
The issue of cultural code in expressive means of newspaper and publicistic style

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Annotation

The relevance of the problem lies in the need to address the peculiarities of expressive means functioning in newspaper texts. The study of expressive means in newspaper texts remains extremely relevant, as they play a key role in shaping media style. Stylistic analysis has shown that expressive devices not only create a holistic perception of newspaper-journalistic style but also enhance the expressiveness of publications. This style, inherent to mass media, skillfully combines precise facts, topicality, and emotional vibrancy to address a wide audience. Its goal is not only to inform but also to shape public opinion. Research on expressiveness revealed that one of the main functions of such tools is to highlight key elements of the text, which helps the media effectively influence readers. The purpose of the article is to explore the role of cultural code in the use of expressive means in newspaper-journalistic style. The work aims to analyze how expressive devices imbued with cultural meanings contribute to enhancing the emotional impact of media texts, shaping public opinion, and highlighting key ideas while reflecting the unique values and worldview of the target audience.

Keywords

Mass media, newspaper, media text, newspaper and publicistic style, cultural code, expressiveness, audience, expressive means, impact, linguoculturology

Проблема культурного кода в выразительных средствах газетно-публицистического стиля

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Аннотация

Актуальность проблемы заключается в необходимости рассмотрения особенностей функционирования выразительных средств в газетных текстах. Изучение выразительных средств в газетных материалах остаётся чрезвычайно актуальным, так как они играют ключевую роль в формировании медийного стиля. Стилистический анализ показывает, что выразительные средства не только создают целостное восприятие газетно-публицистического стиля, но и усиливают выразительность публикаций. Этот стиль, присущий средствам массовой информации, искусно сочетает точные факты, актуальность и эмоциональную насыщенность для обращения к широкой аудитории. Его цель – не только информировать, но и формировать общественное мнение. Исследование выразительности показало, что одной из основных функций таких средств является выделение ключевых элементов текста, что помогает СМИ эффективно воздействовать на читателей. Цель статьи – исследовать роль культурного кода в использовании выразительных средств в газетно-публицистическом стиле. Работа направлена на анализ того, как выразительные средства, насыщенные культурными смыслами, способствуют усилению эмоционального воздействия медийных текстов, формированию общественного мнения и акцентированию ключевых идей, одновременно отражая уникальные ценности и мировоззрение целевой аудитории.

Ключевые слова

Средства массовой информации, газета, медиатекст, газетно-публицистический стиль, культурный код, выразительность, аудитория, выразительные средства, воздействие, лингвокультурология

**Gazeta va publitsistik uslubning
ekspressiv vositalarida madaniy
kod masalasi**

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Annotatsiya *Muammoning dolzarbligi gazeta matnlarida ifoda vositalarining funksional xususiyatlarini o'rganish zaruriyatida namoyon bo'ladi. Gazeta matnlarida ifoda vositalarini o'rganish nihoyatda dolzarb bo'lib qolmoqda, chunki ular ommaviy axborot uslubi shakllanishida muhim rol o'ynaydi. Stilistik tahlil shuni ko'rsatadiki, ifoda vositalari nafaqat gazeta-publitsistik uslubning yaxlit qabul qilinishini ta'minlaydi, balki nashrlarning ifodaviyligini kuchaytiradi. Ushbu uslub ommaviy axborot vositalariga xos bo'lib, aniq faktlar, dolzarblik va hissiy jozibadorlikni mohirona uyg'unlashtirib, keng auditoriyaga murojaat qiladi. Uning maqsadi faqat axborot berish emas, balki jamoatchilik fikrini shakllantirishdir. Ifodaviylik bo'yicha tadqiqotlar shuni ko'rsatdiki, bunday vositalarning asosiy funksiyalaridan biri matndagi asosiy elementlarni ajratib ko'rsatish bo'lib, bu esa OAVga o'quvchilarga samarali ta'sir ko'rsatishga yordam beradi. Ushbu maqolaning maqsadi – gazeta-publitsistik uslubda ifoda vositalaridan foydalanishda madaniy kodning rolini o'rganishdir. Ishning asosiy vazifasi – madaniy ma'nolar bilan boyitilgan ifoda vositalari media matnlarining hissiy ta'sirini kuchaytirish, jamoatchilik fikrini shakllantirish va asosiy g'oyalarni ajratib ko'rsatishda qanday xizmat qilishini hamda maqsadli auditoriyaning o'ziga xos qadriyatlarini va dunyoqarashini aks ettirishini tahlil qilishdan iborat.*

Kalit so'zlar *Ommaviy axborot vositalari, gazeta, media matn, gazeta-publitsistik uslub, madaniy kod, ifodaviylik, auditoriya, ifoda vositalari, ta'sir, lingvokulturologiya*

Introduction

The relevance of this issue stems from the necessity for modern linguists to study media text trends while considering their national and cultural specifics. These specifics, investigated by scholars across generations, are most prominently manifested in the use of expressive means that reflect the cultural codes and values of the audience, thereby enhancing the impact of media texts and shaping public opinion.

This article is written as part of a study on the influence of cultural codes on the functioning of expressive means in newspaper and journalistic style, focusing on their role in intensifying emotional impact and forming public opinion in mass media texts. It aims to characterize expressive means imbued with national and cultural meanings that contribute to the creation of media texts.

It is known that the formation of media language is closely linked to their general

functions. Researchers divide these functions into the following groups:

- information transmission;
- commentary and evaluation (often the presentation of facts is accompanied by their interpretation, analysis, and assessment);
- education, instruction, and moral upbringing (by transmitting cultural, historical, and scientific information, media serves to enrich its audience's knowledge base);
- influence function (It is not without reason that media is called the fourth estate: its impact on public opinion and worldview is very powerful. This is particularly evident during major socio-political processes, including presidential elections);
- entertainment function (in this case, it is assumed that the media is effectively received by the audience, generates great

interest and satisfaction, and provides aesthetic pleasure);

- hedonistic characteristic (this refers not only to entertainment information (Лазутина, 1988; 35; Агратин, 1988; 12; Федотова, 1996; 123; Шкондин, 1995; 36).

Any information that evokes a sense of satisfaction in the audience during the transmission process and meets the aesthetic needs of the recipient is received with a great positive effect.

Information is the substantive aspect of communication. Being integrated into the communication process, it is inextricably linked with the means and networks of storing, collecting, disseminating, and sorting information, constantly influencing them and being itself under their influence. "Information, in its essence, is the 'necessary' data in a message, which is understood by the audience as knowledge, norms, and values being assimilated, and thereby exerts influence on the audience" (Тростников, 1970; 14).

"Information refers to data that serves as the object of storage, transmission, and modification". Text is one of the most important forms of presenting information (Teshabayeva, 2012; 26). Indeed, language is a crucial means of communication and expression of thought. It serves as a tool for a person to systematically and actively comprehend the world and transform knowledge into experience. As a result, it becomes possible to perceive the world through information and language.

The method and forms of materialization play a crucial role in expressing information through language. Linguistic communication, that is, the exchange of information, always necessitates the creation of specific linguistic forms based on certain models (texts). These, in turn, are uniquely reflected in the consciousness of the participating partners. The dynamics of communication require two aspects to emerge between two poles: 1) a norm that allows for "similar understanding" of

the language units being created, and 2) the necessity for freedom of choice in such a creative process. Furthermore, language is the long-term memory of a person as a social individual, formed from sign-concepts. It is essential for retaining new knowledge and sharing accumulated social skills with others during communication (Teshabayeva, 2012; 27). Language, first and foremost, prompts the execution of an appropriate action that arises as a result of specific emotions (Wittgenstein, 1994; 233).

Materials and methods of research

The dissemination of information, to a certain extent, influences societal consciousness and forms a picture and assessment of the surrounding world by constructing a general worldview. In fulfilling this function, the following characteristics of mass media play a crucial role: targeting a mass audience, being intended for everyone, and timeliness (Teshabayeva, 2012; 27). Undoubtedly, the role of mass media in the continuous evolution of language is immeasurable. This is determined not only by changes resulting from the implementation of new information technologies but also by qualitative shifts in the overall linguistic culture. The study of mass media's influence on the internal dimensions of language is based on examining how mass media affects language use within a specific linguistic and cultural sphere (Доброслонская, 2005; 178).

Every nation uses its language in its own way. Language is a means of communication for providing information and naming things. Due to this characteristic, it reflects nationality. When discussing the relationship between language behavior and the Uzbek mentality, it should be noted that this section is based on the principles of linguoculturology, which studies the connection between communicative processes in the media and the language expressions used in them with the mentality of the people.

It should be emphasized that it is necessary to take into account the national

style of communication, that is, the specific, widespread, and more convincing features of thinking, perception, and action. The use of language in the media reflects the unity of behavior and actions in the activities of the community. The mentality of a nation is manifested through the use of linguistic means and specific methods in the speech of its representatives. Every culture has more or less accumulated experience by its people. A nation's actions and perceptions are explained by its cultural skills.

When analyzing media speech trends through the national mentality, it is also recognized that the Uzbek behavioral stereotype implies strict control over the use of inappropriate words, slang, and taboo words in the language. Here it is appropriate to discuss the norms of communicative behavior.

Defining the general cultural norms of speech behavior, I.A. Sternin notes: "they reflect the rules of etiquette and politeness inherent in the entire linguocultural community and accepted in many ways; they are national in nature". In media language content, journalists take first place, while the interests, needs, and values of the audience take second place. In this case, the clarity and openness of information are important instead of abstract and neutral news in the media. This ensures that the information is understandable. A person-centered approach allows for establishing a strong emotional connection with content that receives information and increases the level of trust in media information (Narziyeva, 2025; 17). Indeed, the human factor is recognized as the primary tool in studying national-cultural codes in media language. In covering the media world, the role of individuals (both authors and active audience members receiving information) as cultural subjects and creators is crucial in shaping cultural events, processes, and media texts. When reporting events, societal beliefs and values are taken into account. It should be emphasized that the human factor plays a leading role in the formation and interpretation

of cultural symbols, stereotypes, and values in the audience through media. Undoubtedly, it is necessary to understand humans as active participants in the cultural process arising through language and to acknowledge their unique role in creating and disseminating media content. In this process, media text serves as one of the main means of conveying and interpreting the cultural meanings and ideas of the language community.

In analyzing media texts, great attention is paid to studying them through a linguocultural approach, particularly examining texts related to the cultural sphere. It is important to interpret the cultural features of media language in connection with the concept of text. Generally, the concept of text has been studied from various perspectives in media language research. Among these, Yu. M. Lotman's theory of text deserves special attention today. This theory is widely recognized and highly regarded by all specialists. According to Lotman, culture is interpreted as a collection of texts or a "complexly structured text". The scholar views text as an "information-growing mechanism" that has the property of accumulating information within various texts that fill the cultural space. This serves to preserve cultural memory by embodying it within the text (Лотман, 1988; 22).

According to G. S. Melnik, text as a product of culture is not a phenomenon that remains unchanged; along with expressing various meanings (unambiguous texts), it also possesses the function of creating new meanings, that is, a creative function (polysemous texts). Such texts have significant cultural value on a global scale. The scholar emphasizes that any reader can find something new for themselves in these texts.

The linguocultural approach is relevant. In this regard, it is important to consider the role of a person as a recipient of events and messages, as well as the influence of the cultural language tools presented to them on perception and interpretation. This approach

allows for a deeper understanding of how media texts are formed based on cultural codes and how they impact society.

The issue of cultural code in media language is one of the most pressing problems in modern linguistics. Cultural code is understood as a system of information related to the spiritual and material cultural heritage of a people. In the media space, the cultural code is reflected in specific forms. The protection of national and cultural values in the media, as well as their wide promotion, is recognized as an important element in preserving and strengthening national values.

Many scholars working in the field of social sciences and humanities have conducted theoretical and practical research within the framework of the "cultural code" concept. In particular, researchers such as O. A. Svirepo, D. V. Gudkov, V. Yu. Mikhaylin, G. V. Zubko, Yu. M. Lotman, A. P. Markov, O. B. Kafanova, N. V. Bukin, M. S. Sitova, K. Rapay, N. I. Stepanova, A. A. Radugin, V. V. Krasnykh, V. M. Savitsky, V. A. Maslova, D. S. Khudoyberganova, R. U. Majidova, G. Narzieva, (Кононенко, 2003; 321; Папшева, 2010; 142; Зубко, 2004; 281; Букина, 2010; 236; Букина, 2008; 71; Majidova, 2020; 24) and other specialists have thoroughly analyzed the linguistic foundations of cultural code in their works and highlighted its important aspects.

To elucidate this concept, we turn to dictionaries:

Cultural code is a system of signs, symbols, values, norms, and representations that define and characterize a specific culture, enabling its identification and distinction from others. It is akin to a "language" of culture that is transmitted from generation to generation, shaping people's particular patterns of thinking and behavior¹.

The cultural code is the key to understanding a given type of culture (Кононенко, 2003; 391); Unique cultural characteristics inherited by peoples from their

ancestors; this is information encoded in a certain form that allows for the identification of a culture.

Cultural code defines a set of images associated with a particular complex of stereotypes in consciousness. This cultural unconscious is not what is explicitly stated or clearly realized, but what is hidden from understanding and manifests in actions. A nation's cultural code helps to understand its behavioral reactions and defines the national psychology (Giltebrandt et al., 1865; 20).

Cultural code is a set of information encoded in a specific format that serves to define culture. It is a system of semiotic signs that enables a person to correctly understand and appropriately respond to processes characteristic of a particular time and place within a cultural environment. Essentially, each element of the cultural code is interpreted as an integral part of human mental activity (Букина, 2010; 130; Букина, 2008; 72).

According to V. M. Savitsky, national-cultural codes serve as models regulating human behavior, and they are seen as a system of norms and rules that are passed down to generations without having biological hereditary characteristics. Indeed, through national-cultural codes, the lifestyle, ethnocultural heritage, historical events, beliefs, and worldview of each nation are transmitted from generation to generation. Furthermore, the scholar analyzes the object-practical and mental behavioral models of national-cultural codes, emphasizing their manifestation in society as semiotic forms – moral norms, rituals, social symbolism, various signs and signals, as well as orders, laws, advice, legal and moral norms, adages (sentences), proverbs, speech expressions, legends, religion, ideology, law, education, mass media, advertising and other manifestations of public consciousness – as a general "mega-program" that governs thinking and actions, and as a

¹ https://ru.wikipedia.org/wiki/культурный_код.

system of signs expressed through linguistic units.

It should be noted that it is necessary to take into account the national style of communication, that is, the widespread, more convincing features of thinking, perception, and behavior. The use of language in the media reflects the unity of behavior and actions in the activities of the community. The mentality of a nation is manifested through the use of linguistic means and unique methods in the speech of its representatives. Every culture has more or less experience accumulated by its people. A nation's actions and perceptions are explained by its cultural skills.

Newspaper journalistic style. The language of newspapers, like the language of other mass media, performs the functions of information delivery, propaganda, education, advertising, and influence. In increasing their effectiveness, a number of linguistic and non-linguistic factors play an important role in creating newspaper language texts. These include mass appeal, imagery, expressiveness, emotionality, evaluative nature, clarity, conciseness, stylistic balance, truthfulness, and timeliness.

The tendency towards expressiveness manifests itself in the acceptability inherent in artistic style and colloquial speech, and in the striving for a figurative form of expression. Thus, the distinctive features of different styles are embodied in journalistic speech. The journalistic style is simultaneously both conservative and dynamic. On the one hand, there are enough stereotypes, socio-political and other terms in journalistic speech, and on the other hand, the desire to convince the reader requires the use of new language tools to influence them (Солганик, 1980; 22). The entire richness of artistic and colloquial speech serves precisely this purpose.

In the press, expressiveness is determined by the specific characteristics of genres. In informational genres, neutral language tools or neutralized words and phrases serve the purpose of such

communication, while in other press genres, the opposite trend is observed. For example: "field stars", "creators of white gold", etc.

Newspaper-journalistic speech is, first and foremost, speech intended to have an impact, therefore it takes into account the interests of the audience to the maximum extent. Thus, from the perspective of the speech's target audience, newspaper speech is of great social significance.

The author's role in using the aforementioned linguistic means of expression in newspaper texts is of particular importance. In the narrative of events presented in press texts, the author's intervention manifests as a principle that determines its uniqueness, power, and expressiveness. In terms of expressiveness, general speech tendencies in the newspaper-journalistic style have a specific, distinctive character. The features of the newspaper-journalistic style, both in speech and language, are determined by the rule of social evaluation, which is its main principle. This is reflected in language and speech, in its structure.

The category of expressiveness has a rich history in language and serves as one of the key tools of journalistic style. "Expressiveness" is understood as a specially emphasized way of conveying thoughts and emotions, which is often equated with the term "expressivity". This is especially noticeable when expressiveness is associated with emphasizing or highlighting a certain meaning expressed through linguistic means (Лекант и др., 2002; 324).

According to N. A. Lukyanova, expressive vocabulary is represented by a lexeme or a lexico-semantic variant of a word, whose linguistic significance is determined by the expressive function of language. This semantic function aims to "convey specific linguistic content through figurative or non-figurative verbal forms, relating to the qualitative and quantitative characteristics of real objects and their emotional evaluation by the subject" (Солганик, 1990; 176).

A study of linguistic literature on the language of the press has revealed that the effectiveness of newspaper and journalistic texts is determined not only by the relevance of the issues raised, the efficacy of the proposed solutions, and the author's perceptiveness, but also by a combination of linguistic features. These include the communicative significance and socio-evaluative coloring of the language tools employed, the active incorporation of colloquial speech elements, the emphasized expression of the author's position, the combination and alternation of standard and expressive forms of expression, as well as moderation in the use of emotionally charged words and constructions.

In the language of mass media, an intensive process of increasing expressiveness is observed. In the current competitive information market, the form of information delivery has become significantly more important than its content. Expressive vocabulary plays a key role in creating striking, memorable headlines that capture readers' attention and pique their interest.

The newspaper-journalistic style addresses issues of harmony among cultural elements and the national-cultural code. It is known that in journalistic texts, the author reflects the national values, traditions, mentality, historical experience, and way of life of the people. In this process, the role of mass media in shaping and expressing socio-cultural reality is of paramount importance. The aforementioned characteristics of internet media, including the presentation of information in various forms, the diversity of analyses and articles, and the updating and accessibility of information, are closely linked to the interactivity and relevance of internet journalism.

An analysis of newspaper materials examining the use of expressive-evaluative vocabulary and the reflection of cultural codes is presented below:

*"Harbiy orkestr va milliy cholg'u asboblari ansambli ohanglari ostida **Vatan tuyg'usi, ona***

yurt himoyasi ulug'lanadigan jangovar qo'shiqlar, publitsistik she'rlar tomoshabinlarda ajib zavq uyg'otdi
(<https://xs.uz/uzkr/post/vatan-manzumasi>).

Highly emotional vocabulary related to patriotism and national pride is used: "*Vatan tuygusi*" (sense of Homeland), "*ona yurt himoyasi*" (defense of the native land), "*jangovar qo'shiqlar*" (battle songs), "*ajib zavq*" (extraordinary delight). These terms carry a strong emotional charge, evoking a sense of elevation and inspiration in the reader. The phrase "*ohanglari ostida*" (to the melodies of) creates a vivid image of musical accompaniment, enhancing the emotional impact. The mention of "*milliy cholg'u asboblari*" (national musical instruments) adds cultural specificity and strengthens the connection with traditions. The sentence is complex, with enumeration ("*jangovar qo'shiqlar, publitsistik she'rlar*" [battle songs, journalistic poems]), which creates an effect of emotional accumulation and emphasizes the scale of the event. The use of the verb "*uyg'otdi*" (awakened) at the end of the sentence emphasizes the impact on the audience, enhancing the expressiveness.

In this example, patriotism ("*Vatan tuygusi*", "*ona yurt himoyasi*") takes center stage, which is a key element of the Uzbek cultural code. Defending the Homeland and glorifying it through art (songs, poems) reflects a mentality in which duty to the Fatherland holds an important place. The mention of "*milliy cholg'u asboblari*" (national musical instruments) underscores the connection with Uzbek musical tradition, which is perceived as part of national identity. The military orchestra symbolizes strength, discipline, and statehood. The audience's emotional reaction indicates the collective nature of perception, which aligns with Uzbek culture, where social events and their emotional experience play a significant role.

*"Yuksak artistizm va ijrochilik mahoratiga asoslangan bu tomosha zalga to'planganlar **qalbida Vatanga muhabbat, erishilgan***

yutuqlardan *g'urur tuyg'ularini uyg'otdi*" (<https://xs.uz/uzkr/post/vatan-manzumasi>).

The text employs figurative language with strong emotional and evaluative connotations: "*yuksak artistizm*" (high artistry), "*ijrochilik mahorati*" (performance mastery), "*Vatanga muhabbat*" (love for the Motherland), "*g'urur tuyg'ulari*" (feelings of pride). These lexemes create an elevated tone, emphasizing the significance of the event. The phrase "*zalga to'planganlar qalbida*" (in the hearts of those gathered) intensifies the emotional impact, creating an image of collective experience. The mention of "*erishilgan yutuqlar*" (achieved successes) adds a sense of national pride. Love for the Motherland ("*Vatanga muhabbat*") and pride in achievements ("*erishilgan yutuqlardan g'urur*") are key elements of the Uzbek mentality. These values emphasize the connection between generations and respect for historical heritage. The mention of artistry and performance mastery indirectly refers to the Uzbek tradition of high art (for example, musical or poetic), which is perceived as part of national culture. "*zalga to'planganlar qalbida*" reflects the importance of social unity in Uzbek culture, where mass events often become a way to strengthen national identity.

These examples demonstrate high expressiveness achieved through emotionally charged vocabulary, figurative expressions, and dynamic syntax. They effectively reflect the Uzbek cultural code, emphasizing patriotism, national traditions, and collective experiences. The texts belong to the journalistic style, which is characterized by expressiveness, emotionality, and an orientation towards a wide audience.

*"The products embody the **enchanted energy of Navruz**";*

In this example, the highly emotive adjective "*enchanted*" is used, conveying admiration and emotional allure. The word "*energy*" enhances dynamism and emphasizes vitality, while "*Navruz*" as a cultural symbol adds solemnity and national character. The

vocabulary is concise et rich in emotional and evaluative meaning. The phrase "*enchanted energy of Navruz*" creates a vivid image connecting material products with the spiritual and festive atmosphere of Navruz. This image evokes associations with renewal, joy, and cultural wealth. A short sentence with a dash enhances expressiveness, creating the effect of emphasis and an emotional pause. Such a structure is typical for journalistic headlines aimed at capturing attention. As is known, Navruz is the central symbol of Uzbek culture, associated with spring renewal, fertility, and unity. The mention of this holiday underscores national identity and spiritual traditions. "*Products*" as carriers of "*Navruz energy*" symbolize the connection between handicraft art and cultural heritage. In the Uzbek mindset, Navruz is associated with harmony, joy, and creativity, which extends to the perception of crafts.

*"Ферганская долина – не только цветущий и плодородный оазис, но и **родина известных на весь мир ремесел: риштанской керамики, маргиланского шелка, кокандских и чустских ножей, филигранной шеканки по металлу и многих других.** Обогащенные современным авторским видением, они составляют **культурное и духовное достояние страны,** очаровывают туристов и исследователей со всего мира"* (<https://xs.uz/ru/post/v-izdeliyakh-charuyuschaya-energiya-navruza>).

This text is rich in emotionally charged and evaluative vocabulary: «*цветущий и плодородный оазис*» ("flourishing and fertile oasis"), «*известных на весь мир*», ("world-renowned"), «*филигранной шеканки*» ("intricate filigree"), «*культурное и духовное достояние*» ("cultural and spiritual heritage"), «*очаровывают*» ("enchanted"). These words create an elevated tone, emphasizing the uniqueness and significance of the crafts being described. Adjectives («*цветущий*» ("flourishing"), «*плодородный*», ("fertile"), «*филигранной*» ("intricate")) enhance imagery

and emotional appeal. The phrase «цветущий и плодородный оазис» (“flourishing and fertile oasis”) paints a vivid image of the Fergana Valley as a place of abundance and beauty, metaphorically extending to its crafts. The mention of specific crafts (Rishtan ceramics, Margilan silk) creates the effect of a cultural mosaic, enhancing the perception of the region’s wealth. The Fergana Valley is presented as the cradle of Uzbek culture, and its crafts are portrayed as the embodiment of national pride and creative spirit. The reference to «культурного и духовного достояния» (“cultural and spiritual heritage”) emphasizes the importance of traditions for national identity. Specific crafts (Rishtan ceramics, Margilan silk, Kokand knives) are cultural symbols of Uzbekistan, linked to history, craftsmanship, and regional identity. The mention of «современного авторского видения» (“modern artistic vision”) reflects the balance between preserving traditions and developing them, which aligns with the contemporary Uzbek mindset. The text highlights the openness of Uzbek culture to the world («очаровывают туристов и исследователей со всего мира» (“enchancing

tourists and researchers from all over the world”), reflecting hospitality and pride in their achievements. Simultaneously, the emphasis on “*spiritual heritage*” indicates a deep connection with history and traditions.

These examples emphasize national identity: the first through the symbol of Navruz, the second through the crafts of the Fergana Valley. Navruz and traditional crafts are key elements of the Uzbek cultural code, linked to traditions, creativity, and pride.

In conclusion, the newspaper-journalistic style serves as an important means of reflecting the national-cultural code, through which the audience’s national identity, traditions, values, and unique cultural characteristics are manifested. Therefore, studying the expression of the national-cultural code in mass media and its reflection through linguistic units is one of the primary tasks in linguistics. The expression of cultural code through language and the author’s purposeful use of negative expressions in their message help develop the audience’s perception of good and evil, contributing to the formation of a tolerant society by overcoming the consequences of evil.

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