

LINGUOCULTURAL FEATURES OF EMOTIONAL COMMUNICATION
BETWEEN PARENTS AND CHILDREN IN ENGLISH NOVELS

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Abstract. This article examines the linguocultural features of emotional communication between parents and children in English novels. The analysis is based on George Eliot's *The Mill on the Floss* and Elizabeth Gaskell's *Wives and Daughters*. These novels present family life as a cultural space where affection, silence, restraint, anxiety and misunderstanding shape the child's emotional world. The study focuses on the way feelings are expressed through short emotional phrases, familiar forms of address, blessings, silence, gestures and indirect care. The findings reveal that family affection in English novels is often restrained rather than openly declared. Love may appear through a father's softened voice, a domestic word, a short blessing or an attempt to protect the child from emotional pain. Such forms of communication reflect cultural views about family duty, daughterhood, emotional self-control and moral sensitivity.

Keywords: linguoculture, emotional communication, parent-child relationship, English novels, family discourse, affection, silence, restraint.

Introduction. The parent-child relationship occupies an important place in English novels because family life allows writers to describe human emotions in their most natural and vulnerable form. A child first learns love, trust, fear, shame and belonging inside the family. These feelings are formed not only through care, but also through words, tone, silence, gestures and the emotional behavior of adults. In literary texts, a father or mother may love the child deeply, yet the child may still feel lonely when this love is not expressed, understood or accepted in the expected way.

English fiction often represents family feeling through small but meaningful details. A father may avoid long emotional explanation, while a short phrase may reveal tenderness. A daughter may not openly protest, while her silence may express pain, jealousy or fear of losing her place in the family. Such details are important for linguocultural analysis, since emotions in literary texts are never separated from culture. Affection, silence, shame, restraint and care always belong to a particular social and moral environment.

This article examines the emotional side of parent-child relations in George Eliot's *The Mill on the Floss* and Elizabeth Gaskell's *Wives and Daughters*. The main attention is given to the way love is expressed, how misunderstanding appears, how silence functions, and how a child's inner world is shaped by family language. Both novels present daughter characters whose emotional lives are closely connected with their fathers, family atmosphere and cultural expectations.

The main research question of this article is how English novels show emotional communication between parents and children through words, silence, and culturally shaped forms of affection. The novelty of the study is that it examines short phrases, dialectal speech, blessings, and silence not as ordinary details of the story, but as signs of family feeling and cultural behavior. Through these elements, father-daughter relationships are understood as emotionally rich and culturally meaningful.

Method. The article uses qualitative literary analysis and a linguocultural approach. The selected novels, George Eliot's *The Mill on the Floss* and Elizabeth Gaskell's *Wives and Daughters*, are studied as literary texts in which family speech reflects emotional habits, social

values and cultural norms. The analysis focuses on father-daughter communication, short dialogues, familiar forms of address, blessings, silence, narrative comments and the emotional reactions of daughters.

Close reading is used as the main method of analysis. This method helps to examine how short phrases, dialectal speech, restrained expressions and silence create emotional meaning in family relationships. The linguocultural approach allows the study to connect literary language with cultural ideas about affection, duty, modesty, daughterhood and emotional self-control. Through this method, the article identifies how parental care and children's emotional responses are represented not only through direct speech, but also through indirect and culturally shaped forms of communication.

Results. The analysis shows that emotional communication between fathers and daughters in the selected novels is expressed mainly through indirect linguistic and cultural signs. In *The Mill on the Floss*, Mr. Tulliver's affection for Maggie appears through familiar and dialectal speech. His words do not explain emotion directly, but they give Maggie a sense of warmth, belonging and emotional protection. In *Wives and Daughters*, Mr. Gibson's care for Molly is more restrained. His feelings are expressed through short blessings, controlled speech and silence rather than open emotional confession.

Both novels show that family affection in English fiction is not always openly declared. A father may love his daughter deeply, but his emotional expression is shaped by social habits, personal restraint and cultural expectations. The daughter's emotional world is therefore formed not only by what is said, but also by what remains unspoken. Short phrases, blessings, silence and familiar forms of address become important signs of family emotion. They reveal love, care and anxiety, but also misunderstanding and emotional distance.

Discussion. In George Eliot's *The Mill on the Floss*, father-daughter affection is expressed through simple and familiar speech. Mr. Tulliver's phrase, "What 'ud father do without his little wench?", is important because it shows love not through direct explanation, but through domestic and dialectal language. The expression "little wench" gives Maggie a sense of belonging and emotional warmth. At the same time, this speech also shows the limitation of fatherly communication: Mr. Tulliver loves Maggie, but he cannot fully understand her inner loneliness.

In Elizabeth Gaskell's *Wives and Daughters*, emotional communication is more restrained. Mr. Gibson's short blessing, "God bless you, child!", expresses fatherly care, but it also replaces open conversation. His affection is sincere, yet it remains controlled. Molly's silence also has emotional meaning. She does not openly protest, and this reflects the cultural expectation of patience, modesty and emotional self-control in daughterhood.

The comparison of the two novels shows that family affection in English fiction is often deep but indirectly expressed. Mr. Tulliver's love appears through warm familiar speech, while Mr. Gibson's care appears through restraint and blessing. In both novels, emotional meaning is created not by long declarations of love, but by short phrases, silence and culturally shaped forms of behavior. Therefore, parent-child communication becomes an important linguocultural element of the novels.

Conclusion. The analysis of *The Mill on the Floss* and *Wives and Daughters* shows that emotional communication between parents and children in English novels is expressed through both direct and indirect forms of language. Dialectal speech, short blessings, silence, restraint and familiar forms of address reveal the emotional depth of father-daughter relationships. These details show that family affection in English fiction is often sincere, but not always openly expressed.

Maggie Tulliver's relationship with her father demonstrates the comforting role of familiar speech, while Molly Gibson's relationship with her father reveals the emotional meaning of restraint and silence. In both novels, daughters are loved, but their inner feelings are not always fully understood. Therefore, parent-child communication becomes an important linguocultural element, reflecting cultural ideas about family duty, daughterhood, emotional self-control and domestic affection.

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