



A COMPARATIVE ANALYSIS OF LINGUOCULTURAL MARKERS IN UZBEK AND ENGLISH MEDIA DISCOURSE: BASED ON NATIONAL CINEMA SAMPLES

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MAQOLA HAQIDA	ANNOTATION
Qabul qilindi: 6-noyabr 2025-yil Tasdiqlandi: 10-noyabr 2025-yil Jurnal soni: 16-B Maqola raqami: 8 DOI: https://doi.org/10.54613/ku.v16i.1293 KALIT SO'ZLAR/ КЛЮЧЕВЫЕ СЛОВА/ KEYWORDS Linguocultural markers, media discourse, national cinema, Uzbek, English, identity, cultural linguistics, discourse analysis.	This article examines the role of linguocultural markers in shaping media discourse through the lens of national cinema in Uzbekistan and English-speaking countries. Drawing on the theoretical foundations of discourse analysis and cultural linguistics, the study investigates how language reflects cultural values, identities, and worldviews in film dialogue. A comparative approach is employed, analyzing a corpus of selected Uzbek and English films produced between 2000 and 2020. The research identifies recurrent linguocultural markers such as kinship terms, proverbs, religious references, and idiomatic expressions in Uzbek films, while English films predominantly employ markers of individualism, competition, and self-expression. The findings suggest that cinema functions as a cultural text, embedding national identity within linguistic structures and communicative strategies. This study contributes to cross-cultural discourse research by highlighting the interplay between language and culture in media texts, offering insights for linguists, cultural studies scholars, and media practitioners.

Introduction. The intersection of language and culture has long been a central concern in the fields of linguistics, anthropology, and cultural studies. Language is not merely a neutral medium of communication but a cultural repository that carries a community's worldview, traditions, and values.¹ Within media discourse, and particularly in national cinema, this interplay between language and culture becomes especially salient. Film dialogue operates as both a linguistic act and a cultural performance, encoding and transmitting shared meanings that contribute to national identity formation.

National cinema reflects the spirit of a nation, representing its cultural narratives through stories, characters, and language use. In Uzbekistan, films frequently highlight collective identity, kinship, spirituality, and moral codes, expressed through linguocultural markers such as proverbs, kinship terms, and religious metaphors. In contrast, English-language cinema—particularly that produced in the United States and the United Kingdom—tends to foreground themes of individualism, personal struggle, and achievement, often manifested through idioms of competition and metaphors of success.

The concept of linguocultural markers—linguistic units that encapsulate cultural meaning—serves as the analytical lens for this study. These markers can take the form of metaphorical expressions, proverbs, culturally loaded vocabulary, or discourse strategies that signal belonging to a particular cultural context.² Their occurrence in film dialogue makes them particularly visible and significant, as they both reflect and reinforce cultural ideologies.

Despite a growing body of research on metaphor, cultural discourse, and media linguistics³, there is a noticeable lack of comparative studies that focus on Uzbek and English film dialogue. This gap is significant because film, as a global medium, provides a fertile ground for exploring similarities and differences in cultural conceptualizations across linguistic traditions.

The aim of this paper is therefore twofold:

- ✓ To identify and categorize linguocultural markers in Uzbek and English national cinema.
- ✓ To analyze how these markers reflect broader cultural orientations such as collectivism versus individualism, spirituality versus secularism, and tradition versus modernity.

Through implementation of a comparative discourse analysis of Uzbek and English films produced between 2000 and 2020, this study

seeks to contribute to the growing scholarship on linguocultural studies and media discourse. It demonstrates how national cinema functions as a mirror of cultural values and as a mechanism for identity construction, highlighting the profound interrelation of language and culture.

Literature review. This investigation of linguocultural markers in media discourse intersects with several strands of research, including conceptual metaphor theory, cultural linguistics, discourse analysis, and film studies. This section provides an overview of key scholarly contributions, with particular emphasis on the relevance of these frameworks to the analysis of Uzbek and English national cinema.

Linguocultural Markers and Cultural Linguistics

The linguocultural markers concept is rooted in cultural linguistics, which emphasizes the interconnectedness of language, culture, and cognition.⁴ Linguocultural markers are linguistic elements that reflect cultural conceptualizations, values, and shared experiences. They often manifest in forms such as idioms, proverbs, metaphors, kinship terms, and culturally specific vocabulary. Wierzbicka⁵ stressed that culturally loaded words act as “key words” of a culture, encapsulating distinct worldviews and social practices. In this sense, linguocultural markers serve as vital indicators of identity and cultural orientation.

Conceptual Metaphor Theory

Lakoff and Johnson's⁶ seminal work *Metaphors We Live By* laid the foundation for conceptual metaphor theory, arguing that metaphors are not just linguistic ornaments but cognitive structures shaping human thought. Building on this perspective, Kövecses⁷ demonstrated that metaphorical patterns vary across cultures, reflecting different conceptual systems and cultural priorities. For example, metaphors of family and land are dominant in collectivist societies, whereas metaphors of competition and achievement are prevalent in individualist cultures. These insights are crucial for analyzing national cinema, where metaphors function as symbolic resources for articulating cultural narratives.

Critical Metaphor and Media Discourse

In the realm of media studies, metaphors and linguocultural markers have been shown to play a critical role in shaping ideologies and collective beliefs. Charteris-Black (2004)⁸ introduced critical metaphor analysis as a framework for uncovering how metaphors in

¹ Wierzbicka, A. (1997). *Understanding Cultures Through Their Key Words*. Oxford University Press.

² Charteris-Black, J. (2004). *Corpus Approaches to Critical Metaphor Analysis*. Palgrave Macmillan.

³ Kövecses, Z. (2010). *Metaphor: A Practical Introduction* (2nd ed.). Oxford University Press.
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⁴ Sharifian, F. (2017). *Cultural Linguistics: Cultural Conceptualisations and Language*. John Benjamins.

⁵ Wierzbicka, A. (1997). *Understanding Cultures Through Their Key Words*. Oxford University Press.

⁶ Lakoff, G., & Johnson, M. (1980). *Metaphors We Live By*. University of Chicago Press.
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⁷ Kövecses, Z. (2010). *Metaphor: A Practical Introduction* (2nd ed.). Oxford University Press.

⁸ Charteris-Black, J. (2004). *Corpus Approaches to Critical Metaphor Analysis*. Palgrave Macmillan.

media discourse legitimize power relations and cultural ideologies. Similarly, Musolff⁹ examined metaphor in public discourse, emphasizing its persuasive and identity-forming functions. In cinematic dialogue, metaphors and idiomatic expressions carry cultural resonance, enabling audiences to interpret narratives through culturally familiar frameworks.

National Cinema and Cultural Identity

Film scholars argue that national cinema serves as both a reflection and a constructor of cultural identity. Anderson's (1991)¹⁰ notion of "imagined communities" suggests that cultural products like films foster a sense of shared belonging by representing collective stories and symbols. In the context of British cinema, Smith (2015)¹¹ analyzed how metaphorical narratives contribute to national identity formation, particularly through recurring themes of struggle and resilience. In Uzbek cinema, scholars such as Musajonov¹² have examined how metaphors rooted in kinship, spirituality, and moral values reflect traditional cultural frameworks.

Uzbek and English Film Discourse: A Gap in Comparative Studies

While there is extensive scholarship on metaphor and cultural discourse in English-language media, research on Uzbek film discourse remains limited, and comparative studies between Uzbek and English cinema are particularly scarce. Existing studies on Uzbek media and film tend to focus on sociocultural values, moral themes, or the role of folklore¹³. By contrast, English-language film discourse has been analyzed through lenses such as globalization, identity politics, and consumer culture¹⁴. This imbalance highlights a significant gap in the literature.

Existing scholarship underscores three main points:

- ✓ Linguocultural markers are key indicators of cultural identity embedded in language.
- ✓ Metaphors and idioms function as cognitive and cultural tools that structure media discourse.
- ✓ National cinema is a fertile site for analyzing how cultural values are encoded and transmitted through linguistic forms.

Nevertheless, the comparative study of Uzbek and English film discourse remains underexplored. This research aims to address this gap by providing a systematic analysis of linguocultural markers in national cinema, thereby contributing to both media linguistics and cross-cultural discourse studies.

Methods and research. This study adopts a qualitative comparative discourse analysis approach, drawing on the principles of Conceptual Metaphor Theory (CMT) and Cultural Linguistics. The goal is to identify and interpret linguocultural markers in Uzbek and English film discourse and to examine how they reflect cultural values, collective identities, and communicative strategies¹⁵. By focusing on cinematic dialogues, this research situates itself at the intersection of linguistics, cultural studies, and media discourse analysis.

Corpus Selection

A purposive sampling strategy was used to select films that represent national cinema and contain rich linguistic and cultural content. The corpus includes 20 films in total, evenly divided between Uzbek and English-language productions released between 2000 and 2020. The selection criteria were as follows:

- ✓ Films that achieved wide national recognition and are considered part of the cultural canon.
- ✓ Films containing dialogue-rich narratives with clear cultural references.
- ✓ Films covering diverse genres (drama, historical, family, and social themes) to ensure variation in discourse.

Category	Uzbek Films (n=100 markers)	English Films (n=100 markers)
Kinship & Family	32	12
Spirituality & Religion	24	8
Land & Homeland	18	6
Struggle & Conflict	10	28

Uzbek Films

1. Shaytanat (2000)
2. Sarvinoz (2002)
3. Yor-Yor (2006)
4. Ota (2010)
5. Hotin (2015)
6. Baron (2016)
7. Sabina (2017)
8. Bodomzor (2018)
9. Qorako'z Majnun (2019)
10. Ilk Qadam (2020)

English Films

1. Billy Elliot (2000)
2. The Lord of the Rings: The Return of the King (2003)
3. The King's Speech (2010)
4. The Pursuit of Happyness (2006)
5. Slumdog Millionaire (2008)
6. The Social Network (2010)
7. 12 Years a Slave (2013)
8. La La Land (2016)
9. Darkest Hour (2017)
10. 1917 (2019)

Data Collection

Scripts of films and subtitles were used as the primary sources of textual data. Where official scripts were not available, subtitles were cross-checked against the original dialogues to ensure accuracy. A total of approximately 200 metaphorical and idiomatic expressions were extracted, alongside culturally marked terms such as kinship vocabulary, religious references, and proverbs.

Analytical Framework

The analysis proceeded in three stages:

- ✓ Identification – Linguocultural markers were identified in the corpus using discourse analysis techniques, focusing on idioms, metaphors, proverbs, and culture-specific vocabulary.
- ✓ Categorization – Markers were grouped into conceptual domains (e.g., kinship, spirituality, land, struggle, ambition, modernity).
- ✓ Interpretation – Each marker was analyzed in terms of its cultural meaning, function, and communicative role within the narrative.

The comparative aspect involved juxtaposing Uzbek and English markers to reveal shared patterns and distinct cultural differences.

Validity and Reliability

To ensure validity, the analysis was guided by established frameworks (CMT and Cultural Linguistics) and verified through triangulation with previous scholarship¹⁶. Reliability was enhanced by coding the data twice over a three-month interval to check consistency of

Results. The analysis of the selected Uzbek and English films revealed a series of recurring linguocultural markers that can be grouped into six major categories:

- ✓ Kinship and Family Relations
- ✓ Spirituality and Religion
- ✓ Land and Homeland
- ✓ Struggle and Conflict
- ✓ Ambition and Achievement
- ✓ Modernity and Technology

Table 1. Frequency of Linguocultural Marker Categories in Uzbek and English Films (2000–2020).

⁹ Musolff, A. (2016). *Political Metaphor Analysis: Discourse and Scenarios*. Bloomsbury.

¹⁰ Anderson, B. (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (2nd ed.). Verso.

¹¹ Smith, J. (2015). National identity and metaphor in British cinema. *Journal of Media Linguistics*, 12(2), 101–118.

¹² Musajonov, A. (2018). Linguocultural aspects of metaphor in Uzbek discourse. *Philological Issues*, 3(1), 45–53.

¹³ Karimova, N. (2019). Folklore and cultural values in Uzbek cinema. *Central Asian Journal of Cultural Studies*, 4(2), 75–88. Khaydarova, Ch. (2022). Translation of proverbs and sayings from english into russian, and its peculiarities. *Результаты научных исследований в условиях пандемии (COVID-19)*, 1(02), 164–166.

¹⁴ Charteris-Black, J. (2004). *Corpus Approaches to Critical Metaphor Analysis*. Palgrave Macmillan. Kövecses, Z. (2010). *Metaphor: A Practical Introduction* (2nd ed.). Oxford University Press.

¹⁵ Axmedov Ikboljon. (2025). A SPEECH ACT ANALYSIS OF PROVERBS: EXPLORING THE ILLOCUTIONARY FORCE OF TRADITIONAL WISDOM. *PEDAGOGIK TADQIQOTLAR JURNALI*, 5(1), 96–105. <https://doi.org/10.1075/jhp.6.2.03arc>

¹⁶ Charteris-Black, J. (2004). *Corpus Approaches to Critical Metaphor Analysis*. Palgrave Macmillan. Kövecses, Z. (2010). *Metaphor: A Practical Introduction* (2nd ed.). Oxford University Press.

Ambition & Achievement	9	30
Modernity & Technology	7	16

✓ Uzbek Cinema → Kinship, spirituality, and homeland metaphors dominate. Dialogues often emphasize family obligations, respect for elders, and moral-spiritual duties.

✓ English Cinema → Struggle and ambition metaphors are most frequent. Dialogues foreground self-expression, resilience, and achievement as key cultural narratives.

Shared Features → Both traditions use metaphors of journey and conflict, but their cultural framing differs (collective survival in Uzbek vs. personal success in English).¹⁷

Discussion. The analysis of linguocultural markers in comparison with Uzbek and English national cinema, they have highlighted fundamental cultural orientations embedded within film discourse. These findings align with broader theories of collectivism and individualism (Hofstede, 2001), as well as with previous research on metaphor and cultural conceptualizations¹⁸.

Collectivism in Uzbek Film Discourse

Uzbek films strongly foreground kinship, spirituality, and homeland metaphors, which reflects the collectivist orientation of Uzbek society. Terms such as ota (father), ona (mother), aka/uka (elder/younger brother), and metaphors like Vatan onadir ("The homeland is a mother") position family and community as central cultural concepts. These markers are not only linguistic elements but also narrative strategies that reinforce traditional values of respect, and moral obligation.

Religious references and spiritual idioms, such as blessings (duo) or references to divine will (taqdir), further illustrate the cultural importance of faith in Uzbek discourse. The recurrence of these markers suggests that Uzbek cinema constructs national identity through moral and spiritual collectivism, portraying the individual as part of a larger family, community, and nation.

Individualism in English Film Discourse

Comparing with Uzbek films, English films are dominated by ambition and struggle metaphors, which align with Western individualist values. Expressions such as "climbing the ladder of success" or "fighting one's own battles" reflect a worldview where personal growth, resilience, and achievement are central. Even when family themes are present, they are often framed as backdrops for personal development rather than collective responsibility.

Films such as *The Pursuit of Happyness* and *Billy Elliot* exemplify this narrative: the protagonists' struggles are depicted not as communal but as individual journeys of self-realization. This suggests that in English cinematic discourse, the individual is positioned as an autonomous agent responsible for shaping their own destiny, resonating with broader neoliberal cultural narratives.

Shared but Differently Framed Metaphors

Interestingly, both Uzbek and English films employ journey metaphors to depict personal and social transformation. However, their cultural framing differs significantly:

✓ In Uzbek films, the journey often symbolizes spiritual growth or collective endurance.

✓ In English films, the journey metaphor underscores personal ambition and self-discovery.

Similarly, metaphors of struggle appear in both traditions but with divergent emphases. Uzbek discourse frames struggle as a communal

duty (e.g., defending family honor), while English discourse portrays struggle as an individual battle for survival or success.

Media Discourse as a Cultural Mirror

These differences highlight cinema's role as both a mirror of culture and a constructor of identity. By encoding national values into cinematic dialogue, films shape how audiences perceive themselves and their society. Uzbek films reinforce interdependence, spirituality, and tradition, whereas English films promote autonomy, ambition, and modernity¹⁹.

Implications for Linguistic and Cultural Studies

The results demonstrate that linguocultural markers in film discourse are not merely stylistic but carry deep ideological weight. They structure audience perception, reinforce cultural continuity, and contribute to national identity formation. For scholars of linguistics and media studies, this underlines the importance of examining cinematic dialogue as a site of cultural encoding.

Additionally, the comparative framework used in this study offers a model for analyzing other cross-cultural contexts. It illustrates how discourse analysis can reveal the interplay of global and local narratives in media texts, providing insights into both cultural preservation and transformation in the age of globalization.

Conclusion. This investigation has studied the interrelation of language and culture through a comparative analysis of linguocultural markers in Uzbek and English national cinema (2000–2020). By examining film dialogues, the research has shown how cinema functions as both a linguistic and cultural text, embedding national identity within metaphors, idioms, kinship terms, and culturally loaded expressions.

The results reveal a clear cultural divide:

✓ Uzbek film discourse is dominated by markers of kinship, spirituality, and homeland, emphasizing collectivist values, moral obligations, and the centrality of family and tradition.

✓ English film discourse, in contrast, foregrounds ambition, struggle, and modernity, highlighting individualist values such as personal success, resilience, and autonomy.

In spite of these differences, both traditions share common metaphorical patterns such as journey and struggle, although their framing differs: in Uzbek films they signify collective endurance and moral growth, whereas in English films they symbolize self-discovery and personal triumph²⁰.

Contributions of the Study

The research enhances cultural linguistics by demonstrating how linguocultural markers operate within film discourse as vehicles of cultural meaning.

It contributes to media discourse analysis by showing how cinematic dialogue constructs and transmits national identity. It provides a comparative perspective that highlights the cultural distinctiveness of Uzbek and English media traditions while also identifying points of convergence.

Ultimately, this study underscores the vital role of linguocultural markers in cinema as tools of cultural continuity and transformation. By comparing Uzbek and English film discourse, it becomes evident that while language reflects distinct cultural worldviews, cinema as a global medium simultaneously creates spaces for dialogue, negotiation, and the reimagining of identity in a rapidly changing world.

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