

NATIONAL-CULTURAL CODE ON INTERNET MEDIA

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НАЦИОНАЛЬНО-КУЛЬТУРНЫЙ КОД В ИНТЕРНЕТ-СМИ

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Abstract. The article describes and analyzes the national and cultural codes in the modern media discourse of Uzbekistan. National-cultural codes in contemporary media discourse are expressed in tactics and techniques for their construction. The tools for building national-cultural codes in the media discourse of Uzbekistan is predetermined by the peculiarities of the national picture of the world, the quality of awareness and their adaptability to new conditions. This study aims to reveal and describe the national and cultural codes in the media discourse on the Uzbek-language website of the socio-political Internet publication. The national-cultural code is a medium through which the secondary codes change, which determine the daily life and structure of the behavior of specific societies, and therefore affect the consumer behavior of the individual in particular. The national-cultural code constitutes a set of signs and meanings expressed in human activity.

Keywords: language; online media; media text; cultural code; national specifics; media discourse; information.

Annotatsiya. Maqolada O‘zbekistonning zamonaviy media diskursiga xos bo‘lgan milliy-madaniy kodlar tahlil qilingan. Zamonaviy media diskursidagi milliy-madaniy kodlar ularni qurish taktikasi va texnikasida ifodalanadi. O‘zbekiston ommaviy axborot vositalarida milliy-madaniy kodlarni shakllantirish vositalari olamning milliy manzarasining o‘ziga xos xususiyatlari, xabardorlik sifati va ularning yangi sharoitlarga moslashuvi bilan avvaldan belgilanadi. Ushbu tadqiqot ijtimoiy-siyosiy internet nashrining o‘zbek tili veb-saytidagi ommaviy axborot vositalaridagi milliy-madaniy kodlarni ochib berish va tavsiflashga qaratilgan. Milliy-madaniy kod bu — ikkilamchi kodlar o‘zgarib turadigan vosita bo‘lib, ular muayyan jamiyatlarning kundalik hayoti va xatti-harakatlarining tuzilishini belgilaydi va shuning uchun bevosita shaxsning xatti-harakatlariga ta‘sir qiladi. Milliy-madaniy kod inson faoliyatida ifodalangan belgi va ma‘nolar majmuini tashkil etadi.

Kalit so‘zlar: til; onlayn media; media matn; madaniy kod; milliy o‘ziga xoslik; media diskursi; axborot.

Аннотация. В статье описываются и анализируются национально-культурные коды в современном медиадискурсе Узбекистана. Они выражаются в тактике и приемах их построения. Инструментарий построения национально-культурных кодов в медиадискурсе Узбекистана предопределен особенностями национальной картины мира, качеством информированности и их адаптивностью к новым условиям. Целью данного исследования является выявление и описание национально-культурных кодов в медийном дискурсе на узбекоязычном сайте общественно-политического интернет-издания. Национально-культурный код является средой, через которую изменяются вторичные коды, определяющие повседневную жизнь и структуру поведения конкретных обществ, а также влияющие на потребительское поведение личности, в частности. Национально-культурный код представляет собой совокупность знаков и значений, выраженных в человеческой деятельности.

Ключевые слова: язык; интернет-СМИ; медиатекст; культурный код; национальная специфика; медиадискурс; информация.

Introduction. One of the most critical tasks facing the linguists of Uzbekistan is to develop innovative approaches to the study of media discourse, the problems of modern media communication, current processes in the modern language and the style of the media. Since the need for effective communication determines the importance to find new opportunities for the linguistic expression of thoughts and ideas. Today, the audience receives no less information about the processes taking place in the world than about the changes in their own country. The evolution of modern mass media structures in Uzbekistan perfectly reflects the depth and dynamics of these changes. The media provide an imposing picture of language use, which causes conflicting judgments and assessments of what is happening.

Journalism is always at the forefront of the struggle to form a reliable, complete and relevant information picture of the day. A particularly important problem today is how to help journalists effectively fulfill the task of promptly providing socially significant information, and its objective explanation, commenting, and review. And here, information technology is indispensable. Since “the basis of the mass media are technical means for the wide and rapid copying and dissemination of messages” (23, 9). Mass media work for their audience and the ideal language of a particular media should correspond to the language of the target audience (5, 625–628). Mass communication can safely be called a new linguistic reality, which is located at the center of modern linguistic processes. This is a model of the modern national language, in which its literary basis and non-literary spheres interact (24, 160). The image of the world created in the media is designed to influence through information, persuasion and persuasion. That is why it often stems from the ideological and political order of the address. To be more precise, it is necessary to

study not one but many images of the world belonging to one period in the media. In this case, the natural feature can be common (speed, mobility, relevance). The content is different and most of them contradict each other. Therefore, the pragmatic direction requires an in-depth study of the author and the object of speech (sender and receiver). These aspects often determine the methodological orientation, impact, and other characteristics of media language.

Today, the language of the media, concentrating a significant amount of speech changes, has become one of the most striking indicators of change. This is due to a number of political, socio-economic and cultural reasons, cultural nature, and the development of the mass media and journalism itself plays an essential role in this process. Obviously, in the course of the transformations of the last decades, primarily the technological revolution, the very concept of the media has changed and expanded (2, 122–128).

Based on the current situation in the global context, "mass communication" can be divided into two types:

1. Socio-political information for the general public.
2. Information formed for a specific address intended for a specific group.

In media communication, language realizes its potential as a functional whole as much as possible. It has several features in place. First, this integrity is particularly evident in media texts prepared by the media, which are perceived as multi-coded texts: language appears as one of a number of representatives of various semiotic systems (25, 54).

A certain circle of linguists, theorists and practitioners in domestic and foreign journalism is engaged in the description and analysis of the language of the media. According to T.G. Dobrosklonskaya, a well-known researcher in the field of media language, the language of the mass media is one of the most influential areas of language and is "a message in conjunction with all other components of communication (sender, recipient of a message, channel, feedback, communication situation or context)" (7, 20–33).

The internal linguistic status of the media language is approached from the point of view of the basic paradigm of language-speech and text-discourse. Media discourse texts are classified according to the degree of implementation of the main functions of language and the channel of distribution (press, radio, television, Internet). The media language reflects the socio-ideological changes in society, new concepts and ideologies. For example, it is enough to compare the style of media texts of the Soviet era and the post-Soviet period (25, 47).

Media texts are studied using the methods of cognitive linguistics, discursive analysis, critical linguistics, functional stylistics, pragmatics and rhetorical criticism. The novelty of the media linguistic methodology is that it provides a systematic, integrated approach to the study of media texts based on the integration of existing methods.

Media communication is a field of human activity that takes place through language. The impact of information is seen in the student's independent thinking. The formation of views, values and ideals of information consumers requires the search for ways to regulate the world of information in students' minds and the development and formation of a system of new methods and skills of information management (27, 231).

Modern media discourse reflects the trends of modern Uzbek society. Media discourse is "a set of media texts, a kind of space in which they circulate, reflecting communication strategies specific to a particular era" (9, 56).

The manifestation of the media course as an activity of culturally and socially defined speech thinking in the media space is achieved through the production, storage and dissemination of information about the processes in society that affect the social consciousness of society. Such projection is carried out through communicative-informational (tele-, radio, electronic, etc.) channels of data transmission. At the same time, due to technical progress, these channels are improved and updated, which leads to the complication of social cooperation in society, various changes in all types and forms of communication and, ultimately, the emergence of information and communication modifications of the media space (15, 12).

Within the framework of media discourse, knowledge is produced and reproduced, information is transformed based on which society forms an assessment of the surrounding world and given images of culture. Therefore, it becomes important to describe the process of information transmission, its categorization, reproduction and retransmission. In other words, "information in the media discourse is converted into meanings that can only be defined in the context of a particular culture" (9, 56).

Social norms and concepts play an important role in describing discourse. The conscious and purposeful use of verbal communication language signs can only be effective when the common meaning of the language signs is present on a conventional basis. Individual aspects of a speech creator reflected in the form and content of discourse may not be reflected in a formal record. Discourse is closely related to social norms of behavior and is determined by the rules of the language system. The discursive cooperation of individuals is always conventional and social. The social standards of verbal behavior and the convention on linguistic units are expressed through the socio-cultural traditions, norms, and customs of an ethnos and society. In the creation of discourse, the assessment of the communicative situation and the forecast of its development from the point of view of nationality, the concepts of understanding, knowledge and social behavior typical for certain members of a particular culture are of great importance.

The language of journalistic texts, on the one hand, forms the basis, the format of journalistic work; on the other hand, it is determined by this work itself (28, 192–198). T.G. Dobrosklonskaya

believes that the text is “this is a message”, the media text is “this is a message plus a channel” (8, 137–143).

Ya. N. Zasursky: “Today, media text is in some ways more important than plain text. It is a graphic that represents the text in a comprehensive and more accurate way, as well as a television audio text that captures events in images. Media text has universal features. Its uniqueness lies in the fact that it can be incorporated into various media structures” (32,128).

Media text records the fact that a person thinks of the world as a real reality, and this thinking in a verbal-verbal form, in accordance with the peculiarities of human perception and thinking of the world. This justifies the need to move from the study of linguistic units based on the principle of “what is in itself” to the search for a “base point” that allows to study the language of media communication as a functional whole from the outside. Only when linguistic events are analyzed in conjunction with non-linguistic events will it be possible to clearly define the role that language plays in media communication.

When it comes to media, special attention is paid to the concept of “context”: a context is any situation related to the text, which covers the situation, time and space in which the oral or written communication (text) takes place, and serves to make the message more understandable.

E. M. Vereshchagin and V.G. In Kostomarov's research, it is noted that each word in the language contains information about the region, ie the country where the language is spoken. Therefore, both the word and the text convey certain information to the reader or listener about the culture, history, worldview, stereotypes of the nation. This speech phenomenon is also directly related to the language of the media.

In this regard, “Interpreting a text is the discovery of a set of language symbols that express meaning and content,” E. A. Morozkina describes (22, 68). G. Ya. Solganik's views on media text are as follows: “Media text is a variety of texts intended for a mass audience and with a specific method described by the author of the media” (15,13).

In fact, media text is the text of any media, regardless of type and genre, through which speech is conducted in the field of mass communication.

Among the latest scientific research, it is worth noting the works on the theory of journalism by A. A. Gabelnikov, A. I. Akopov, A. A. Tertychny (27, 548), where the specifics are raised of the form of online publications in their own language.

Three main aspects of today's information age can be conditionally highlighted. These are the excess of information, technology and the social aspect (30, 253). The increase in the amount of information is evident in the growth of information units (simple and complex symbols used for graphic information). We see the technological aspect of the information age in the daily development of electronic, computer and telecommunication

technologies, which, as a result, allow for the successful processing, storage and transmission of very large amounts of information. (30, 255).

Language is always influenced by new social and technological principles, reflecting the changing lifestyle. This is especially evident in artistic and journalistic styles, where the content of the dictionary is changing.

The concept of "information style" is directly related to mass communication, and it serves to express the specific tone of communication with the reader, listener, audience. Every media outlet—newspaper, magazine, radio and television — has this feature. Every media subject speaks to its audience in a unique tone. In doing so, he/she uses the expressive mediastilistic and rhetorical tools necessary for any communication (including text-based communication) (30, 14).

The activities of the media are essentially axiological, they are based on the distribution of a system of views on the world, which is structured according to a certain set of values. Journalists, like other authors of the mass communication situation, shape attitudes towards important categories of human life in the media (power, homeland, family, love, friendship, etc.). That is, the process that directly shapes public consciousness is reflected in ideas, principles, norms, moods, and habits, through which the nation understands itself and its way of life as a single unit.

The characteristic features of mass media production are general availability, large circulations, and indefinite plurality of the addressee. What is important here is that the technical mediation between the source of information and its addressee creates a neutral with respect to a particular subject or an empty form of communication opportunities, which is a unified, structural framework for multiple interpretive communicative acts (2, 9–17).

G. L. Timofeeva notes the following among the linguistic features of network journalism:

- the presence of a large number of anglicisms, especially from the language of the Internet;
- the emergence of a large number of abbreviations from words widely used in the Internet environment, as well as derivatives of these words;
- widespread network jargon;
- the abundance of erratives — deliberate distortion of spelling, the use of words from the so-called marginal languages of the Internet; a bunch of colloquial vocabulary;
- the use of graphic elements expressing the emotions of the author — emoticons, combinations of brackets or their substitutes (26, 238).

The language of the Internet, including online media publications, has all the main functions of the media: information commentary and evaluation, cognitive and educational, impact function, hedonistic, etc.

A. Atabekova believes that "... the interaction of language tools in the web-page space is a reflection of universal, idiotic traditions and individual aspects of mutky communication" (3, 181).

L. Yu. Ivanov believes that "electronic language" is not a functional style of language, but a functional type. This is due to a number of features that distinguish the concept of "style" from the concept of "sublingual language" or "type" of language (18, 792).

These features include the presence of neutral means of literary language, which affect both the periphery and the center, as well as the non-normative means of language. In this respect, it brings it closer to the language of the media. This type of language is not stylistically closed and cannot be included in any functional styles and other functional types of language. This language cannot be associated with any particular area of communication or type of discourse (scientific, religious, educational, etc.). This type of language serves not only specific territory and function, but also ordinary human communication.

Media text has all the characters unique to each text. In the new communicative environment, which is manifested through specific technical means, the media text shows the graduality of the appearance of relevant characters, which is often observed in modern forms of computer-assisted communication.

The vital content of culture from the media space, the layer of deep values of culture as the creative basis of its human linguistic ability, reflects the national landscape of the journalistic text (17, 87). Media text brings together a virtual spiritual being, a unique laboratory for synthesizing and disseminating mediamatn values aimed at immanent axiological representation. As a result, journalism emerges as a social and political institution that shapes consumer axiology (18, 89).

In today's era of global communication, online communication is becoming the most popular type of communication. It incorporates various district language practices, communication styles and forms. Gradually this communication is becoming *Signum Temporis* (symbol of our time).

The distinction of genres on the Internet is based on the classification of genres in other areas of communication. Information on global network topics can be used to classify global network genres because each thematic group is served by a set of genres formed during the existence of the worldwide network. The difficulty is that each of them usually remains open, and the boundaries between thematic groups are also not as clear as predicted. Some genres can be used in multiple thematic groups at the same time. In addition, the global network is an actively developing area of communication. Therefore, it is natural for new genres to appear regularly and for some old ones to disappear, making it much more difficult to describe global network genres comprehensively. Therefore, the list presented here should not be construed as exhaustive or final.

Researchers highlight the most important aspects of global networking language based on the age-old genres of networking. In studying them, the possible directions of the influence of the global network language on the common language are more easily identified. It is more difficult to identify differences in the mastery genres of the global network. Some assimilation genres may be virtually indistinguishable from virtual and “paper” options. The specifics of such genres are determined, first of all, not by their presence in the global network but by the area in which they entered the global network, the functional type of language or the field of communication (3, 121).

In Internet texts related to the publicistic style, all the usual techniques are implemented: the correlation of standardized and expressive segments of the speech chain and the simultaneous action of expression and standard orientations not only retain but also increase their significance on the Internet.

In the language of network media, which adapts to the most general speech skills of the mass consumer, it is reflected the basic speech skills of the mass communicator. In other words, the implementation in “network journalistic texts of a single principle of newspaper-language construction, which turns them into an independent functional-linguistic system, opposed, in particular, to artistic style, makes them publicly available and directs influencing and organizing information to the mass consumer” (33).

Due to their technological specifics, Internet media are a kind of “buffer zone” between traditional journalism and such forms of mass communication as blogs and social networks. Therefore, on the one hand, the penetration of elements of Internet culture into journalistic discourse is assessed by us as a natural and inevitable process; on the other hand, somewhat artificially intensified: in pursuit of the “elusive reader”, online media deliberately adopt the format of social network communication to arouse the greater interest of readers, to speak the same language with them (29, 380).

The rapid growth of the total volume of speech used in the network space is reflected in the formation of another direction, namely, Internet linguistics, the subject of which, as you might guess, is the functioning of the language on the Internet. That was formulated in 2005 by renowned British linguist David Crystal (6, 725).

The cultural mass media constants that exist in the language of the Internet media make it possible to determine linguocultural temporal and spatial, national and international boundaries in the texts of Internet publications.

To understand the essence of the language of the Internet media, it is very important what cultural space it covers, what are the areas of this space and how it manifests itself in each of these areas. The largest areas of the cultural space in which the language of the media operates are politics and culture.

Media discourse as a comprehensive study of the language of Internet publications is based on existing cultural codes, which are

deciphered, processed and retransmitted in implementation and deployment. The cultural code is essentially a “key” to deciphering a certain type of culture, which allows to understand the process of transforming the meaning of each of the images into a common cultural meaning (9, 56).

Media discourse as a universal, discourse-specific phenomenon is influenced by laws and can be described based on unique theoretical approaches. However, the structure of the media discourse can be expressed in a specific way depending on the external parameters relative to it. Demonstration of media consists of information and is evident in the analysis of media text described in any genre of media.

Several interpretations of the concept of “cultural code” are very important for characterizing modern mass communication practice. A cultural code can be defined as “a repertoire of signals and a sign structure, a combination of symbols for structuring; occasional reciprocal correspondence of one symbol to one signified” (10, 145).

O. T. Gasparyan considers cultural codes as a kind of cultural matrix (a structure that determines individual and group behaviour within the cultural space, both local and global), which, on the one hand, determines the originality of modern advertising discourse and its role in shaping the mass media culture, on the other hand, it shows the process of transformation and recoding of established cultural concepts. As a result, there is a gradual change in the stereotypes of mass consciousness and the perception of information within the media discourse (9, 56).

The problem of the national-cultural code underlying the very possibility of structuring and ordering social reality is being paid more and more attention by specialists from various branches of knowledge. Its relevance is determined, among other things, by the coverage of information taking place in the world and the country.

The role of national-cultural codes in building a mythical picture of the world is presented in the works of D.S. Raevsky, S. S. Bessonova, V. Yu. Mikhailina, S. I. Trunev, D. Khudoyberganova, S. Ikramova and others.

While folk culture is expressed verbally in language, it is observed in the linguistic landscape of the world that it is valued through values. Based on the facts of language, it is possible to observe how the values expressed in the universal and national and cultural codes are reflected in the linguistic landscape of the world. Their combination creates a particular type of culture.

The term cultural codes have passed from linguistics to linguo-culturology and is a symbolic linguistic unit that reflects the cultural characteristics of the material and spiritual worlds (20, 81–82). There is also the concept of spatial code in linguistics. D.S. Khudoyberganova considers the concept of spatial code as a linguistic unit denoting the existence of space through human or animal organs and gives the following examples (19, 30).

The works of R. Barth and W. Eco are worthy of highlighting who specifically analyze the problem of code from the point of view of semiology and in connection with the problem of everyday rationality.

Despite the many works devoted to the sign-symbolic nature of the cultural code, there are still questions that require further linguistic analysis of its diverse manifestation in media discourse. The dialogue of cultural codes and meanings in media discourse is based on a single form of communication and life. The factors of globalization bring benefits and consequences, and lead “to a search for a balance between globalization and the preservation of sovereignty and cultural identity through the use of the means of globalization” (10, 145).

The national-cultural code in the Uzbek media discourse is determined by new forms of manifestation of modern culture. Consequently, the cultural code in the media discourse of Uzbekistan, along with the sign and symbol, is terminological and reveals the mechanism for generating the meaning of the message.

The cultural code is also associated with the concept of “language”, which has a “natural” nature of origin and is a way of correct and regular organization of the statement” (F. Saussure). Language is the spirit of the people, it is alive, changes every second, dynamic, like the world, it serves and creates (31, 224). Language is part of the culture of the people. The Uzbek language becomes an indispensable condition for the formation of a nation, its unity. Language is a whole world capable of embracing the entire multifaceted culture, the entire polysyllabic society. The language has an internal form specific to each person, an expression of the “folk spirit” (31, 224), its culture; Language is the mediating link between man and the world around him. Being the spirit of the people, according to the theory of Sapir-Whorf, the structure of the language determines the structure of thinking and knowledge of the world. But not only knowledge. Language constitutes the world.

“Cultural codes are found within all cultural languages. But finding them is not easy: they manifest themselves when moving from one level of meaning to another. Therefore, it is so productive to consider world modelling systems (myths, legends, theological systems) that create a single picture of the world of a particular community and transfer hidden and unmanifested meanings to the verbal level. The fundamental codes govern the language of culture, its patterns of perception, its values, and so on. Culture codes are built into the chain “codes - practice - reflections on order”, and this practice is determined in two ways: general reflections on the orderliness of things and the world, and codes that have been developed by culture” (11, 153).

It is well known that language is an integral part of the culture. Language cannot exist outside of culture. It has been repeatedly emphasized by W. von Humboldt that it consists of a set of practical views and ideas that define our socially inherited way of life (12, 193). It is noteworthy that language is the

spiritual creation of the people, the source and basis of spiritual activity, and the spirit of the people nourishes culture and language are (13, 215). According to him, "it is the task of linguists to see language not as a means of communication, but as a means of public sentiment and expression ..." (15, 215). These views of Humboldt were developed in Hegel's idealistic dialectic. Hegel emphasized the important role of language in society and human development. Language is the essential tool in learning and thinking. Language is a necessary condition and tool in the individual's socialization; it arises during the interaction of individuals, without which it is impossible to assimilate culture, social norms and rules, without which the person himself can not be imagined. The sociality of a language defines its functions such as communicativeness, cognition, informativeness and pragmatism (14, 506).

While folk culture is expressed verbally in language, it is observed in the linguistic landscape of the world that it is valued through values. Based on the facts of language, it is possible to observe how the values expressed in the universal and national and cultural codes are reflected in the linguistic landscape of the world. Their combination creates a specific type of culture.

It is the language that summarizes the basic concepts of culture and reflects it through language units. The more languages there are, the more colorful the national landscape of the world will be accordingly. This view was also supported by V. A. Maslova. She states that "The linguistic landscape of the world is a universal cultural property of the nation; it is multi-component and multi-scale. The linguistic landscape of the world determines communicative behavior, and the ability to understand the external world and the inner world of man. It reflects the style of speech thinking with spiritual, cultural and national values unique to any era" (21, 296).

The linguistic landscape of the world is a system of spiritual and linguistic content that determines the identity of different cultures and the existence and use of language. "Every nation sees the world differently, and its worldview is completely different," he said. Therefore, the national landscape of the world is a landscape of only one mentality, which is why this concept is called the "national landscape of the world". The national landscape of the world expresses the nation's particular national view of every event and object. This means that the world landscape is always characterized by national and cultural identity. It is formed on the basis of national-cultural views, ethnopsychological features of each nation (17, 122). Based on this, in modern science, language is defined as a leading feature of an ethnos. Analyzing linguistic facts opens the way to a global, national invariant image of the universe.

The national landscape specific to the author of Mediatext selects the signs of reality according to its internal laws and principles and integrates and transforms all the received

information. Random characters are singled out; only the most distinctive, informative characters for a particular mentality are fixed. Media text acquires super text lines that reflect the social community's linguistic (social) consciousness.

The lifestyles, worldviews, values, and peculiarities of naming things and objects of people differ from one another. Such peculiarities stem from each nation's history, national values, customs and beliefs. As a result, words are formed that express only different concepts that belong only to a particular people — such concepts are alien to other peoples.

In the creation of information, that is, the text, each country has its own cultural traditions, way of life, and national mentality. It is no coincidence that the problem of national mentality has been receiving more and more attention in recent times, and a lot of scientific research has been carried out in this direction. The collective background knowledge that complements and organizes the media is based on mental perceptions. The psychological principles of information processing specific to the local producer and recipient of mass communication begin with the semantics of folk spirituality (1,1 44).

Culture is memory encoded by language. Therefore, the preservation and development of the Uzbek language is the most important task of the cultural policy of our state.

Since media is just a way of communication and a form of a communicator, it is important to take into account the fact that each nation creates its own unique national language style, which is inherent in its national culture with specific principles of speech behavior, worldview, axiology, ethics, aesthetics.

National-cultural code as a set of information markers that allow a person to adequately perceive and respond to spatio-temporal processes occurring in society (4, 232–237).

The cultural code consists of seven key links, each of which is generally an independent cultural phenomenon: heritage, traditions, customs, language, family, economic systems (way of life), holidays. With the self-sufficiency of each of the seven elements, they become a code only if the archetypal links between them are inseparable (16, 85–93).

The national-cultural code is manifested in traditions and customs, the family way, etc. As an integral element of the national genetic code, the continuity of traditions and customs is the most essential factor in the implementation of the transfer of worldview values at the household level, the primary condition for the existence of living national traditions.

Each nation's own culture is one of the key factors determining its dignity as a nation. Every society has its own type of culture.

In Uzbekistan, regardless of age, religion, financial situation and nationality, they listen to elders' opinions when creating a family. Uzbek families retain high authority and respect for their parents. The philosophy of the family is one of the key factors for strengthening the national cultural code, since the family is the most important living tradition passed down to us by our ancestors. It is in the family that the most valuable moral attitudes of the individual are formed:

All these qualities of the Uzbek people are clearly manifested in media texts, e online publications. For instance:

Family stability — ensures the stability of society ... The family is a factor that ensures the continuity of generations, values, customs and traditions, as well as the transmission of the spiritual heritage of our people from generation to generation. Due to this, the issue of family support is in the constant focus of our state (<https://sirdaryo.adliya.uz/sirdaryo/uz/publikatsii/detail.php?ID=368>) (33)

National holidays accumulate richness and variety of traditions, rituals, customs, spectacles, ceremonies, games, celebrations, etc. For example: *Beshik tuyi (wedding) is one of the most ancient family ceremonies in Uzbekistan. This ceremony is held on the seventh, ninth, eleventh days after the birth of a child or on a day determined by mutual agreement of the parents of the bride and groom, mainly in the presence of relatives, neighbours. The difference between the cradle wedding and other family ceremonies is that it is attended mainly by women* (<http://ich.uz/uz/ich-of-uzbekistan/national-list/domain-3>) (34).

In Uzbekistan, the state is purposefully developing the institution of “mahalla”, which is a historical given and an elementary structural unit of the modern economy, since it is in the mahalla that the development of handicraft originates. Most people prefer to engage in various types of crafts and entrepreneurial activities precisely at the place of residence. For instance:

... The main purpose of organizing the activities of assistant governors in the neighbourhoods (mahallas) is to start from the lowest level of state policy aimed at glorifying the person and his dignity ... (<https://xs.uz/uzkr/post/>) (35).

... It is time for mahalla citizens' assemblies to put into practice the principle of “Prosperous and safe neighbourhood”, to set an example in restoring ancient values, to work hard to implement the principle of “seven neighbouring parents for one child” (Адолат (ИЖТИМОЙ СИЁСИЙ ГАЗЕТА) (<http://www.adolatgzt.uz/tribune/5871>)(36).

... The strength of the family is the strength of society. The family is a factor that ensures the continuity of generations, values, customs and traditions, as well as the transmission of the spiritual heritage of our people from generation to generation. Due to this, the issue of family support is in the constant focus of our state (<https://sirdaryo.adliya.uz/sirdaryo/uz/publikatsii/detail.php?ID=368>) (37).

Conclusion. It is evident that a comprehensive study of the language of online publications should be intersectoral in nature. The work will undoubtedly impact the disciplines of related branches of science since its results will be used in the educational process. An integrated approach to the creation of scientific work on the language of Internet publications will expand the problematic field of research, make the transition from a level-by-level to a multi-level system of the Uzbek language. Researchers who undertake the creation of a comprehensive work on the study of the language of Internet publications should initially understand the significance of their work for science, practice and society.

Thus, based on the above mentioned views, the following conclusions can be drawn.

1. At the content level, the language of social networks becomes a new cultural code, which is used, on the one hand, as a reaction to the changed principles of media consumption, on the other hand, acts as a tool to attract and retain the audience.

2. The active use of cultural elements in mass media texts is characterized as a new round of democratization of journalistic discourse.

3. The cultural code is the constructive basis for media discourse as a whole; it determines the intentional strategies of different levels, and in modern media discourse it undergoes constant transformation due to changes in the structure of modern society, its development trends and cognitive needs.

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