

LINGUISTIC DIVERSITY IN FILMS AND TV SERIES

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Abstract: This article analyzes linguistic diversity in television series and films within the context of film discourse. It also reviews some previous research on this topic. Furthermore, methods for addressing sociolinguistic differences in films and television series are discussed.

Introduction: In linguistics, translation issues have long been one of the central topics for scholars due to their ongoing relevance. In the world of cinema, text analysis—cinematic discourse—and the analysis of translation issues in texts from films of two nations has become a topic of interest for modern linguists.

Previous Research in the Field: Some prior research has focused on the limitations of linguistic diversity within films and TV series. This direction does not primarily examine how films relate to the sociolinguistic differences they portray, but rather the extent to which they may fail to reflect the complex sociolinguistic variations encountered in everyday life. Using concepts and systems that emphasize discursive and action-oriented analysis of language variation, they enable the study of cinematic discourse as a distinct domain of social activity. Furthermore, they encompass perspectives from various fields, particularly cinema, television, and translation studies.

The intersection of film and linguistics remains an area requiring deeper investigation. However, an interdisciplinary approach alone cannot overcome existing shortcomings. While sociolinguistics has overlooked audiovisual works as a significant domain of language manifestation, film studies similarly appears to neglect these sociolinguistic aspects. This becomes evident when relevant information is missing from glossaries, manuals, and textbooks. As Hatchnb¹ notes, media studies often treat language merely as a "transparent" vehicle, a conduit for delivering "content," which is subsequently analyzed through narrative analysis or other evaluative criteria. Furthermore, the tendency in audiovisual texts to prioritize visual meaning over verbal communication

¹ Hatchby, Ian. 2006. Media talk: Conversation analysis and the study of broadcasting. Maidenhead: Open University Press.

has distanced film studies from literary analysis. Consequently, this has led to sidelining the indexical properties of language when studying audiovisual narratives and their characters. It should be noted that analyses of such features do exist; for instance, elements like accent, dialect, jargon, and code-switching are recognized as stylistic devices used in film dialogue². However, within film studies, the approach to these elements often remains superficial. This is observed even in contemporary migrant cinema, although this genre frequently incorporates non-standard language varieties, migrant languages, and code-switching.

Engaging with film studies offers significant advantages, especially when examining not only the language itself but also various elements of cinematic discourse that influence how producers and actors manage sociolinguistic distinction. An important aspect of this research is character and description, which provides an opportunity for interdisciplinary collaboration, allowing linguists to demonstrate the relevance of linguistic differentiation within audiovisual narratives. According to Culpeper and McIntyre,³ a character's manner of language use partly defines their types of action within a fictional context. Based on this, it can be said that stylistic choices in character dialogue serve as indicators of their emotional and affective states, as well as their social types and styles. Through such interdisciplinary exchange, linguists can help counteract the tendency in film studies to overlook the indexical dimensions of language. At the same time, it is essential not to overstate the importance of language within cinema's comprehensive multimodal meaning-making system.

Analysis: Cinematic discourse should be viewed not as a substitute for other forms of communication, but as a distinct and full-fledged field for sociolinguistic research. This idea might seem self-evident, but it is important to state it, especially when a contrary perspective is applied in historical and contemporary research, i.e., when audiovisual works are used as a basis for understanding everyday language. For example, Tagliamonte and Roberts⁴ study the use of intensifiers in a US TV series, evaluating the potential of data derived from mass media as a proxy for "real-world" linguistic data in sociolinguistic analysis. Their research analyzes the frequency of intensifier use across different seasons and by character gender, compares these results with spoken English corpora, and ultimately concludes that "media language does indeed reflect what is happening in the language" (ibid.: 296). However, this analysis shows that the

² Kozloff, Sarah. 2000. *Overhearing film dialogue*. Berkeley, CA: University of California Press.

³ Culpeper, Jonathan & Dan McIntyre. 2010. Activity types and characterisation in dramatic discourse. In Jens Eder, Fotis Jannidis & Ralf Schneider (eds.), *Characters in fictional worlds*, 176207. Berlin/New York: Walter de Gruyter.

⁴ Tagliamonte, Sali A. & Chris Roberts. 2005. So weird; so cool; so innovative: The use of intensifiers in the television series *Friends*. *American Speech* 80. 280-300.

linguistic diversity in audiovisual works is too broad to substantiate such a claim. Furthermore, it suggests that data derived from cinematic discourse might reflect societal perceptions about language more than actual language samples observed within a specific speech community.

Unlike methodologies used by other disciplines in film analysis, some research employs a selective approach. Instead of conducting a comprehensive multimodal⁵ analysis aimed at illuminating meaning-making mechanisms in films, the authors focus specifically on the implications of sociolinguistic differences in the cinematic context. This approach necessitates certain limitations in selecting films and identifying specific parts of films to focus on. It is worth noting that not all films are equally suitable for sociolinguistic analysis. While it would be incorrect to say that any audiovisual narrative is entirely devoid of sociolinguistic elements, the integration of linguistic diversity into the film narrative is achieved in various ways. The authors refer to dialect as "local linguistic diversity," but while no audiovisual story is completely free of sociolinguistic elements, the integration of linguistic diversity into cinematic storytelling occurs in varied manners. Furthermore, characters whose development is closely tied to the types of language they use or engage with are considered more significant than others. While this analytical basis might indicate a certain "bias towards spoken language" to some extent, it is precisely this bias that makes the film a valuable subject for sociolinguistic research, especially from the perspective of language ideologies underlying cinematic depictions of socio-cultural diversity⁶. Additionally, a sociolinguistic perspective might focus more on the initial parts of a film, as character-specific stylistic distinctions are typically established in the early stages of the narrative. The analysis might also focus on a single decisive scene or a specific character. The three-part analytical framework of repertoires, characters, and scenes proposed by Androutsopoulos can effectively contextualize these choices within the broader scope of the film.

Conclusion, it can be said that there exists research in this field based on diverse approaches, but a consolidated review of them is lacking. This direction does not study how films and TV series relate to the sociolinguistic differences within them, but rather the extent to which they fail to reflect the complex sociolinguistic variations of

⁵ Bateman, John & Karl-Heinrich Schmidt. 2011. *Multimodal film analysis: How films mean*. London: Routledge.

⁶ Bucholtz, Mary. 2003. Sociolinguistic nostalgia and the authentication of identity. *Journal of Sociolinguistics* 7(3). 398-416.

Bucholtz, Mary. 2011. Race and the re-embodied voice in Hollywood film. *Language and Communication* 31. 255-265.

everyday life. Furthermore, they encompass perspectives from various fields, particularly cinema, television, and translation studies.

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3. Bleichenbacher, Lukas. 2008. *Multilingualism in the Movies: Hollywood Characters and Their Linguistic Choices*. Tübingen: Francke.
4. N.M.Mamadjanova. 2025 yil, 18- son Til va adabiyot uz. Kinodiskursda tarjima masalalari va uning madaniyatdagi o'rni.