



ACTUAL PROBLEMS OF MODERN SCIENCE, EDUCATION AND TRAINING

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Section 4. ACTUAL PROBLEMS OF NATURAL SCIENCES.....58

ALTIBAYEVA MUKHAYYA, KARSHIBAYEVA LOLA, MADRAHIMOVA ZULFIYA /// IMPACT OF SURFACE WATER ON THE DEVELOPMENT OF SERVICE NETWORKS OF SYRDARYA REGION.....58

Section 5. MODERN PROBLEMS OF PHILOLOGY AND LINGUISTICS.....63

DAVLYATOVA ELVIRA MURADOVNA /// LEXICAL-SEMANTIC INVESTIGATION OF THE LANGUAGE.....63

ERKAEVA DILNOZA BAKHTIYOROVNA, MEKHRINIGOR BAKHODIROVNA AKHMEDOVA /// SYNCHRONOUS AND DIACHRONOUS ANALYSIS OF AMERICAN FILMS.....66

JURAEVA GULKHAYO BAKHODIR KIZI /// MOTIVATIONAL AND COGNITIVE COMPETENCES OF ESP STUDENTS IN LINGUA-COACHING APPROACH.....71

DAVLYATOVA ELVIRA MURADOVNA, DELEVERKHANOVA LOLA KASIMOVNA /// THE ROLE OF FOREIGN LANGUAGE INCLUSIONS IN THE ENGLISH LANGUAGE PRESS OF THE TOURISM INDUSTRY IN UZBEKISTAN.....76

AVYASOVA IRINA RAFAILOVNA /// WAYS OF TRANSLATION OF MILITARY ABBREVIATIONS AND CONTRACTIONS IN THE ENGLISH MILITARY DISCOURSE.....80

BEKMURODOVA FIRUZABONU NORMURODOVNA /// SEMANTIC ANALYSIS OF UZBEK CUSTOM RELATED CONCEPTS.....86

Section 6. ACTUAL PROBLEMS OF HISTORY, PHILOSOPHY AND SOCIOLOGY.....92

BOLTAEV ABDURAXIM OMONOVICH /// ANALYSIS OF MODERN RESEARCH ON IBN ARABI TEACHINGS.....92

TURDIKULOV SHUKHRAT KHUDOYKULOVICH /// SOCIAL ASPECTS OF THE REGULATORY FRAMEWORK AIMED AT ERADICATING CORRUPTION IN UZBEKISTAN.....97

Section 7. MODERN PROBLEMS OF TECHNICAL SCIENCES.....105

SAIDOV ABDUSOBIR ABDURAHMONOVICH, DONOKULOV NODIR KHOLMURODOVICH, ABDURAKHMONOV TOKHIR TUXTASINOVICH /// INFORMATION MODEL OF THE THREE-STAGE RISK MANAGEMENT SYSTEM OF CUSTOMS AUTHORITIES.....105



that denote events, phenomena, the descriptions of which will require the construction of a sentence or even a fragment of a text.

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SYNCHRONOUS AND DIACHRONOUS ANALYSIS OF AMERICAN FILMS

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Annotatsiya – Bizning kontekstimizda Amerika filmlarining tanqidiy diskurs tahlilini o'tkazishda biz N. Feyrklou (Critical Discourse Analysis, 1995) yondashuviga amal qilamiz va biz Jorgenson va Fillipsning bu yondashuvdan biri degan fikriga qo'shilamiz. "muloqot, madaniyat va jamiyatdagi eng rivojlangan nazariyalar va tadqiqot usullari". Har bir nutq va har bir matn boshqalar bilan sinxron va disaxron tarzda bog'lanadi va ularni boshqa nutq turlari bilan bog'liq holda ko'rib chiqish kerak.

Kalit so'zlar: tanqidiy nutq, Amerika filmlari, aloqa, madaniyat, jamiyat, sinxron va disinxron tahlil.

Аннотация – В наших контекстах при проведении критического дискурсивного анализа американских фильмов мы будем придерживаться подхода Н. Фэйркло (Critical Discourse Analysis, 1995) и согласны с мнением



Джоргенсона и Филлипса о том, что этот подход является одна из «наиболее развитых теорий и методов исследования в области коммуникации, культуры и общества». Каждый дискурс и каждый текст связаны с другими синхронно и диахронно и должны рассматриваться в их связи с другими типами дискурса.

Ключевые слова: критический дискурс, американские фильмы, коммуникация, культура, общество, синхронный и диахронный анализ.

Abstract – In our context, when conducting a critical discourse analysis of American 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”. Each discourse and each text is associated with others synchronously and diachronously and should be considered in their connection with other types of discourse.

Key words: critical discourse, American films, communication, culture, society, synchronously and diachronous analysis.

Introduction. 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. 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.

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.

Literature review. Jorgenson and Phillips, argue that when analyzing discursive practices in the media shape politics, N.Fairclough (Critical Discourse Analysis, 1995) takes into account the influence of social forces on discursive practices. They dispute that such a concept of discourse sharply distinguishes the theory of N.Fairclough from the discursive theory of Laclow and Muff, which in its post-structuralist approach does not involve empirical and systematic studies of linguistic use. As noted by Jorgenson and Phillips, discursive-analytical approaches are based on structuralist and poststructuralist linguistic philosophy, which believes that reality, is perceived through language. According to them, “with the help of language, we create representations of reality that not only reflect the reality that existed before, but also contribute to the construction of real reality”. This does not mean that reality alone does not exist. The meanings and representations are real. Physical objects also exist, but they only gain meaning through discourse. O.S. Issers (Issers, O., 2015) understands a communicative strategy as a set of speech actions aimed at achieving communicative goals, which include planning communication processes depending on



specific conditions and participants in communication, as well as the implementation of this plan.

Analysis. Scientists consider the strategy and tactics of speech behaviour as directly related to the main stages of speech activity - planning and control, therefore the strategy is a cognitive dialogue plan through which the optimal solution to the communicative problems of the speaker is carried out, in the absence of information on the actions of the partner that are controlled. 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”). 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”.

Discussion. 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.

Conclusion. What is important is that her actions are not amenable to comment. For the purpose of proof, we analyzed the episode of the whole family at the Thanksgiving table. Michael stayed with the Touhi family on Thanksgiving. Everyone except Lei Anne sat down to watch a football game on TV. When the food was ready, family members began to take food with them and return to their place to watch TV. Lei Anne saw that Michael sat down at the table and told everyone to do the same. She



turned off the TV without asking anyone. Sin and Sin J. expressed their displeasure with short remarks. This action was an example of her dominance over her husband.

Another interesting detail is that it was Lei Anne who said the prayer before the meal, and not her husband Sin. Christians always have a father say a prayer, as he is the head of the family. In this situation with Lei Anna, it becomes clear that she is the head of the family and, moreover, the first prayer. The above episode demonstrates that motherhood involves the socially established family functions of fatherhood. At the end of the episode, Leigh Anne asks Michael if he likes to shop, and without his permission she decides to buy him clothes. The way she expresses her decision seems very interesting to us.

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