

“TYPES OF LINGUISTIC PARADIGMS IN THE REPRESENTATION OF THE NATIONAL WORLDVIEW IN ENGLISH AND UZBEK CINEMATIC DISCOURSE”

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Abstract. This study explores the types of linguistic paradigms that shape the representation of the national worldview in English and Uzbek cinematic discourse. Focusing on five main paradigms - axiological, historical-cultural, ideological, communicative-behavioral, and emotive-expressive - the research demonstrates how each paradigm encodes specific cultural values, social norms, historical memory, and modes of emotional expression in film dialogue. Through comparative analysis of the English film *The King's Speech* (2010) and the Uzbek film *Abdullajon* (1991), the study provides concrete examples of how paradigms function differently across cultures. For instance, the axiological paradigm highlights individual agency in English cinema and social harmony in Uzbek cinema, while the emotive-expressive paradigm reflects restrained emotionality in English dialogue versus overt emotional expression in Uzbek dialogue. The findings show that, although these paradigms are present in both cultural contexts, their linguistic realization reflects distinct national values, communicative norms, and cultural traditions. This research contributes to a deeper understanding of how cinematic discourse operates as a medium for constructing and transmitting national worldviews through language.

Keywords: linguistic paradigms; national worldview; cinematic discourse; English cinema; Uzbek cinema; axiological paradigm; historical-cultural paradigm; ideological paradigm; communicative-behavioral paradigm; emotive-expressive paradigm

In English and Uzbek cinematic discourse, the linguistic representation of the national worldview is structured through a system of paradigms that organize meaning and regulate the selection of language units. These paradigms function as stable cognitive-linguistic models that shape how reality, social relations, and cultural values are verbalized in film dialogue. Each paradigm reflects a particular dimension of national worldview and manifests itself through recurrent linguistic patterns in cinematic texts.

One of the central paradigms is the axiological (value-oriented) paradigm, which encodes culturally dominant value systems. In English cinematic discourse, this paradigm is frequently realized through lexical units emphasizing individuality, autonomy, personal

success, and freedom of choice.¹⁶ Modal verbs, evaluative adjectives, and self-referential expressions contribute to constructing an individual-centered worldview. In contrast, Uzbek cinematic discourse foregrounds values such as social harmony, respect for elders, family solidarity, and moral responsibility.¹⁷ These values are linguistically expressed through collective pronouns, honorific forms, kinship terms, and culturally marked evaluative vocabulary. The axiological paradigm thus reveals fundamental differences in national value hierarchies as reflected in cinematic language. In English films, the axiological paradigm, which represents the hierarchy of values, can be observed in *The King's Speech* (2010) when King George VI exclaims, "Because I have a voice!" This simple declaration is charged with the value of individual agency and personal empowerment, central to English cultural identity. The emphasis on the first-person pronoun "I" and the possessive verb "have" highlights the importance of self-realization and personal responsibility, demonstrating how the axiological paradigm manifests in linguistic choices to express core national values. Similarly, in the Uzbek film *Abdullajon* (1991), the phrase "Odamlar nima deydi?" ("What will people say?") exemplifies the axiological paradigm from a collectivist perspective. Here, the speaker's concern with communal opinion reflects Uzbek cultural priorities, where social harmony and respect for collective norms are valued above individual assertion. The lexical choice "odamlar" ("people") functions as a linguistic signal of collective moral authority, encoding the cultural value system into everyday speech.

Another significant type is the historical-cultural paradigm, which represents the national worldview through references to shared history, traditions, and collective memory. In English films, this paradigm often appears implicitly, relying on intertextual allusions, historical metaphors, and culturally recognizable symbols that presuppose background knowledge. Uzbek cinematic discourse, by contrast, tends to verbalize historical and cultural continuity more explicitly through references to customs, rituals, and national heritage, frequently embedded in dialogue through culture-specific lexemes and phraseological units. This paradigm reinforces national identity by linking present-day narratives with culturally significant past experiences. In *The King's Speech*, the recurring references to the monarchy, coronation rituals, and historical events serve as linguistic anchors that connect personal struggle with national history, subtly reinforcing the English audience's sense of collective identity. In *Abdullajon*, historical-cultural elements appear in the dialogue through references to local traditions and culturally specific customs, such as the importance of respecting elders and family honor, grounding the narrative in the Uzbek collective memory.

¹⁶ Foucault, M. (1969). *The Archaeology of Knowledge*. Paris: Éditions Gallimard.

¹⁷ Maslova, V. A. (2001). *Lingvokulturologiya*. Moscow: Akademiya. (Classic introduction to linguoculturology and national worldview view in language)

The ideological paradigm plays a crucial role in shaping the linguistic construction of worldview in cinematic discourse. It reflects dominant social beliefs, power relations, and normative assumptions within a given culture. English cinematic discourse often encodes ideological meanings through indirectness, irony, and pragmatic implication, allowing ideology to operate subtly within conversational exchanges. Uzbek cinematic discourse more frequently employs explicit evaluative statements and emotionally charged language to articulate ideological positions, particularly in relation to morality, social duty, and national unity.¹⁸ Linguistically, this paradigm is realized through modality, evaluative markers, and discourse strategies that position characters within a specific ideological framework. In *The King's Speech*, the tension between the king and the royal advisors is expressed through measured, polite language that nevertheless carries implicit authority and hierarchy, highlighting ideological relationships. In Uzbek films like *Abdullajon*, ideology is often expressed more directly, with explicit statements emphasizing moral duty, social responsibility, or communal welfare, revealing the cultural preference for overt verbalization of societal norms.¹⁹

A further important type is the communicative-behavioral paradigm, which governs norms of interaction and speech behavior. This paradigm determines patterns of politeness, directness, address, and interpersonal distance in cinematic dialogue. English film discourse typically reflects a preference for indirect speech acts, pragmatic mitigation, and individualized interactional styles. Uzbek cinematic discourse, on the other hand, is characterized by formulaic expressions of respect, hierarchical address forms, and culturally regulated politeness strategies. The communicative-behavioral paradigm thus linguistically encodes social roles and culturally sanctioned modes of interaction.

The emotive-expressive paradigm also contributes to the representation of the national worldview by shaping how emotions and attitudes are linguistically expressed. In English cinematic discourse, emotional expression is often restrained and conveyed through understatement, irony, or contextual inference. Uzbek cinematic discourse tends to favor more overt emotionality, realized through expressive vocabulary, repetition, and intonational emphasis in dialogue. This paradigm reflects culturally specific norms governing emotional display and evaluative expression. In *The King's Speech*, emotional tension is conveyed through pauses, intonation, and understatement, demonstrating the English preference for restrained, contextually inferred emotion. In *Abdullajon*, emotion is expressed openly and emphatically through repeated expressions, exclamatory intonation,

¹⁸ Saydaliyeva, M. S. (2025). Kinodiskursning lingvokognitiv asoslari va multimodal tahlili. *Modern Education and Development*, 28(4), 359–360

¹⁹ Kurkimbayeva, A. M. (2024). Film discourse: The semantic interpretation of film titles. *Bulletin of the Karaganda University. Philology Series*, 29(1), 24–29.

and culturally marked phrases, illustrating the Uzbek cinematic tradition of overt emotionality.

Taken together, these paradigms form an interconnected system through which the national worldview is linguistically constructed in cinematic discourse. Their realization in English and Uzbek films demonstrates that language in cinema operates not merely as a narrative tool but as a culturally embedded mechanism for organizing meaning. The analysis of paradigm types reveals how national identity, cultural values, and social norms are encoded in stable linguistic patterns, highlighting the role of cinematic discourse as a reflection of culturally conditioned worldviews.

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