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ANIMATSION DISKURSNI TAHLIL QILISH UCHUN LINGVOKULTUROLOGIYA KONSEPTUAL ASOS SIFATIDA

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Annotatsiya

Ushbu maqola animatsion diskursni lingvokulturologiya asosida tahlil qiladi. Ingliz va o‘zbek multfilmlaridagi idiomalar, maqollar va frazeologik birliklar madaniy qadriyatlarini qanday ifodalanishini ko‘rsatadi.

Kalit so‘zlar: Lingvokulturologiya; animatsion diskurs; idiomalar; maqollar; frazeologik birliklar; tarjima; lokalizatsiya.

ЛИНГВОКУЛЬТУРОЛОГИЯ КАК КОНЦЕПТУАЛЬНАЯ ОСНОВА АНАЛИЗА АНИМАЦИОННОГО ДИСКУРСА

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Аннотация

В статье проводится анализ анимационного дискурса на основе лингвокультурологического подхода. Рассматривается, как идиомы, пословицы и фразеологические единицы в английских и узбекских мультфильмах отражают культурные ценности. Также анализируются вопросы семантической и культурной адекватности при переводе и локализации данных единиц.

Ключевые слова: лингвокультурология, анимационный дискурс, идиомы, пословицы, фразеологические единицы, перевод, локализация.

LINGUOCULTUROLOGY AS A FRAMEWORK FOR THE ANALYSIS OF ANIMATED DISCOURSE

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Abstract

This article analyzes animated discourse within the framework of linguoculturology. It explores how idioms, proverbs, and phraseological units in English and Uzbek cartoons express cultural values. The study also examines issues of semantic and cultural equivalence in the processes of translation and localization.

Keywords: linguoculturology, animated discourse, idioms, proverbs, phraseological units, translation, localization.

Language and culture have long been understood as fundamentally linked. In the 1920s, Edward Sapir noted that “language does not exist apart from culture”, emphasizing that speech is embedded in the socially inherited fabric of a people’s beliefs and practices [1, p. 207]. Earlier, Wilhelm von Humboldt asserted that each language embodies a unique worldview – essentially, different languages are different ways of seeing the world [2, pp. 370–77]. These classic insights laid the groundwork for modern inquiries into how language encodes cultural knowledge. In contemporary linguistics, the language–culture nexus is studied in linguoculturology, an approach that emerged in Russian scholarship in the 1990s. Pioneers like V. V. Vorobyev, V. N.

Telia, and V. A. Maslova helped establish this field. Vorobyev introduced the concept of the linguocultureme, defined as a unity of a linguistic form with a cultural content [5, pp. 44–45]. In other words, a linguocultureme is a unit of language (a word, phrase, image, etc.) that carries both literal meaning and culturally specific connotations. Scholars have defined linguoculturology in complementary ways. V. N. Telia describes it as “the study of the human (cultural) factor in language,” focusing on how language reflects a cultural community’s worldview [3, p. 217]. Telia’s work with idioms and metaphors showed that phraseological units (idioms, proverbs, fixed expressions) carry rich cultural subtext reflecting a people’s mentality. Notably, Telia saw linguoculturology as chiefly concerned with synchronic (present-day) links between language and culture [3, p. 217]. In contrast, V. A. Maslova argued it should include both synchronic and diachronic dimensions – studying cultural meanings in language across history as well as in the present [4, p. 5]. This broader view recognizes that language preserves cultural knowledge over time. A new area for linguoculturological analysis is animated film discourse – the language of cartoons and animated movies. Animated media aimed at children are packed with cultural values, moral lessons, humor, and idiomatic phrases. Recent studies suggest that modern animated films mirror a nation’s linguistic worldview and cultural identity. For example, S. Umirzakova (2023) argues that animated films, as a modern form of fairy tale, encode national identity and subtly socialize viewers into the culture’s values and worldview [8, p. 85]. Animated series often naturally incorporate the “linguistic picture of the world” of their country of origin, embedding local norms and references in characters’ speech [8, p. 85].

The study undertook a comparative analysis of cartoons in English and Uzbek to see how each language–culture pair uses phraseological expressions. A corpus of twelve animated films/series (six English, six Uzbek) from recent decades was compiled, all aimed at children or family audiences. The English sample included well-known productions from major studios (Disney/Pixar, DreamWorks, etc.), while the Uzbek sample comprised original Uzbek animations and Uzbek-dubbed versions of foreign cartoons. This design allowed us to observe idiom usage in native productions and how culture-specific expressions were handled in translation. Using a linguoculturological framework, we qualitatively analyzed phraseological units (PUs) – idioms, proverbs, catchphrases, and other fixed figurative expressions carrying cultural meaning. PUs were identified using idiom dictionaries and contextual cues in each language (including Uzbek phraseological collections by scholars like Kuziev and Mamajonov). We defined “phraseological unit” broadly to include not only canonical idioms and proverbs but also slang and folkloric references that convey shared cultural knowledge.

Each identified PU was then coded for attributes such as form, literal meaning, figurative (cultural) meaning, context of use, and discourse function. We also noted which character used it (since, for example, wise mentors vs. comic sidekicks often have different speech styles). The analysis had two parts: first examining patterns within each language, and then comparing English and Uzbek findings. We looked at which semantic domains the idioms drew from (animals, food, etc.), differences in structure (Uzbek proverbs often use a two-part antithesis, whereas English idioms tend to be shorter phrases), and differences in function (humor, moral lesson, character insight, etc.). For the English cartoons that were dubbed into Uzbek, we analyzed how each idiom or proverb was translated – whether kept literal, replaced by an equivalent Uzbek proverb, or omitted. This revealed strategies for translating culture-specific language. Conversely, for original Uzbek animations, we considered how their idioms might be translated for foreign viewers, highlighting potential localization challenges. To ensure reliability, two researchers independently identified PUs and then reconciled their lists. Interpretations of each idiom’s cultural meaning were cross-checked with scholarly sources (e.g. published explanations of Uzbek proverbs) to avoid misinterpretation. Notably, the prominence of proverbs in Uzbek cartoon dialogue has also been documented by other scholars [9, p. 56],

supporting our observations. In sum, the methodology combined detailed coding with linguocultural interpretation.

Results

English animated films and series make frequent use of idiomatic and cultural expressions, though generally in a way that a global audience can grasp. Across the six English animations, we found dozens of distinct phraseological units (over 80 in total). These ranged from common idioms (“spill the beans,” “hit the hay,” “cold feet”) to proverbial sayings and pop-culture catchphrases. Many added humor or emphasis. For example, a character facing a daunting task quips, “This will be a piece of cake,” meaning the task will be very easy – an ironic joke since the audience knows it will actually be hard. Such play between an idiom’s literal meaning and reality is a typical comedic device in family cartoons.

A clear pattern was that English scripts favored idioms that are widely known or easy to infer from context. Because these films target global markets, writers avoid very obscure or culture-bound sayings that might not translate. Instead, they use “international English” idioms – expressions that are fairly globalized or can be understood with help from context or visuals. If a potentially unfamiliar phrase does appear, the film often immediately clarifies it. For instance, when a character says “We’re not out of the woods yet,” the scene might literally show the characters in a forest (reinforcing the meaning “not safe yet”). This strategy aligns with the notion that mainstream animations strive for universally accessible language to maximize cross-cultural appeal.

The Uzbek animated content showed an even richer use of proverbs and idioms, reflecting Uzbekistan’s strong tradition of folklore and proverbial wisdom. We identified roughly 95 distinct phraseological units in the six Uzbek cartoons – slightly more than in the English set. Characters in Uzbek animations frequently use proverbs (*maqollar*) to deliver moral or practical lessons, in line with oral tradition. For example, an elder advises a youngster, “*Yolg‘iz o‘ning changi chiqmas*,” literally “A single horse’s dust doesn’t rise,” meaning one cannot achieve much alone. This proverb succinctly teaches the importance of teamwork and community in a culturally familiar way.

Uzbek cartoons also abound in unique idiomatic phrases rooted in everyday life. One comic instance is a character exclaiming, “*Oyog‘imga bolta urding!*” – “You struck an axe to my foot!” – when a friend’s mistake causes trouble. This idiom is analogous to the English “You’ve shot me in the foot,” except the Uzbek version explicitly puts the blame on the other person. Such expressions resonate with local audiences because they draw on familiar imagery and shared experience. They illustrate how phraseological units carry cultural codes: as Telia noted, idioms encode cultural knowledge that is instantly recognizable to insiders [3, p. 218]. Many Uzbek idioms in our sample refer to agrarian life, traditional foods, or customs. We also observed that Uzbek cartoon characters sometimes string together multiple proverbs in one speech, especially during moments of advice. Using a quick succession of aphorisms is a classic feature of Central Asian oral storytelling, and its presence in modern animation shows continuity with that tradition. Overall, the heavy use of culturally specific idioms and proverbs gives Uzbek animated films a distinctly local flavor. These cartoons actively transmit cultural heritage: each proverb or saying comes with layers of meaning passed down through generations, and by hearing them in familiar stories, children absorb those values and ways of speaking.

Discussion and Implications

These findings underscore the deep connection between language, culture, and media, reinforcing core ideas of linguoculturology. First, the pervasive use of culturally loaded idioms in cartoons confirms that even children’s media reflects the linguistic worldview of its culture. A cartoon is not made in a cultural vacuum; it is imbued with the idioms, values, and communication patterns of its society. This supports Umirzakova’s claim that animated films

reflect a nation's linguistic picture of the world[8, p. 85]. When a character uses a proverb or familiar saying, it links the story to a broader cultural narrative that viewers (even young ones) recognize. For example, an Uzbek character citing a teamwork proverb taps into folk wisdom that kids also hear at home or school, thereby reinforcing that lesson. In this way, cartoons help strengthen shared cultural references and norms among the young.

Second, the comparison of English vs. Uzbek animations shows how creators balance cultural specificity with universality. English cartoons, aiming at a global audience, tend to use more culturally neutral or widely accessible language. Globalized media often minimize very specific cultural markers to ensure broad appeal[6]. This approach can be seen as a form of “glocalization,” where content is adapted to feel local to many audiences by avoiding references that are too culture-specific[7]. In our study, English cartoons stuck to idioms that could be understood almost anywhere (or were explained in context), whereas Uzbek cartoons (made for a domestic audience) freely included local proverbs and slang, serving as carriers of cultural heritage. Thus, the intended audience and context strongly influence how much culture-specific language is in a cartoon's dialogue. Even when English films tone down overt cultural references, they still carry underlying cultural perspectives (e.g. themes of individualism or Western humor). These aspects might appear through story themes or character types rather than explicit idioms. A linguoculturological analysis helps uncover such subtle cultural layers by looking beyond the surface words to the values woven into the narrative.

Third, the study has implications for translation. The dubbing analysis showed that translating idioms requires cultural savvy. A translator alert to linguocultural nuances will aim to preserve the effect of an expression rather than its literal wording. For example, when an English character said “We need a miracle on ice,” alluding to an American sports event, the Uzbek dub dropped the “on ice” part and simply said “We need a great miracle,” conveying the meaning without the unfamiliar hockey reference. This reflects the translation strategy of preserving an idiom's intent while removing culture-bound elements[9, p. 55]. Through idioms, proverbs, and other expressive language, cartoons both reflect and transmit the unique worldview of their culture. Comparing English and Uzbek animations shows that while the role of cartoons as cultural storytellers is universal, the linguistic ingredients differ by culture. Using a linguoculturological lens on such media provides insight into how language carries culture, and how translating between languages is not just about words but about conveying entire cultural worlds.

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