

## Expression of national-cultural code in symbols

**Narzieva Gulnoza Akbarovna**

Senior teacher of the Department of “Languages” of Samarkand branch of Tashkent

University of Information Technologies Samarkand, Uzbekistan

[ngulnoza1985@gmail.com](mailto:ngulnoza1985@gmail.com)

### *Annotation*

*The article explores the expression of national-cultural codes through symbols in media language, emphasizing its distinctive national characteristics. It highlights the linguistic symbols in the Uzbek press that embody cultural identity alongside universal elements. Drawing from scholarly perspectives, the study examines the semiotic nature of symbols, which lack direct meanings and acquire significance through contextual encoding.*

### **Keywords:**

*National-cultural code, linguistic symbols, Uzbek media, semiotics, cultural identity, symbolism, traditions, Uzbek culture, Humo bird, Navruz holiday, symbolic meaning, Uzbek press, cultural codes.*

## **1. Introduction**

The language of the media in different systemic languages has a national character. In the Uzbek press, in addition to the symbols common to many peoples of the world, there are many linguistic symbols symbolizing nationality.

Linguist S.M. Tolstaya, reflecting on the manifestation of the national-cultural code in his studies, notes that... “along with the necessary conditions for the formation of a national-cultural code, there is also a system of symbols”.

A.F. Losev considers symbols as a multifaceted cultural and philosophical unity. Of course, it is necessary to clarify the semiotic feature of the sign, since the symbol is the only sign that does not have a direct meaning. To understand the meaning of a character, you need to encode it in the system, in context. Symbolic means available at the language level cover almost all areas of human activity.

## **2. Discussion and results.**

In the Uzbek dictionary, the word “symbol” is explained as follows: “A symbol is a sign, nickname or alias. An idea, a concept, an event is a conventional sign that reminds of this. According to linguist Sh. Usmonova, “The symbol is a reflection of the outside world in its inner world, consciousness, thinking and spirit. The symbol is its original meaning, which is used as a form for another meaning”. Thus, the symbol is a reflection of the outside world in the inner world, consciousness, thinking and spirit of representatives of various cultures. Every person, any representative of culture, has an “innate mechanism” that determines the inner world. This “innate mechanism” is adapted to “recycle” the outside world through symbols. Spiritual reference points are cultural markings. Therefore, in the linguistic tradition of the Turkic peoples, the wolf is the standard of courage, and in the Russian linguistic tradition - the standard of cruelty. Thus, symbols are characterized by imagery, motivation and versatility.

It should be noted that a person perceives the things around him through various fragments. Each fragment reflects a specific phenomenon, property, action and state. And symbolic means expand the possibilities for describing and highlighting such things and phenomena. In this case, “The symbol is applicable to folk customs”. There are also customs that acquire symbolic significance over time. An example is the greeting of the “right hand” of the Uzbek and other peoples of the

East. This symbol symbolizes our open heart, sincere respect. Scientists divide symbols into six groups:

- 1) symbols associated with colors;
- 2) symbols associated with birds;
- 3) symbols associated with the seasons of the year (spring and summer - youth, goodness, and autumn and winter - old age, despair);
- 4) symbols associated with trees and plants (wind, cypress, apples, pomegranates and flowers);
- 5) symbols of the animal world (fox, jeyran, deer, lion);
- 6) symbolism of objects (lamp, candle, boiler, etc).

In the media, cultural code elements are displayed as the symbols listed above. In this process, there is a semantic relationship between the objects provided for in the text and the national code. In the media, examples of state symbols of the Republic of Uzbekistan can be cited: "state emblem", "flag" and "anthem". For example:

"The blue color of the flag symbolizes eternal heaven and eternity, reflecting the meaning of life...". In this example, blue is a code specific to the Uzbek cultural world.

Examples of symbolic means created with the participation of the political and social code:... "Our state emblem vividly characterizes our country, which is following the path of independence", etc. In the coverage of the state emblem as a symbol of Uzbekistan, expressions such as the path of independence, a vivid description serve to increase expressiveness and journalistic style.

Colors are also used as symbolic means:... "blue is virtue, wisdom, honesty, glory and loyalty..."; "... white is purity, purity of dreams and a symbol of striving for inner beauty..."; "... green as a symbol of nature renewal...." and so on.

"Now about the color marking of the poles. In the thirties, forties, science became textbook material symbolizing black - north, red - south, green - east, white - west".

To call something with "blue" colour is to make it even more sanctified and to associate the ancient Turks with God. Ethnographers write that in the Altai Turkic peoples, Altai began to ask God for blessings and food. Specifically, the "O'g'uznoma" states that "a wolf covered with blue wool" showed the way to O'g'uzkhan. Because the ancient Turkic peoples were considered a sacred totem and symbolized it. The wolf is a totem of Turkic peoples, representing courage and disobedience. According to the ideas of the Turkic peoples, some genera came from a wolf. Legends say that the genius of the blue Turks was the wolf of Ashin's mother, and the seed of Ashin spread from the blue wolf, or ash. The flag of the Ashin tribe depicts the golden head of a wolf. Unlike Turkic peoples, the culture of other peoples refers to the wolf as wild, evil, bloodthirsty, shameless, greedy.

The manifestation of the national-cultural code in the media was also observed from a number of lexical means. For example, in Uzbek national culture, "Humo bird"; "do'ppi"; "duo"; "dastarkhan"; "hashar"; "honorable people", "white" and "green" and others. In Uzbek electronic newspapers, Humo often appeared in reports as a symbol: "The legendary bird Humo is a symbol of good and happiness..."; in the luxurious mansion "Humo", built in the center of the capital and recently put commissioned..."; "... Of course, there is something symbolic about this magnificent palace. These two "great symbols, that is, the philosophy of Humo and Navruz, are mutually acceptable and more meaningful, inshaAllah"; "Humo bird is a symbol of happiness, and Navruz is a holiday of spring and happiness" and others.

The original etymological meaning of Humo is the bird's legendary name, symbolizing goodness. The legend that whoever lands or falls into the shade will be the happiest will reach the state and kingdom; the bird of happiness, the "bird of the state". In fact, humo is a legendary bird; happiness, a state symbol. In architectural monuments, objects of decorative and applied art on the territory

of Uzbekistan there is too much image of Humo. The state emblem of the Republic of Uzbekistan also depicts Humo.

Another symbolic tool for the Uzbek people is the holiday of Navruz, which symbolizes the spring holiday of Navruz, as well as the first day of the new year and the “new day” in the Persian and Turkic peoples. We turn to Uzbek electronic publications:

“The holidays of Navruz are a vivid example of the fact that we are children of a paradise country, that the values and traditions inherent in our people are eternal and meaningful, which is rich in our national culture”; “In our country, Navruz is celebrated with special joy”; “Navruz is a holiday of creation, unity and food” and others.

The lexeme of Navruz is also observed in headings as a national-cultural code. For example: “Breath of Navruz”, “Navruz - flood of ancient values”, “May your step be happy, Navruz!” and others. From these headlines it can be seen that in the Uzbek people, Navruz is a symbolic tool. On the eve of the Navruz holiday many messages will be devoted to covering this holiday and covering events related to the holiday. For example, the book “Three Main Dishes of Navruz” describes how to make Uzbek national dishes sumalak, halim and blue somsa. Additional leads state: “Sumalak is the main dish of the festival of Navruz” or “Ko‘k somsa is a spring dish”. In these examples, the names of national dishes associated with the festival of Navruz are used as a cultural code.

Since Navruz gave the meaning of a “new day”, he gains figurative meaning through a lecture on life. For example, the title “The holiday of renewal”. In the context of this report concerning the information genre, there is a deviation from the standard and expressive vocabulary is used: “In connection with the holiday, the most delicious spring dish, sumalak, has been prepared. Sumalak bazmi. “It involved family members of servicemen and employees”. In this example, phrases such as “ayam” (holiday eve), “bazzm” (party), “the favourite dish” are vivid elements of the journalistic style.

As symbolic means of the Uzbek people, it is necessary to cite national hats, which can be found in media laws in the following cases. “Do‘ppi” is one of the most important symbols of the Uzbek nation, through which we see the Uzbek people and the state of Uzbekistan, which abroad is considered the national symbol of Uzbeks.

“Until recently it was a shame to walk around without a headdress. Our great poets wore hats (do‘ppi) as they were described. Even those who sang: “Wherever I go, I will wear the hat (do‘ppi)”. A person is known for his appearance, which nation he is, different from another nation”. “Now employees of the Ministry of Culture wear the national hat (do‘ppi) on a regular working day. This was announced by the Minister of Culture Ozodbek Nazarbekov in his telegram channel”.

### 3. Conclusion

Thus, symbols are widespread in cultures and languages. Their use in the media serves as the main means of instilling a linguistic personality that accepts information, a sense of love for national values and traditions. By analyzing the linguistic symbols prominent in the Uzbek press, it becomes evident that symbols serve as powerful tools for encoding cultural identity, fostering national values, and reflecting the collective consciousness of a society. The categorization of symbols into groups—spanning colors, animals, plants, and objects—demonstrates their versatility and their rootedness in cultural and historical traditions. Moreover, the study highlights how the media employs these symbols, such as the Humo bird, Navruz celebrations, and the symbolic meanings of colors, to instill a sense of unity and pride among the audience. These cultural codes not only enrich the linguistic landscape but also ensure the continuity and relevance of national traditions in a rapidly globalizing world.

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