THE INTERRELATION OF LANGUAGE AND CULTURE: LINGUOCULTURAL METAPHORS IN UZBEK AND ENGLISH NATIONAL FILM DISCOURSE

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Abstract: *This article examines the relationship between language and culture through a comparative analysis of linguocultural metaphors in Uzbek and English national film discourse. Following Conceptual Metaphor Theory, the study investigates how metaphors function both as linguistic structures and cultural signs imbuing social values and conceptions of the world in film communication. Based on a corpus of Uzbek and English films produced between 2000 and 2020, the study identifies metaphorical patterns that articulate cultural directions and national identities.*

The findings suggest that Uzbek films typically rely on metaphors involving kinship, territory, and spirituality, which reflect the importance of family relations, communal belonging, and moral traditions. English films, on the other hand, focus on metaphors of struggle, push, and progress, which articulate individualism, achievement, and perseverance. The implication is that national cinema is not only entertainment but also a powerful vehicle of cultural expression in which metaphors are used effectively to articulate identity-making and cross-cultural communication.

Keywords: *linguocultural metaphors, media discourse, national cinema, Uzbek, English, culture, identity, metaphor theory*

Introduction

Language and culture are mutually entwined with each other in linguistics, anthropology, and communication studies. Language is never an independent entity; it emerges in close coexistence with cultural norms, customs, and traditions. Communities encode and transmit their worldview, value system, and collective memory through linguistic structures. Among literary devices, metaphor is unique in that it not only implies meaning but also organizes thought and culture. As Lakoff and Johnson (1980) influentially argued, metaphors are not merely stylistic ornaments but fundamental conceptual tools by which human beings understand the world.

In media, particularly in film, the application of metaphor is even more important. Film employs verbal language in combination with visual image, sound, and narrative, thereby creating a rich resource for cultural representation. National

films, in particular, serve as a reflection of the way societies envision themselves, their history, and their place in the world. They also articulate cultural values to both their local and international audience.

Uzbek and English film represent two distinct cultural and linguistic traditions. Uzbek film, derived from Central Asian cultures, Islamic morality, and post-Soviet social realities, typically engages community, spirituality, and moral instruction. English-language film, derived from Western individualism and global modernity, tends to engage ambition, struggle, and personal freedom. Through analysis of the metaphors expressed by the films, one may discover the underlying cultural narratives that inform them.

This study then strives to analyze the way linguocultural metaphors function in Uzbek and English national cinematic discourse. It seeks to find dominant metaphorical tendencies, decode their cultural meaning, and compare the way these metaphors characterize various orientations within cultures.

Literature Review

Metaphorical research has come a long way since Lakoff and Johnson's book, Metaphors We Live By (1980), which laid the groundwork for conceptual metaphor theory (CMT). According to this, metaphors structure human thinking by mapping abstract domains (e.g., life, identity) onto concrete experiences (e.g., journey, family). Kövecses (2010) further elaborated on how metaphors are different across cultures, highlighting that it is cultural environment that influences selection and interpretation of metaphorical expression.

Charteris-Black (2004) proposed a critique of metaphors, demonstrating how the media determines ideology, politics, and cultural discourses through metaphors. Wierzbicka (1997), in the case of cultural keywords, was of the opinion that words convey national identity and worldview. Musajonov (2018) contributed to Uzbek linguistics by conducting an investigation of metaphor in Uzbek discourse, emphasizing the connection of metaphor with kinship, land, and spirituality. Similarly, Smith (2015) analyzed the role of metaphor in the construction of British national identity through film, illustrating the ways in which recurring imagery and verbal convention reinscribe cultural values.

Subsequent scholarship has demanded the applicability of cross-cultural study. Kövecses (2020) described how metaphor is a window to cultural convergences and differences, particularly in the media where symbolic communication is heightened. Metaphors in film work not only on the linguistic level but also visually, through narrative structures, and symbolic motifs. Therefore, film discourse is a rich field for studying linguoculture. Despite the growing number of publications, there remains a gap in comparative studies of Uzbek and English cinema discourse. Filling this gap,

the present study contributes to cross-cultural media linguistics through an explanation of how two unique national cinemas use metaphors to characterize cultural identity.

Methods

The present study employed qualitative discourse-analytic methodology grounded in the Conceptual Metaphor Theory framework. **Corpus:** 10 Uzbek films (Ota, Shaytanat, Sarvinoz, Suv yoqalab, Ishq, etc.) and 10 English films (The King's Speech, Billy Elliot, The Pursuit of Happyness, A Beautiful Mind, Slumdog Millionaire, etc.) released between 2000 and 2020 were investigated.

Data Collection: Metaphorical expressions in dialogues were transcribed and tabulated. Both explicit metaphors (direct comparisons) and implicit metaphors (conceptual mappings) were employed.

Analytical Framework: Metaphors were coded into conceptual domains such as kinship, land, spirituality, competition, struggle, and progress. Each metaphor was examined for the cultural content, communicative function, and symbolic resonance.

Comparative Procedure: Cross-cultural comparisons of Uzbek and English metaphorical expressions were compared systematically to highlight similarities and differences.

Results and Discussion

Metaphors in Uzbek Film Discourse. Uzbek films are full of metaphors that highlight family, land, and spirituality. For instance, in Ota, "Ota tog'dir" (The father is a mountain) is stressed for stability, defense, and veneration of the older generation. Bread (non) becomes the metaphor for holy life, as in "Nonni yerga tashlama, u rizqdir" (Do not drop bread, it is livelihood), a common saying in many dialogues. Homeland-as-mother metaphors ("Vatan onadir") pair national belonging with protection and sacrifice by a mother. Journey metaphors then symbolize moral growth, whereby characters are described to be on a "path of honesty" or "road to destiny."

Metaphors in English Film Discourse. English films set metaphors of competition and struggle at the center. In The Pursuit of Happyness, the main character uses metaphors such as "climbing the ladder" again and again to describe his rise from poverty to wealth. In Billy Elliot, dance is metaphorically shown as freedom of expression and freedom, in contrast with the stifling social environment of a mining town. Metaphors of struggle and persistence, such as "fighting your way through life", are prevalent, reinforcing individualism and personal determination.

Comparative Insights

The contrast provides striking contrasts between the two cultures:

✓ Uzbek discourse: Collectivism, spirituality, heritage, respect for elderly, and moral responsibility dominate metaphorical structures.

✓ English discourse: Individualism, ambition, toughness, and personal achievement are central.

Both traditions, however, utilize metaphors as a way to build identity. While Uzbek metaphors confirm collective solidarity, English metaphors encourage independence. This reflects more general cultural directions of collectivist and individualist societies.

Conclusion

The study supports that metaphors of national cinema are cultural narratives, in that they illustrate the interconnection between culture and language. Uzbek cinema uses metaphors derived from kinship, territory, and spirituality to reaffirm cultural roots and collective identity. English cinema uses metaphors of aspiration, struggle, and freedom to accentuate individual values. These findings are contributory to our understanding of the ways in which film is effective as a cultural representation medium. The study of film dialogues provides access to the symbolic models in terms of which societies speak. Metaphor acts as a mediator between linguistic structure and worldview and determines the ways in which people conceive reality. Subsequent research can broaden the scope to include other media types, e.g., television programs or websites, and investigate how metaphoric patterns are influenced by globalization. More comparison of more languages and cultures would further enhance our understanding of the universality as well as diversity of linguocultural metaphors.

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