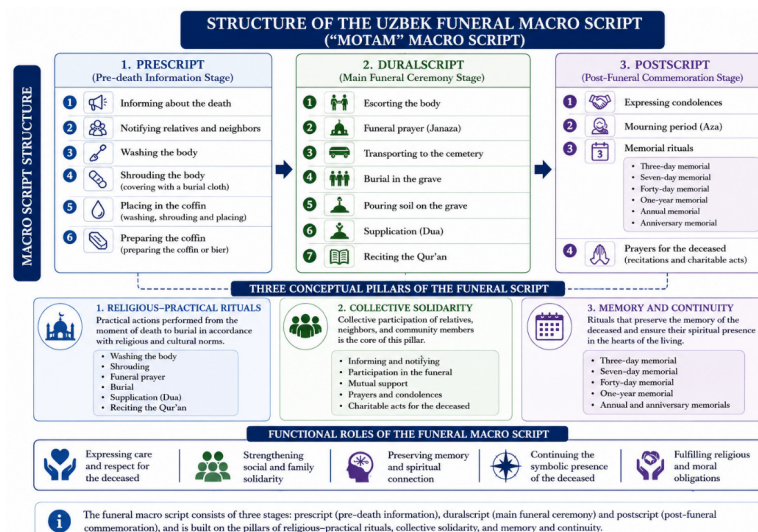


Figure 2. Structural elements of Uzbek funeral macro scripts

These results show that the Uzbek funeral macro script was formed on the basis of the mutual integration of religious values, kinship relations, the social role of the *mahalla* institution, and collective memory mechanisms. Thus, the Funeral script in

Uzbek culture can be interpreted as not only a set of ritual actions, but also a complex cognitive-cultural model that reflects the worldview, religious beliefs, and social solidarity of the people.

Communicative patterns in Uzbek rituals

The analysis of the respondents' answers shows that the speech formulas used in Uzbek ritual communication are not a set of random phrases, but consist of stable patterns that serve a specific communicative purpose. These patterns serve to express the attitude of the ritual participants to the situation, strengthen social solidarity, and transmit cultural values from generation to generation. Despite the fact that weddings and Funeral ceremonies are opposite emotional events, both have a system of special communicative formulas.

The most common units in responses related to the wedding ceremony are phrases such as *Baxtlibo'linglar* "be happy," "I wish you happiness," *Qo'shaqaringlar* "may you grow old together," *Serfarzandbo'linglar*, *qo'sha-qo'shafarzandlibo'linglar* "may you have many children," *Uvali-juvalibo'linglar* "may you be blessed with children."

Table 1. *Communicative patterns in the wedding ceremony*

Communicative pattern	Main meaning	Units encountered in respondents' speech
Template for wishing happiness and bliss	Happy life of the new family	<i>Baxtlibo'linglar</i> , <i>ikkiyoshbaxtlibo'lsin</i> , <i>yoshlarbaxtlibo'lsin</i> , <i>qo'shaqaringlar</i>
Template for continuity of generations	Desire to have offspring and have children	<i>Serfarzandbo'linglar</i> , <i>qo'sha-qo'shafarzandlibo'linglar</i> , <i>uvali-juvalibo'linglar</i> , <i>o'zidanko'payishsin</i>
Template for good intentions and prayers	Kindness of wedding participants	<i>Allohnikohlarinixayrliqilsin</i> , <i>kelinqizdek</i> , <i>kuyovo'g'ildekbo'lsin</i> , <i>ota-onasiniroziliginilishnasibqilsin</i>

These units are divided into several communicative patterns according to their content: patterns of wishing happiness and bliss (good intentions aimed at the future prosperous and happy

life of the new family), patterns of generation continuity (the idea of family continuity and leaving offspring), patterns of good intentions and prayers (the general goodwill of the participants in the ceremony and sharing in the joy). In the responses related to the Funeral ceremony, formulas such as *Allohsabrbersin* "May Allah grant your patience," *Bardambo'ling* "May you be strong," *Sabrtilaymiz* "We sympathize," *Joylarijannatdabo'lsin* "May their place be in Paradise," *Ruhi shod bo'lsin* "May his soul be happy," *Inna lillahi wainnailayhiraji'un* predominate. These units also combine in content into several communicative patterns: patterns of consolation and patience (aimed at alleviating the spiritual burden of deceased loved ones), patterns of prayers for the deceased (reflecting religious ideas about the state of the deceased in the afterlife), and patterns of fate and divine will (perception of the event of death as divine destiny).

Table 2. *Communicative patterns in the funeral ceremony*

Communicative pattern	Main meaning	Units encountered in respondents' speech
Comfort and patience pattern	Providing spiritual support to the deceased's loved ones	<i>Allohsabrbersin, sabrtilayman, bardambo'ling.</i>
Prayer for the deceased pattern	Wishing for the deceased's afterlife	<i>Joylarijannatdabo'lsin, Allohrahmatisgaolsin, ruhi shod bo'lsin, gunohlarinikechirsin, Firdavsjannatlaridan joy bersin</i>
Fate and divine will pattern	Accepting death as a divine destiny	<i>Inna lillahivainnailayhiroji'un, omonatinitopshirdi, bandalik.</i>

Thus, the formulas recorded in the respondents' speech confirm the existence of communicative patterns formed in the Uzbek ritual culture. While the concepts of happiness, unity, continuity of generation, and good intentions occupy a central place in the wedding script, the concepts of patience, sympathy, prayer for the deceased, and resignation to fate are paramount in the Funeral script. These communicative patterns are manifested as linguistic

and cultural units reflecting the cultural memory, religious views, and social values of the Uzbek people. Language acts as a carrier and repository of cultural conceptualizations [9: 100].

The main function of wedding micro scripts is to linguistically strengthen social affirmation and collective joy, which confirms the important role of religious and moral consolation in the funeral ceremony.

The results confirm that Uzbek ritual scripts are a strictly regulated, religiously based, and collectively controlled cultural model.

2. Macroscripts of wedding and funeral ceremonies in Russian culture

Wedding macroscript

In Russian culture, the wedding ceremony is formed as a macro script, based on a combination of tradition and modernity, moderately collective and highly emotional. According to the results of the survey, respondents characterized the wedding not only as a union of two individuals, but also as a solemn event involving the family and social environment.

The Russian wedding macro script includes the following main stages:

- Proposal and engagement
- Legal or church marriage
- Wedding feast
- Toasts and ceremonial speeches
- Post-wedding meetings

65% of respondents considered at least four of these stages mandatory, which indicates that the Russian wedding macro script is relatively stable, but flexible.

Wedding macro script

The answers of Russian respondents showed that the center of the wedding ceremony is, first of all, the personal decision and mutual choice of the future couple. Among the elements that

repeatedly appear in the answers, a special place is occupied by the marriage proposal, engagement, legal registration, exchange of rings, photo session, wedding celebration, restaurant party and honeymoon. The sequence of these elements indicates that the Russian wedding ceremony is aimed not only at the legal, but also at the symbolic formation of a new family.

The majority of respondents associated the pre-wedding stages with the independent decision of the future spouses. The processes of marriage proposal, engagement and preparation for the wedding constitute the main content of this stage. Some answers also mention the “bride ransom” ceremony associated with the removal of the bride, which is manifested as a symbolic element of the wedding script in the character of a game.

In most of the responses, the official registration of marriage was interpreted as the main point of the wedding ceremony. Although some respondents also mentioned the “венчания” ceremony, which is characteristic of Orthodox traditions, it is not found in all responses. Based on this, it can be said that in the modern Russian wedding script, law has a higher position than religion.

The next part of the wedding ceremony takes on the character of a collective celebration. The photo session, the first dance of the young, meeting with guests, gift-giving and a restaurant feast reflect the acceptance of the new family by the close social environment. At the same time, many survey participants also noted the honeymoon as a logical continuation of the wedding process. This indicates that the idea of forming a new family and starting an independent life occupies an important place in Russian culture.

The results of the analysis showed that the Russian wedding script is based on three main conceptual directions. The first is personal choice and free decision-making, the second is the legal and symbolic confirmation of marriage, and the third is the social recognition of the new family and the formation of an independent unit.

Thus, the Russian wedding macro script is manifested as a cultural structure formed on the basis of the cognitive model of “choice - confirmation - recognition - family independence.”

Funeral macro script

In the responses of Russian respondents, the funeral ceremony is described as a complex ritual system that regulates the final stage of human life and is aimed at saying goodbye to the deceased. The most common elements in the responses were related to the morgue, preparation of the body of the deceased, *otpevaniye*, farewell ceremony, burial process and commemoration.

Many participants described the beginning of the funeral ceremony from the process of preparing the body of the deceased. This stage includes such actions as washing, dressing, storage in the morgue and preparation for burial. Some responses also mention the processes related to forensic examination and determining the cause of death.

The farewell phase is considered the most emotional part of the Russian Funeral script. Respondents mentioned the laying of flowers, the final farewell to the deceased, the eulogy, and the “отпевание” (sermons) ceremonies related to Orthodox traditions. After this, the deceased is followed to the cemetery and buried.

One of the most frequently mentioned elements by respondents in the stages following the funeral was the *помины* ceremony. In the responses, this ceremony was described as a process in which the relatives and friends of the deceased gathered together to remember their life path, personal qualities, and memories associated with them. Therefore, *помины* is manifested in the Russian Funeral script not only as a means of remembering the deceased, but also as a social mechanism that ensures spiritual rapprochement and mutual support among the mourners.

The results of the thematic analysis showed that the Russian Funeral script is based on three main conceptual pillars. The first pillar is related to the concept of farewell and respect for the deceased, which includes the preparation of the deceased, the funeral service, and the farewell ceremony. The second pillar is related to the concept of burial and final observation, which includes the actions of following the deceased to the cemetery and burying him. The third pillar is related to the concept of memory and continuity, expressed through the commemoration

and subsequent memorial ceremonies. These pillars show that the Russian Funeral ritual is not only a set of practical actions, but also a cultural system that serves to shape collective memory.

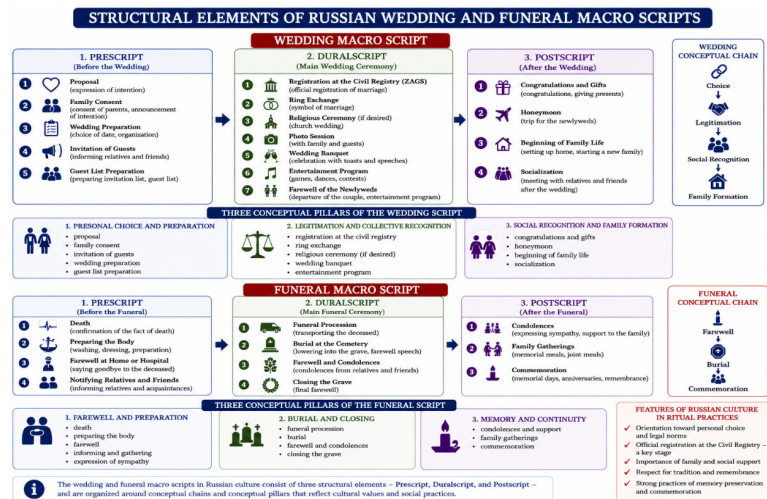


Figure 3. *Structural elements of Russian wedding and funeral macro scripts*

From a cognitive point of view, the Russian Funeralmacro script is formed in the minds of the respondents on the basis of the conceptual chain “farewell - burial – commemoration.” If the starting point of the script is the last farewell to the deceased, then its final stage is associated with the preservation of memories of the deceased and their transmission to future generations. Therefore, the Russian Funeral script can be interpreted not only as a system of rituals regulating the funeral process, but also as a cognitive-cultural model that serves to preserve human memory, unite loved ones, and continue the symbolic existence of the deceased.

COMMUNICATIVE PATTERNS IN RUSSIAN RITUALS

Thinking about what words and phrases are mainly used in Russian rituals, it was shown that these two rituals, despite

performing different tasks, are connected by common cultural values. While the wedding discourse is dominated by communicative patterns aimed at wishing for love, mutual understanding, family stability, having children, material well-being and happiness, the Funeral discourse is actively used by patterns related to expressing sympathy, consolation, commemorating the deceased and spiritual support for loved ones. However, in both ceremonies, communicative strategies aimed at strengthening social ties between people and maintaining collective solidarity are observed.

The analysis showed that the focus of the Russian wedding discourse is on the formation of a new family and expressing positive wishes for its future prosperous life. Such units as Совет да любовь, Живите счастливо, Долгой семейной жизни, Дом полной чашей reflect family harmony, material stability and the continuation of generations.

Table 3. *Communicative patterns in the wedding ceremony*

Communicative pattern type	Basic phrases	Communicative function
Love and harmony pattern	Совет да любовь, Любви и согласия, Живите счастливо	Strengthening emotional intimacy and harmony between spouses
Family stability pattern	Крепкая семья, Долгой семейной жизни, Дом полной чашей, Достатка, Материального благополучия, Счастья молодым, Здоровья»	Wishing for a strong and long-lasting family; wishing for the family's economic stability
Generational continuity pattern	Детишек побольше, Пополнение в семье	Wishing for the continuation of the lineage and expansion of the family
Religious protection pattern	Пусть Бог хранит ваш брак, Божьей защиты	Interpreting marriage as a sacred union under divine protection

In funeral discourse, expressions such as *Примите мои соболезнования* “Please accept my condolences,” *Сил и терпения* “strength and patience,” *Вечная память* “eternal memory,” and *Пусть Господь упокоит его душу* “May the Lord rest his soul” serve to comfort the deceased’s loved ones, ease their grief, and preserve the memory of the deceased.

Table 4. *Communicative patterns in a funeral ceremony*

Communicative pattern type	Basic phrases	Communicative function
Sympathy template	Примите мои соболезнования, Скорбим вместе с вами	Expressing condolences to the deceased's loved ones
Consolation template	Сил и терпения, Сочувствую вашему горю	Providing emotional and spiritual support
Remembrance template	Вечная память, Добрые воспоминания	Preserving and respecting the memory of the deceased
Religious consolation template	Царствие небесное, Пусть Господь упокоит его душу	Interpreting death from a religious perspective and providing comfort
Community solidarity template	Мы с вами, Поддерживаем вас, Скорбим вместе с вами	Demonstrating social solidarity during the Funeral process

The semantic structure of communicative patterns shows that family values, mutual support, and respect for human memory are of particular importance in Russian culture. While the concept of the future and continuity prevails in wedding ceremonies, the concepts of memory and spiritual consolation occupy a central place in funeral ceremonies. However, in both cases, the main goal of communication is to connect a person with the social environment, demonstrate collective solidarity, and assess important life events by society. Communicative patterns used in rituals are adapted to the social environment and communicative situation through context models formed in participants’ minds [10: 71].

From a cognitive point of view, Russian ceremonial discourse is formed based on two main conceptual models. While the conceptual chain “love – family – well-being – continuity” prevails in wedding communication, the conceptual chain “sympathy – consolation – memory – spiritual consolation” is manifested in Funeral communication. These conceptual structures reflect the communicative means through which the most important stages of human life – the formation of a new family and the passing of a person – are interpreted in Russian culture. Thus, the communicative patterns used in Russian wedding and Funeral rituals are not only a set of ceremonial speech formulas, but also a cognitive-cultural model reflecting the attitude of society to the family, human relationships, memory, and spiritual values. The results show that the Russian funeral script is a cultural model that is focused on memory and emotion, but is not strictly religious.

The study's results confirmed that wedding and mourning rituals in Uzbek and Russian linguistic cultures are formed as specific cognitive models in the human mind. Although these rituals in both cultures have the character of a universal macroscript, their internal structure, microscripts, communicative models, and conceptual content are shaped by national and cultural values.

The analysis revealed that the Uzbek wedding macroscript is based on principles of community, kinship ties, religious values, and social integration. In the Russian wedding macroscript, the concepts of personal choice, legal confirmation, and the independence of the new family are of primary importance.

The analysis of funeral rituals revealed that in Uzbek culture, a system of rituals aimed at preserving religious practices, collective solidarity, and the memory of the deceased plays an important role. In Russian culture, communicative models aimed at farewell, commemoration, and spiritual consolation predominate.

It has also been proven that the speech formulas and communicative patterns used in wedding and mourning ceremonies represent linguistic and cultural units reflecting the national worldview, cultural memory, and social experience of

each people. While wedding discourse is dominated by concepts of happiness, prosperity, intergenerational continuity, and social recognition, mourning discourse is dominated by concepts of compassion, patience, remembrance, and spiritual solace.

Thus, wedding and funeral macroscripts represent not only a system of ritual actions but also a complex cognitive-cultural model reflecting the cultural experience, values, and thinking of a particular people. Their comparative study offers a better understanding of the link between language, culture and cognition, enriching linguistic and cognitive research.

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