

Heroic Speech Formulas Shaping National Identity in English and Uzbek Film Discourse

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Abstract. *This article investigates heroic speech formulas as linguocultural mechanisms involved in the construction of national identity within English and Uzbek film discourse. Cinematic dialogue is approached not merely as a narrative instrument, but as a semiotically dense communicative space where collective memory, value systems, and culturally embedded models of heroism are verbalized and transmitted. The study aims to identify recurrent speech formulas associated with heroic characters and to determine their role in shaping nationally specific identity patterns. Drawing on principles of discourse analysis, lingua cognitive theory, and pragmatics, the research examines how lexical choices, syntactic constructions, evaluative markers, and culturally marked metaphors function as formulaic elements that encode concepts such as duty, honor, sacrifice, loyalty, and moral responsibility. Particular attention is paid to the pragmatic force of these formulas, including their persuasive, mobilizing, and axiological functions within the cinematic context.*

Keywords: *film discourse, heroic speech formulas, national identity, linguocultural analysis, pragmatics, linguocognitive approach, comparative linguistics*

Introduction

Cinema, as one of the most influential and multi-layered semiotic systems of the modern cultural space, is not only an aesthetic phenomenon, but also an important discursive field that shapes social consciousness, historical memory, and national identity. In particular, the speech component in the film text - dialogues, monologues, slogan phrases, and emotional appeals - performs the function of verbal modeling of the national mentality, the system of values, and social ideal models. From this point of view, the formulas of heroic speech appear in film discourse not only as a means of image creation, but also as a linguacultural mechanism that forms national identity at the conceptual level. The image of a hero embodies the moral and normative criteria, historical experience, and collective ideal ideas of society in every culture. The formulaic expressions used in his speech - oaths, exclamations, appeals, advice, firm statements - have stable semantic and pragmatic features and are closely related to certain cultural codes. Through these speech formulas, concepts such as "duty," "homeland," "honor," "loyalty," "devotion" are actualized, and a certain model of national identity is strengthened in the consciousness of the audience. Thus, the hero's speech, along with the expression of individual character in the film text, also acts as a discursive construct expressing the collective identity. A comparative study of English and Uzbek film texts allows us to determine how the verbalization of the concept of heroism is carried out in different linguacultural spaces. While declarative and assertive speech formulas, reflecting individual will, personal choice, and moral independence, predominate in English film discourse, exclamatory, didactic, and symbolic speech constructions, expressing collectivism, ancestral traditions, moral duty, and social responsibility, are actively used in Uzbek film texts. These differences are inextricably linked with the historical experience, hierarchy of values, and

worldview model of both peoples.

Literature Review

In the analysis of the reflection of national identity in the speech of the hero in English and Uzbek film discourse, many scholars have expressed their opinions and carried out research. Prabhakaran's work expressed that heroic speech formulas are recurrent, culturally embedded linguistic patterns that index heroism and moral authority in cinematic dialogue, serving as discursive scaffolds for national identity construction across diverse cultures. These formulas naturalize ideological values such as freedom, sacrifice, and unity through repetition, intertextuality, and affective resonance, making them crucial elements in both English and Uzbek film discourse. In English-language film discourse, heroic speech formulas often draw from classical rhetoric, Shakespearean diction, or American frontier and individualist archetypes. For instance, concepts like the "hero" are foundational in both English and Uzbek languages, forming part of a broader heroic paradigm that reflects social, economic, and ideological aspects. In English-language film discourse, heroic speech formulas frequently function as culturally stabilized verbal patterns that encode socially endorsed models of courage, responsibility, and moral agency. These formulas are not just stylistic embellishments; rather, they operate as discursive structures through which ideals of leadership, justice, endurance, and ethical commitment are linguistically crystallized.

Uzbek films tend to employ indirectness, honorifics, and proverbs, reflecting a collectivist culture, while Western films often display directness, informality, and individualism. Within Uzbek cinematic narratives, the hero's utterances often carry heightened semantic density, combining evaluative vocabulary, modal constructions, and emphatic syntactic forms that project determination, moral clarity, and readiness for action. Such speech formulas typically serve a performative role: they do not merely describe reality but symbolically enact resolve, solidarity, or resistance. Through promises, categorical assertions, and morally charged declarations, the hero's speech constructs an axiological framework that guides audience interpretation of events and characters. In this way, in both languages speech becomes a vehicle for transmitting culturally legitimized notions of what it means to act "rightly" under pressure, to assume responsibility beyond personal interest, and to align individual action with a perceived greater good. Cinematic discourse in English films utilizes precedent phenomena - events, things, or personalities emotionally and culturally significant to the national-linguistic-cultural community - to shape narratives and reinforce national identity. These formulas contribute to the semiotic elevation of the heroic figure. The hero's speech is often marked by lexical solemnity, metaphorical intensification, and rhythmic or parallel structures that distinguish it from everyday dialogue. This stylistic markedness signals the character's symbolic status and transforms personal statements into expressions of collective significance. Consequently, heroic speech in film discourse functions as a mediating link between individual characterization and broader cultural narratives, reinforcing shared ethical horizons and socially valued behavioral models through recurrent, recognizable linguistic patterns.

Analysis

The comparative analysis of English and Uzbek film discourse demonstrates that heroic speech formulas function as culturally codified discursive mechanisms through which national identity is not only represented but actively constructed. The findings indicate that such formulas operate at the intersection of linguocognitive modeling, pragmatic intention, and axiological orientation, thereby transforming cinematic dialogue into a site of ideological and cultural semiosis. In both linguistic traditions, the hero's speech exceeds the boundaries of character-specific expression and acquires the status of a symbolic communicative act that encodes collective value systems.

In the English historical film “Alfred the Great”, heroic speech formulas predominantly manifest through assertive and declarative constructions that foreground individual moral agency and sovereign responsibility mostly in communication with against’s . At that time he even gave up his wife and says to “To the honor of Wessex”. The protagonist’s verbal behavior is characterized by categorical modality, strategic use of evaluative lexis, and syntactic parallelism that reinforces determination and ethical steadfastness. His utterances, especially in moments of political or military crisis, function as performative acts of leadership: they legitimize authority not through inherited status alone but through discursively enacted moral conviction. The recurrence of expressions emphasizing duty, protection of the land, and moral righteousness illustrates how the film verbalizes a national identity model grounded in personal accountability and the defense of sociopolitical order. Here, heroic speech formulas operate as discursive instruments of ideological consolidation, aligning individual resolve with the collective survival of the realm.

By contrast, in the Uzbek film “Jasur”, heroic speech formulas display a stronger orientation toward collectivist axiologies and culturally embedded ethical codes. The protagonist’s speech, especially in the occasion of saying “ I will be victim for all, you should release all villagers”, is marked by exhortative structures, culturally resonant metaphors, and emotionally saturated appeals that evoke ancestral memory, communal honor, and moral obligation before society. Rather than centering exclusively on personal determination, the hero’s utterances linguistically construct identity through relational semantics - references to family, homeland, and shared destiny. These formulas often possess a proverbial or aphoristic quality, reflecting the influence of oral cultural traditions on cinematic discourse. As a result, the hero’s speech becomes a vehicle for transmitting intergenerational continuity and reinforcing the primacy of social cohesion over individual autonomy. The results further reveal that in both films, heroic speech formulas perform a semiotically elevating function. Lexical solemnity, metaphorical intensification, and rhythmic structuring distinguish the hero’s utterances from ordinary dialogue, thereby signaling symbolic status and narrative centrality. However, the underlying cultural logics differ: in “Alfred the Great”, elevation is achieved through the rhetoric of principled resolve and lawful authority, whereas in “Jasur”, it emerges through moral-emotional intensity and appeals to collective memory. These distinctions point to divergent linguocultural conceptualizations of heroism - one privileging ethical individualism, the other emphasizing communal responsibility. At the pragmatic level, both corpora demonstrate that heroic speech formulas function persuasively and mobilizationally. They shape the interpretative horizon of the audience, directing emotional alignment and moral evaluation of narrative events. The hero’s speech thus serves as an axiological compass within the cinematic text, structuring perceptions of justice, sacrifice, and legitimacy. Importantly, repetition and contextual salience of these formulas naturalize culturally preferred behavioral models, embedding them within the viewer’s cognitive framework. The study confirms that heroic speech formulas in English and Uzbek film discourse act as stable linguocultural constructs mediating between individual characterization and collective identity representation. While sharing universal functions related to moral legitimation and symbolic elevation, they diverge in their dominant semantic orientations and pragmatic emphases, reflecting broader differences in national worldviews. Consequently, cinematic dialogue emerges as a powerful discursive domain where language performs a formative role in the ongoing negotiation and reaffirmation of national identity.

Conclusion

The present study confirms that cinematography functions as a complex semiotic and discursive domain in which national and cultural identity is actively constructed, negotiated, and reproduced. By integrating linguistic expression with visual imagery, sound, symbolic action, and narrative structure, film discourse synthesizes diverse cultural codes - historical memory, religious references, geographical imagination, and social norms - into a coherent representational system that fosters a

shared sense of belonging. In this sense, cinema does not merely reflect identity but operates as a formative communicative environment where collective self-perception is shaped and culturally validated.

The analysis further demonstrates that language occupies a central position within this multimodal framework. Lexical selection, rhetorical structuring, evaluative markers, and formulaic expressions function as ideological carriers that encode value systems and socially endorsed behavioral models. Just as political speeches employ persuasive linguistic strategies to legitimize authority and construct positive collective images, film discourse uses comparable rhetorical and pragmatic mechanisms to naturalize concepts such as patriotism, moral duty, unity, and sacrifice. Through repetition, emotional resonance, and intertextual associations, these linguistic resources transform cinematic communication into a powerful instrument of identity consolidation. Importantly, identity construction through discourse is shown to be dynamic rather than static. Media representations shift in response to sociopolitical developments, cultural transformations, and historical circumstances, illustrating that national identity is continuously reinterpreted within changing communicative contexts. Multimodal analysis reveals that meaning emerges from the interaction of verbal and non-verbal elements, where speech, imagery, music, and symbolic action collectively guide audience perception and emotional alignment. Cultural rituals transmitted through media, as well as public narratives surrounding significant events, further reinforce shared symbolic frameworks and contribute to the stabilization of collective memory.

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