

PSYCHOLINGUISTIC EXPRESSION OF THE FATHER'S IMAGE IN ENGLISH AND UZBEK FILM DISCOURSE

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Abstract. *This work examines the psycholinguistic representation of the father's image in English and Uzbek film discourse based on four films from different eras. The analysis encompasses the distribution of the father's communicative strategies, the characteristics of speech acts, pragmatic forms of address, and the emotional content of statements in dialogues with children. The study reveals intercultural differences between the Western model of an "emotionally engaged" father and the Uzbek traditional model, where the father's role is based on authority and adherence to norms. Modern Uzbek film discourse demonstrates a trend towards synthesizing traditional and new models of fatherhood.*

Keywords: *psycholinguistics, film discourse, father's image, speech acts, cultural models, English language, Uzbek language.*

INTRODUCTION

The image of a father in cinema serves as a culturally significant marker of society's perceptions of a man's role in the family. The psycholinguistic approach allows us to determine how fathers express power, care, emotional involvement, or distance through their choice of linguistic forms. In early 21st-century English cinema, a model of an "emotionally accessible" father, inclined towards verbalizing feelings, can be observed. Uzbek classical film discourse reflects a patriarchal and hierarchical structure of family communication, where verbal expression is minimal and directiveness is emphasized. Comparing these models allows for the identification of culturally universal and specific elements of paternal discourse.

Research Materials And Methods. Four feature films were used as empirical material: "The Pursuit of Happyness" (2006), "Interstellar" (2014), "Mahallada duv-duv gap" (1960), and "Ota" (a modern Uzbek drama). For each film, scenes depicting direct "father-child" interactions were selected and transcribed. The criteria for including an episode were the scene's significance in revealing the father's role and the presence of direct speech by the father addressed to the child. The minimum unit of analysis was considered to be an individual utterance by the father.

The transcripts underwent qualitative and quantitative analysis. Each utterance was classified according to the dominant type of speech act: emotional

support and expression of love, guidance, directive or disciplinary statement, emotional reaction (fear, anger, longing, and other states), as well as humorous or playful forms of communication. For each film, the frequency of these types and their proportion in the total volume of paternal utterances were calculated, allowing for a comparison of the distribution of communicative strategies across different film discourses.

Additionally, the pragmatic characteristics of fathers' addresses to children were analyzed. The study recorded the use of appellations (personal names, diminutive forms, kinship terms such as "son," "honey," "bolam," "qizim" and others), the degree of verbal distance, the presence or absence of endearing expressions, and the extent of elaborate verbal expression of feelings. Based on these parameters, the ratio of direct to implicit emotionality was evaluated, as well as the degree of symmetry or hierarchy in father-child communication in English and Uzbek film discourses.

Analysis Results. 1. American Film Discourse. In the films "The Pursuit of Happyness" and "Interstellar," emotionally supportive statements from fathers dominate (up to 40-45% of all dialogue). Clear expressions of love, verbal promises of support, and acknowledgment of the child's feelings are frequently encountered. The father allows for equal dialogue, is capable of apologizing, and explains his position without pressure. Humor is used to alleviate anxiety and strengthen emotional bonds. In both films, pragmatic forms of address ("son," "Murph," "buddy") create the effect of gentle, trusting communication.

2. Uzbek Classical Film Discourse. In "Mahallada duv-duv gap," directives, prohibitions, and categorical instructions sharply predominate (up to 60% of dialogue). The father's speech behavior is based on an authoritarian model, where emotional support is rarely expressed and primarily through actions rather than words. Addressing the child serves to maintain status ("o'g'lim," "bolam"), but is not accompanied by verbal expressions of feelings. Humor exists as a comic element, but not as a means of dialogue between father and children.

3. Modern Uzbek Film Discourse. The film "Ota" demonstrates a transitional model. A respectful distance and the father's authority are maintained, however, direct expressions of care, sympathy, and inner emotions emerge. The proportion of emotionally supportive remarks increases to one-third, while harsh directives become less frequent. Communication becomes more dialogic; the father is able to articulate complex feelings, albeit more reservedly than in Western cinema.

4. General Trends. All films share a universal theme of the father's willingness to sacrifice himself for his children's future. Only the methods of verbalizing this motive differ: from open admissions to hidden, culturally conditioned restraint.

Conclusion. Comparative psycholinguistic analysis shows that English film discourse constructs the image of a father as emotionally involved and accessible. Uzbek classical discourse reinforces an authoritarian model characterized by directiveness and minimal verbal expression of feelings. Modern Uzbek cinema forms an intermediate model that combines the traditional and new paradigms of the father's role. Film discourse thus reflects not only cultural specifics but also the dynamics of transforming perceptions of fatherhood in society.

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