

GENRE SPECIFICS OF THE FILM DISCOURSE

The construction of "fatherhood" and "motherhood" in Hollywood films

Erkaeva Dilnoza Bakhtiyorovna,

Bukhara State Pedagogical Institute

Teacher of the Department of Foreign Language Teaching Methods

dilnozaerkayeva@buxdpi.uz

Abstract. Discourse is generally considered as a form of social action, depending on the values and norms of society, conventions (as natural ideologies) and social practices that are always limited and influenced by power structures and historical processes.

Key words. Fatherhood, motherhood, film discourse, social action, behaviour.

Introduction. In the context, when conducting a critical discourse analysis of American and Uzbek films, we will adhere to the approach of N. Fairclough (Critical Discourse Analysis, 1995), and we agree with the opinion of Jorgenson and Phillips that this approach is one of the “most developed theories and research methods in communication, culture and society”.

Main part. Each discourse and each text is associated with others synchronously and disachronously and should be considered in their connection with other types of discourse.

Representatives of this direction also allow the social construction of meanings. It is believed that meanings are always subject to more or less rigid constructive rules and relations of power that arise as a result of such interaction. According to N.Fairclough (Critical Discourse Analysis, 1995), this is an addition to oral and written texts; the discourse covers visual images and texts that they contain .¹

An obvious example is television, combining visual images, sound and music. It is generally accepted that the analysis of such texts should consider special characteristics and the relationship between language and visual images. In addition to texts, discourse analysis is associated with discursive practices (forms of social practices in which texts are produced, consumed and distributed), which contributes to the socio-cultural reproduction and change. People use the language to create and interpret texts only through discursive practices.

From the point of view of psycholinguistics, the term strategy is a way of organizing speech behaviour in accordance with the plan and intent of the communicant, perceiving the situation as such, determining the direction of development and organization of the influence of the subject of dialogue. In a broad sense, a communicative strategy is understood as the most important task of speech, dictated by the practical goals of the speaker.

N. Fairclough (Critical Discourse Analysis, 1995) offers a model with three dimensions of discourse analysis, which is an analytical framework that helps to systematically investigate “the relationship between the nature of social processes and the properties of the language of texts”. He believes that any communicative event consists of three dimensions:

- 1) text (oral, written or visual image),
- 2) discursive practice (text production and interpretation),
- 3) sociocultural practice (includes two previous dimensions).

Thus, according to Fairclough's approach, the analysis of a communicative event should focus on:

- 1) the linguistic characteristics of the text,
- 2) processes associated with the production and interpretation of the text,
- 3) broader social practice.

Jorgenson and Phillips, describing a three-dimensional model of discourse analysis according to N. Fairclough, argue that “the analysis of discourse is in itself insufficient for

the analysis of broader social practice, since the latter includes both discursive and non-discursive elements. Social and cultural theory is necessary in addition to discursive analysis ... The main goal of a critical analysis of discourse is to study the relationship between language use and social practice”.

We reviewed six films for critical and content analysis of the discursive design of fatherhood and motherhood (three American films: “The Blind Side”, “The nanny Diaries”, “The Switch” and three Uzbek films: “Va'da”, “Ota”, or “Father”, “Onaginam orzusi” (Dream of my mother). Films after 2005 were taken in order to identify contemporary discourses that may occur within social institutions. We will analyze different types of discourses and discursive construction through dialogs and discussions in films. According to D. Tannen, power and solidarity are two aspects of social ties that are expressed and created in discourse. In any relationship there is power and solidarity. If solidarity is related to symmetrical relations, then power is asymmetric, where one of the participants holds control over the other. The power of married women, in which men are officially responsible, still belongs to women in Western society. In the film “The Blind Side”, we identified an example of the discourse “mothers as the head of the family”.

The Blind Side is a biographical drama written and directed by J. Lee Hancock, based on Michael Lewis’s book *The Blind Side: Evolution of a Game*. The events are based on the real life events of Michael Ocher, an American football player (striker), playing for the Baltimore Ravens US National Football League. The plot revolves around 17-year-old Michael Ocher (Quinton Aaron), who escaped from the foster family, to which he was sent after he was taken from a drug-dependent mother. Despite his poor academic ability, Michael was admitted to a Christian school with the support of school coach Bert Cotton (Ray McKinnon), who admired Ocher's physical condition.

Michael made friends with Sin J. (J. Head), the second child of interior designer Anna Tuohi (Sandra Bullock) and her wealthy husband Sin Tuohi (Tim McGro). After close contact with Michael, they decided to adopt him. From the beginning of the film, the role of the mother as the head of the family is clearly traced.

Episode 1.1, when Lei Anne first speaks with Mike, testifies to this fact.

Episode 1.1

1. *Lei Anne: Where are you going? ... What have you put on? ... It's cold. ...What's his name? Tell me his name again.*

2. *Sin J.: Big Mike.*

3. *Lei Anne: Where is he going?*

4. *Sin: Hey, Big Mike. Where are you going?*

5. *Michael: To the gym.*

6. *Sin: Forward.*

7. *Lei Anne: Turn around. ... Big Mike! ... Stop the car ... Big Mike ... Hey, my name is Lei Anne Tuohi. My children go to vintage school. You said you were going to the gym? (Michael nodded his head positively)*

8. *Lei Anne: But the school gym is closed. Why are you going to the gym? ... Big Mike, why are you going to the gym?*

9. *Michael: Because warmly.*

10. *Lei Anne: Do you have a place to stay overnight? (Michael nodded his head)*

11. *Lei Anne: Do not lie to me. (Michael shook his head)*

12. *Sin: I have seen this look many times. She will do everything her own way anyway.*

13. *Lei Anne: Let's go ... Let's go ... Sin J., prepare the room ... Come in ... Let's go.*

14. *Sin: Where are you going?*

15. *Lei Anne: Home.*

In this episode, Lei Anne uses an imperative mood, showing authority and status in her family. She uses mainly short commands and requests such as: "Turn around", "Stop the car", "Don't lie to me", "Let's go", "Prepare the room", "Come in". In the dialogue, Leigh Anne twice turns to Michael asking where he is going.

The second time, her tone rose, became demanding, and she used the nickname. As B. Johnstone notes in her Discourse Analysis, forms of treatment are one way of pointing to key social and discursive roles. In equivalent situations, communicants call each other by name, or by rank and surname, or by other formulas. When situations are ambiguous, everyone uses different forms of treatment. In English, forms of treatment include first name, nickname, short form of first name, position and surname, or only last name, or only rank and affectionate treatment: my love, dear, sweet, old man, etc. . Thus, Leigh Anne shows his supremacy in a dialogue with Big Mike and builds it so that unequal positions can be seen. She also uses mine in relation to children, demonstrating leadership in her family. In addition, Sin says: "I have seen this look many times. Anyway, she will do everything in her own way," pointing to Lei Anne's leadership abilities. After some time, Michael becomes a member of the Tuohi family, and Lei Anne decides to become his legal guardian.

Lei Anne finds Michael's biological mother, Denis Ocher, and informs her of her intention to adopt Michael and become her legal guardian. Another example of the leading role of Lei Anne as the head of the family in this dialogue, when she begins to use the personal pronoun "mine" in relation to the family, introducing herself. As for Denis Ocher in this film, she is shown as a drug addicted mother who does not care about her children. A civil servant told Anna that Denis had about a dozen children, and civil servants forcibly took them from her, Michael was 7th. At the end of the dialogue between the biological mother of Michael and the adoptive mother, it becomes clear that she does not even remember the name of her father. Despite this, the heroine of Sandra Bullock, as a mother, follows the principle of

humanity and maternal instinct, considers it important to talk with the real mother of the adopted child. A quantitative analysis of the words that mothers use in their speech in relation to Michael is shown in the table.

Words related to Michael	Lei Anne	Denis Ocher
Name or nickname	5	2
Pronoun	6	10
Noun	1	3

According to the table, Lei Anne uses the name of Michael more than a biological mother, while Denis is more likely to designate her child with pronouns than Lei Anne (10 and 6, respectively). The biological mother calls her son “boy” using personal and demonstrative pronouns in the dialogue, which indicates the estrangement of herself from the child, but Lei Anne uses the word “son”. Moreover, in this dialogue one of the types of fatherhood can be seen when Denis talks about Michael's father - the kind of irresponsible father who can abandon a child right after his birth. But since the biological mother herself does not remember who he was, we can conclude that this was not a long-term relationship and Michael was not a long-awaited child. In connection with the above facts, the discourse of the “drug-dependent mother and father who left his child after birth” is being formed. It is important to note that such family relationships are common for this community, as the film is based on real life events of Michael Ocher.

When some fathers do not participate in raising their children by abandoning them after birth, other fathers who live with their families simply participate in the education of their children.

References:

1. **An American Dictionary of the English Language: Intended to Exhibit, 1828. - URL:**
<https://archive.org/details/americandictionary01websrich/page/1/mode/2up>.
2. **Baker P., Hardie A., McEnery T. A Glossary of Corpus Linguistics. - Edinburgh University Press, 2006. - 192 p.**
3. **Cambridge Dictionary. - URL: <https://dictionary.cambridge.org/ru/> - дата обращения 10.08.2020.**
4. **Collins Dictionary. - URL: <https://www.collinsdictionary.com> - дата обращения 07.08.2020.**
5. **Cruden's Complete Concordance to the Old and New Testaments. - URL: <https://archive.org/details/crudenscompletec00crud/page/6/mode/2up> - дата обращения 30.01.2020.**
6. **Crystal D. The Cambridge Encyclopedia of the English Language. - Cambridge: Cambridge University Press, 1995. - 491 p.**
7. **ISLOMOV ELDOR YUSUPOVICH, AHMEDOVA MEHRINIGOR BAHODIROVNA. THE ESSENCE OF SPIRITUALITY IN THE UZBEK LANGUAGE. XIII МЕЖДУНАРОДНАЯ НАУЧНО-ПРАКТИЧЕСКАЯ КОНФЕРЕНЦИЯ " ЯЗЫК И КУЛЬТУРА"Челябинск, 26 апреля 2018 года. - P.12-15**
8. **Akhmedova Mekhrinigor Bahodirovna. "ANALYSIS AND DIFFERENT INTERPRETATIONS OF THE CONCEPT OF SPIRITUALITY". Indonesian Journal of Innovation Studies, Vol. 18, May 2022, doi:10.21070/ijins.v18i.590.**
9. **Magdalena NGONGO, Akhmedova Mehrinigor. A Systemic Functional Linguistic Analysis of Clauses Relationship in Luke Gospel Text, Janji Baru Using Kupang Malay. Studies in Media and Communication Journal. Vol.11, 2023. - P. 33-40.**

- 10.** Fitria Nur Hasanah, Rahmania Sri Untari, Shofiyah Al Idrus, and Akhmedova Mehrinigor Bahodirovna. Excel in Critical and Creative Thinking in Object-Oriented Programming. H. Ku et al. (Eds.): ICARSE 2022, ASSEHR 748, 2023. - P. 301–305.
- 11.** Razzokovna, O. M. (2020). Suspense as a Literary Device in English Literature. *International Journal on Integrated Education*, 3(1), 168-172.
- 12.** Razokovna, O. M. (2024, March). Creating an electronic database of terms used in the field of music and dance. In *CONFERENCE ON THE ROLE AND IMPORTANCE OF SCIENCE IN THE MODERN WORLD* (Vol. 1, No. 2, pp. 53-56).