

LINGUACULTURAL ANALYSIS OF CHARACTER CREATION THROUGH LINGUISTIC AND NON-LINGUISTIC FACTORS IN UZBEK NATIONAL CINEMA DISCOURSE

<https://doi.org/10.5281/zenodo.15354004>

Tursunov Mirzo Makhmudovich

BSU, Phd at English linguistics department

e-mail: mirzobek.tursunov81@gmail.com

Mirzayeva Mohinur Zokir qizi

2nd year master student at BSU, English linguistics department

e-mail: mohinurmirzayeva681@gmail.com

Annotation

This article explores the multidimensional process of character creation in Uzbek national cinema, focusing on how linguistic and non-linguistic elements are used to reflect and construct Uzbek cultural identity. Using discourse analysis and semiotics, the study investigates selected films including *Voiz*, *Yolg'iz yodgorim*, and *Sen yetim emassan* to analyze the interplay between verbal language, gestures, clothing, and cultural symbols. It demonstrates how Uzbek filmmakers employ these tools to encode cultural meanings, reproduce traditional values, and shape collective national memory. The research affirms cinema's role as a powerful medium for linguacultural expression and identity formation.

Keywords

Uzbek cinema, character portrayal, linguacultural analysis, non-verbal communication, cinematic discourse, national identity, semiotics.

Annotatsiya

Ushbu maqola o'zbek milliy kinolarida qahramon obrazining yaratilishini lisoniy va nolisoniy omillar orqali tahlil qiladi. Tadqiqot *Voiz*, *Yolg'iz yodgorim* va *Sen yetim emassan* filmlariga tayanib, til, imo-ishora, kiyim-kechak va madaniy belgilar orqali qahramonlar obrazi qanday yaratilishini ko'rsatadi. Lingvomadaniy, nutqiy va semiotik tahlil asosida kino san'ati o'zbek milliy qadriyatlarini ko'rsatish, madaniy xotirani shakllantirish va milliy o'zlikni ifodalash vositasi sifatida o'rganiladi.

Kalit so'zlar

O'zbek kinosi, qahramon obrazlari, lingvokultural tahlil, nolingvistik muloqot, kinodiskurs, milliy o'zlik, semiotika.

Аннотация

Данная тезис исследует создание образов персонажей в узбекском национальном кино через лингвистические и нелингвистические средства. На основе анализа фильмов *Voiz*, *Yolg'iz yodgorim* и *Sen yetim emassan* рассматриваются способы выражения культурной идентичности посредством языка, жестов, костюмов и символов. Применение лингвокультурного, дискурсивного и семиотического анализа демонстрирует, как кинематограф способствует сохранению национальных ценностей и формированию коллективной памяти.

Ключевые слова

узбекское кино, образ персонажа, лингвокультурный анализ, невербальная коммуникация, кинодискурс, национальная идентичность, семиотика

Uzbek national cinema serves as both a mirror and a mold of cultural identity. In its rich visual and auditory tapestry, characters are not only storytellers but embodiments of cultural values. This thesis aims to analyze how characters are constructed through linguistic (dialogue, dialect, speech strategies) and non-linguistic (gesture, costume, setting, sound) elements in Uzbek films[1]. Focusing on linguacultural analysis, the study considers how these elements express identity, morality, and memory in post-Soviet and traditional Uzbek contexts.

The study draws upon three main theoretical perspectives:

Linguacultural Theory (Vereshchagin & Kostomarov): This theory posits that language is not only a communication tool but also a repository of cultural knowledge. Linguacultural units such as proverbs, idioms, and culturally specific terms serve as keys to understanding the worldview of a society. In the context of Uzbek cinema, these units reveal deep cultural beliefs and values embedded in character speech[3].

Discourse Analysis (Fairclough, Wodak): Discourse analysis allows researchers to uncover how language use reflects social and cultural norms. It explores how dialogues and interactions in films construct identities, express power relations, and reflect societal ideologies. This method helps to decode how characters' spoken words frame their roles within the cinematic society[2].

Semiotics (Barthes, Eco): Semiotics focuses on how signs (visual, auditory, linguistic) convey meaning. It is particularly useful in analyzing film because of its multi-modal nature. Costumes, gestures, music, and objects are treated as signs that contribute to narrative and character development. For example, a turban may signify religious authority, while a doll may symbolize childhood innocence. This

triangulated approach allows a comprehensive examination of how meaning is created in film through both speech and visual elements[4].

This research uses qualitative methods, including semiotic and discourse analysis. Three feature films were selected based on their cultural significance and thematic richness:

- *Voiz* (The Preacher)
- *Yolg'iz yodgorim* (My Only Memorial)
- *Sen yetim emassan* (You Are Not an Orphan)

Each film was analyzed scene-by-scene to examine linguistic features such as speech acts, dialect use, and metaphor, alongside non-linguistic features like gestures, costume, cinematography, and sound design.

In Uzbek cinema, language serves to define social roles, identities, and values. Characters often use region-specific dialects or high-register Uzbek, marking their social status and regional origin. In *Voiz*, the preacher uses religious terminology and classical expressions such as “haqqoniy yo‘l” (righteous path) to signal moral authority and link his speech to Islamic tradition.

Uzbek linguistic norms emphasize respect and indirectness. In *Sen yetim emassan*, caregivers address children with affectionate diminutives like “jonim” and “bolajon,” highlighting cultural norms around nurturing and communal care.

Cultural idioms such as “ona yurak” (a mother’s heart) and “vatan tuprog‘i” (the soil of the homeland) are employed in *Yolg'iz yodgorim* to articulate themes of maternal sacrifice and patriotic memory. These metaphors carry emotional weight and embed characters in a culturally resonant moral framework.

Visual and embodied signs complement speech and deepen character representation.

Traditional attire, such as do‘ppi and atlas dresses, situate characters within Uzbek culture. In *Voiz*, white robes identify religious figures, visually communicating spiritual purity, authority, and social roles.

In *Yolg'iz yodgorim*, the mother’s silent weeping and protective embrace powerfully express grief and resilience without spoken language. These gestures are culturally coded to indicate maternal strength and suffering.

National instruments and folk melodies reinforce emotional tone. In *Sen yetim emassan*, lullabies sung by caregivers echo traditional Uzbek tunes, functioning as oral heritage that connects the children to their cultural roots.

Rural landscapes, tea ceremonies, and Islamic architecture function as semiotic resources that root the narrative in a culturally recognizable setting. In *Voiz*, the mosque courtyard symbolizes a space of communal morality, while in *Yolg'iz yodgorim*, the ruined village becomes a metaphor for lost memory.

The preacher character employs Quranic references, slow and deliberate speech, and traditional garments to embody moral and spiritual authority. The mise-en-scène, including rows of worshippers and soft lighting, reinforces his central role as a guide within the community. His elevated speech and composed demeanor establish a character rooted in tradition and moral responsibility.

The film uses minimal dialogue and close-up shots to highlight emotional trauma. A child's doll, featured prominently in scenes of mourning, functions as a semiotic marker of innocence and memory. The mother's quiet gestures, like folding the child's clothes or holding the doll, express inner suffering more powerfully than spoken words.

The orphanage becomes a space of collective care and moral formation. Characters are framed through their interactions with children, and traditional rituals (e.g., meal sharing, reciting prayers) create a narrative of cultural solidarity. Language of endearment and rituals such as washing hands before eating serve to situate the characters within an Uzbek moral universe.

Character creation in Uzbek cinema relies on a sophisticated integration of verbal and non-verbal modes of meaning. By foregrounding cultural signs in both language and visual representation, filmmakers construct complex identities that resonate with national and historical consciousness. These portrayals contribute to the preservation and promotion of Uzbek cultural values in a rapidly globalizing world.

The linguacultural analysis of Uzbek films reveals how deeply character construction is embedded in national semiotics. Through dialect, gesture, costume, and symbolism, characters function as cultural agents. Uzbek national cinema, therefore, stands not only as entertainment but as a vital site for cultural education and identity preservation.

BIBLIOGRAPHY :

1. Barthes, R. (1977). *Image, Music, Text*. Fontana Press.
2. Fairclough, N. (1995). *Critical Discourse Analysis*. Longman.
3. Vereshchagin, E.M., & Kostomarov, V.G. (1990). *Language and Culture*. Moscow.
4. Eco, U. (1976). *A Theory of Semiotics*. Indiana University Press.