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АКАДЕМИЯСИ МИНТАҚАВИЙ БЎЛИМИ  
ХОРАЗМ МАЪМУН АКАДЕМИЯСИ**

# **ХОРАЗМ МАЪМУН АКАДЕМИЯСИ АХБОРОТНОМАСИ**

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4. Salty - Tuzli: This adjective describes the taste of salt, which enhances the flavor of various dishes. It can be used to describe salty snacks, cured meats, or anything seasoned with salt. For example: This bacon is too salty for me.

5. Umami - Umami: Umami is a loan word in Uzbek, representing the savory taste often found in foods like meat, mushrooms, or soy sauce. It is a relatively recent addition to culinary vocabulary. For example: Bitter, sweet and umami flavors in food make the wine seem better.

6. Spicy - Ziravor: Ziravor refers to the pungent, hot, or fiery taste associated with chilli peppers or spices. It describes the burning sensation that comes from consuming spicy food. For example: The soup tasted mildly spicy.

Conclusion:

Taste adjectives provide a rich tapestry of words to describe the unique flavors we encounter. In Uzbek, taste adjectives not only convey the sensory experience but also reflect the cultural and culinary traditions of the region. By understanding and appreciating the translations of taste adjectives in Uzbek, we can gain a deeper insight into the language and its relationship with food.

In conclusion, exploring taste adjectives and their translation in the Uzbek language is a fascinating area of study that offers insights into the rich culinary culture and linguistic diversity of Uzbekistan. Through this exploration, we have seen how to taste adjectives play a crucial role in describing flavors, textures, and sensations associated with food and beverages.

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### MEDIA DISCOURSE AS A MODERN LINGUISTIC OBJECT

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**Annotatsiya.** Ushbu maqolada zamonaviy diskursning asosiy turlaridan biri bo'lgan mediadiskurs, uning o'ziga xos xususiyatlari, uning inson nutqiga ta'siri hamda jamiyatda turli ijtimoiy, iqtisodiy munosabatlarning o'rnatilishidagi o'rni haqida so'z boradi. Shuningdek, mediadiskursning bir nechta mediaturlarga bo'linishi hamda zamonaviy sotsiolingvistik masalalardagi o'rni ham muhokama qilinadi.

**Kalit so'zlar:** media aloqa, ijtimoiy munosabatlar, media voqelik, dekodlangan ma'no, nutq yaratish faoliyati, ommaviy axborot vositalarining talqini.

**Аннотация.** В данной статье рассматриваются проблемы медиа-дискурса (который является одним из основных видов современного дискурса), его характеристики, влияния на человеческую речь, а также его роли в становлении различных социальных и экономических отношений в обществе. Также обсуждается деление медиа-дискурса на несколько типов медиа и его роль в современных социолингвистических проблемах.

**Ключевые слова:** опосредованное общение, социальные отношения, опосредованная реальность, декодированный смысл, речевая деятельность, интерпретация средств массовой информации.

**Abstract.** This article deals with media discourse (that has become one of the main types of modern discourse), its characteristics, its influence on human speech, and its role in the establishment

*of various social and economic relations in society. Several types of media discourse and its role in modern sociolinguistic issues are also discussed.*

**Key words:** *mediated communication, social relationships, mediated reality, decoded meaning, speech-making activity, interpretation of mass media.*

The foundation of the linguistic theory of text and discourse in the middle of the 20th century was in line with broader studies on the communicative nature of language. Recent studies have considered discourse on the level of social and mental processes explained both by linguistic and extra-linguistic factors. The extra-linguistic factors cover the specifics of discourse types, genres, sub-genres and the relevant requirements imposed on them. Therefore, discourse can be defined as a very complex phenomenon with linguistic, psychological, social and cultural dimensions. Traditionally discourses are divided into three broad types: 1) literary; 2) institutional (media, political, etc.); and 3) academic or scientific.

According to Fairclough, genre or type may be characterized as a “socially ratified way of using language in connection with a particular type of social activity”. For example, the core of the informative function of language exists in media texts, i.e., topic and extra-linguistic reality, including reported real-life events and stories. Media texts and media discourses are produced, first of all, to inform people by delivering various types of messages [1]. According to Pearce, “Mass communication, however, is the process by which a person, group of people, or large organization creates a message and transmits it through some type of medium to a large, anonymous, heterogeneous audience”. The crucial factor here is a medium/media (serving as a bridge between the senders of a message and the audience) and its/their type. Furthermore, Pearce writes: “Until recently, defining mass media was easy. Mass media were comprised of eight traditional industries: books, newspapers, magazines, radio, movies, television and the Internet. Media discourse is a term that is quite difficult to define, instead, it is often easier to firstly identify what media discourse is not. Media discourse is not face-to-face communication. Instead it is an on-going process integrated into our communications. Media discourse can be defined as “the parameters within which a particular issue is publicly discussed or framed by the media”. In other words, it is the on-going packaging of our interactions, depending on the discourse present. We should admit the fact that at present time a human being is completely surrounded by a fast flow of information presented by media. That impacts the way how people get into contact with each other, how they make various social relationships in society. Media discourse can include news articles, television news broadcasts, talk shows, documentaries, and other forms of mediated communication. This implies that the power of media is under investigation in different disciplines, such as linguistics, politics, discourse studies, and sociology. Media discourse is important both for what it reveals about a society and for what it contribute to the character of society. According to Schiffrin, there are different definitions of DA which refers to the two paradigms in linguistic (formalist and functionalist) [2].

Media discourse refers to interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer. Though the discourse is oriented towards these recipients, they very often cannot make instantaneous responses to the producer(s) of the discourse, though increasingly this is changing with the advent of new media technology, as we shall explore. Crucially, the written or spoken discourse itself is oriented to the readership or listening/viewing audience, respectively. In other words, media discourse is a public, manufactured, on-record, form of interaction. It is not ad hoc or spontaneous (in the same way as casual speaking or writing is); it is neither private nor off the record. Obvious as these basic characteristics may sound, they are crucial to the investigation, description and understanding of media discourse. Media discourse is manufactured, we need to consider how this has been done – both in a literal sense of what goes into its making and at an ideological level. One important strand of research into media discourse is preoccupied with taking a critical stance to media discourse, namely critical discourse analysis (CDA). It is important that we continually appraise the messages that we consume from our manufactured mass media. However, text itself is not discourse; instead it can be seen as evidence of discourse. Text is the fabric in which discourse is manifested.

The understanding of a particular discourse is essential for a true interpretation of a 'mediated reality' or an ability to analyse a 'preferred reading'. In essence, discourse is the process of packaging communications in a way that leans toward the preferred meaning intended by the sender/producer. Regardless of the intentions of the sender (or encoder) of the media artefact, the receiver (or decoder) creates their own meaning of the text by engaging with it. In an attempt to keep the decoded meaning as close to the encoders preferred meaning, the encoder pays special attention to the text's language system, context of culture and context of situation which consider how the text is delivered (through what medium and which genre), and where it is delivered e.g. tabloid vs. broadsheet. The mode of address is also taken into account meaning that the sender forms the text to fit the receivers expectations e.g. tabloid readers expect a different style and type of content than broadsheet readers would [3].

As well as the above, the five interrelated perspectives of the circuit of culture must also be understood in order to truly be capable of interpreting a mediated reality and have the ability to analyse a preferred reality. The headings are as follows: Representation (or re-presentation): The form an object takes and the meanings encoded within that form. Identity: The identity of the sender, their reputation and production style. Production: The process of creating the mediated information. This is influenced by specific circumstances, technological availability and the economic situation of the producer. Consumption: Effects (passive) and uses & gratifications (active) i.e. how the receiver engages with the information. People make sense of a text in alignment with their own cultural patterns and value systems. Regulation: Any controls such as laws, policies or rules that govern the information and give a sense of what is acceptable and unacceptable within a given cultural context.

Despite the efforts of the producer to create a preferred reading, there are three types of audience readings; dominant, oppositional and negotiated. With a dominant or hegemonic reading, the reader shares the text's code so it appears natural or transparent. The reader therefore accepts and reproduces the preferred meaning. An oppositional or counter-hegemonic reading means that the readers social situation has placed them in a directly oppositional position to the dominant code [4]. The reader can recognise and understand the preferred reading but does not share the text's code and rejects this reading. Finally, a negotiated reading means that the reader partially shares the texts code and accepts the preferred meaning for the most part but also often resists and modifies it in a way which better reflects their own position, experiences and interests. This position often involves contradictions. A discourse and preferred reading can be evident when using the above headings to analyse a text, however it is important to remember that media discourse is not the product itself but rather the ongoing process of the packaging of that product. When determining the media discourse, there are two main approaches. According to the first, media discourse is a specific type of speech-making activity, which is unique to the information field of mass media. In this sense, it is necessary to distinguish between media discourse and other independent types of discourse, such as political, religious, scientific, etc. According to the second approach, media discourse is thought of as any kind of discourse implemented in the field of mass communication, produced by the media. Thus, we can talk about political, religious, pedagogical, and other types of media discourse, implying that for their implementation, these types of institutional discourse presuppose a relatively stable set of practices for the production, broadcast, and interpretation of mass media.

From the stated above we may come to the conclusion that media discourse is integrated into social, personal and professional relationships and can be used to achieve appropriate illocutionary effect. Media discourse is a leading type of discourse that penetrates into all types of institutional and everyday communication. Media texts become significant means of forming society outlook and world perception of individuals. Our analysis shows that due to the competent content of news texts and correctly constructed visual communications, the site plays a great role in promoting the university image.

Media-discourse can also be regarded as one of the main linguistic objects to study various linguistic and language changes occurring every day in formal, informal speeches. Linguists can be able to focus on language changes in media-discourse and consider it as the changing linguistic issues globally by analysing it from the point of interrelation between language and culture, language and

society, language and psycholinguistics and etc. Media-discourse can therefore be analysed thoroughly through the points of sociolinguistics, psycholinguistics, linguo-culture, pragmatic linguistics, cognitive linguistics.

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**TILSHUNOSLIKDA FRAZEOLGIK BIRLIKLARNING O'RGANILISHI VA  
ULARNING TASNIFI**

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**Annotatsiya.** *Tilshunoslik bo'limlaridan biri frazeologiyaning asosiy diqqat e'tibori frazeologizmlar tabiati va ularning kategorial belgilarini o'rganishga, shuningdek, frazeologizmlarning nutqda qo'llanish qonuniyatlarini aniqlashga qaratilgan. Ushbu maqolada turli xil metodlar asosida tilning frazeologik tarkibi strukturaviy semantik, grammatik vazifaviy-uslubiy asoslari tasnif etilgan.*

**Kalit so'zlar:** *milliy-madaniy tarix, semantika, leksik ma'no, frazeologik birliklar, frazeologik nuqta, iboralar, ramz.*

**Аннотация.** *Один из разделов лингвистики основное внимание фразеологии уделяется изучению характера фразеологизмов и их категориальных признаков, а также выявлению закономерностей употребления фразеологизмов в речи. В данной статье на основе различных методов классифицируются структурно-семантические, грамматико-функционально-методические основы фразеологического состава языка.*

**Ключевые слова:** *национально-культурная история, семантика, лексическое значение, фразеологизмы, фразеологическая точка, словосочетание, символ.*

**Abstract.** *One of the branches of Linguistics the main focus of phraseology is on the study of the nature of phraseologisms and their categorical signs, as well as the identification of the laws of application of phraseologisms in speech. This article classifies the structural semantic, grammatical task-methodological foundations of the phraseological composition of the language on the basis of various methods.*

**Keywords:** *national-cultural history, semantics, lexical meaning, phraseological units, phraseological point, phrases, symbol.*

**Tadqiqot maqsadi:** *Frazeologiya tilshunoslikning murakkab sohalaridan biri hisoblanib, u tilshunoslikning bir qator bo'limlari bilan, jumladan, leksikologiya, stilistika, semantika, etimologiya morfologiya, grammatika bilan bevosita bog'liqdir. Frazeologiyani tadqiq qilishda yuqorida sanab o'tilgan sohalar bilan bir qatorda mamlakatshunoslik, fonetika, falsafa fanlar tarixi va mantiq kabi fanlardan xabar bo'lish lozim. Shuningdek, frazeologik birliklarning nutqda ishlash qonuniyatlari va ularning shakllanish jarayonlarini aniqlashga yordamlashadi.*

Frazeologizmlar tuzilishi, leksik-semantik, funksional-uslubiy va sintaktik vazifalari, shuningdek, o'ziga xos shakllanish xususiyatlariga ega bo'lgan til birligidir. Frazeologiya – tilshunoslikning biror tilga xos barqaror so'z birikmalarni va iboralarni o'rganadigan bo'lim. Frazeologiya (yunoncha “phrasis” – ifoda, ibora va logiya) tilshunoslikning shunday bir bo'limiki, boshqa bo'limlardan nutqqa tayyor xolda kirib kelishi, leksik va semantik jihatdan o'zaro mos kelmasligi, ma'no jihatdan turg'unligi bilan farq qiladi. Tilshunoslikning alohida bo'limi sifatidagi frazeologiyaning asosiy diqqat e'tibori frazeologizmlar tabiatini va ularning kategorial belgilarini o'rganishga, shuningdek, frazeologizmlarning nutqda qo'llanish yo'l yo'riqlarini aniqlashga qaratiladi. Barchamizga ma'lumki, til kishilar o'rtasidagi eng muhim aloqa vositasi, jamiyat tafakkurining rivojlanishini ta'minlovchi, avloddan avlodga ma'daniy ma'naviy shu bilan birga

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ФАНЛАР АКАДЕМИЯСИ  
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ХОРАЗМ МАЪМУН АКАДЕМИЯСИ**

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