

Discourse Concept of the Functioning of Convergent Mass Media

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Annotation: The concept of media text is considered in line with the discourse concept of the functioning of convergent mass media: it is a communicative product that includes both a verbal component (text implementation of a message) and non-verbal components (visual, illustrative material) and uses in its content elements of different methods and channels of transmission. information (video or audio broadcasting of content). The definition of media discourse and its type as the discourse of convergent mass media is given, which acts as a special communicative phenomenon brought to life by a new information environment, primarily the emergence of a web platform. It is noted that in the media discourse its different types intersect, reflecting events, processes, ideas, knowledge, cultural realities of both a separate society and the world as a whole. These discourses are adapted in it according to the rules of functioning and are represented through the language of the media and extralinguistic parameters. The specifics, characteristics and typology of media text as the main concept of media discourse are described.

Keywords: discourse; mass media; creolization of media text; text; media text; perception of a multimedia product; media discourse.

INTRODUCTION

Today, in the field of view of many researchers in linguistics, journalism, sociology, pedagogy and other humanities, the object of study is discourse, taking into account its different types and institutional characteristics.

The focus of this article is media discourse (we note that in scientific literature the concepts of mass information discourse, media discourse, mass media discourse, are used synonymously). It belongs to the institutional type, which is "a dynamic, cognitive-communicative phenomenon; the process and result of verbal communication in the media"³.

Media discourse acts as a coherent, verbal or non-verbal, oral or written text, considered in conjunction with pragmatic, socio-cultural, psychological and other factors, expressed by mass media and taken in the event aspect, representing an action participating in socio-cultural interaction and the reflecting mechanism of consciousness of communicants⁴.

In the media discourse, its different types intersect, reflecting events, processes, ideas, knowledge, cultural realities of both separate society and the world as a whole. These discourses are adapted in it according to the rules of functioning and are represented through the language of the media and extralinguistic parameters.

MATERIALS AND METHODS

Since the beginning of the XXI century. such a phenomenon as media discourse began to be actively studied (T. G. Dobrosklonskaya, V. I. Ivchenkov, V. I. Karasik, V. B. Kashkin, E. V. Kozhemyakin, etc.). In connection with the change in the technological nature of the production of a journalistic text, the tasks related to the study of the convergence of mass media require an urgent solution in recent years. New resources in the implementation of editorial activities, a multimedia orientation in the production of a mass information product required scientists to systematically consider the discourse of convergent mass media as a special communicative phenomenon brought to life by a new information environment, primarily the advent of the web platform.

RESULTS AND DISCUSSION

Thanks to the emergence of information technologies, the development of Internet journalism and, as a result, the emergence of convergent means of mass communication (new media), the traditional journalistic text changes and transforms precisely into a media text, thus acquiring other formal and content features, functions, etc.

Turning to the approaches to the interpretation of the concept of "media text" and its features, we can emphasize that, before dwelling on the concept of media text, one should consider the ontological characteristics of the definition of text. This phenomenon is interpreted as an integral, coherent and complete communicative product with semantic unity,

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³ Bobrovskaya GV. Mass information discourse: theoretical and methodological aspects of the study. Global Media Journal - Russian Edition [Internet]. 2012[cited 2019 February 7];1(2). Available from: <http://pglu.ru/upload/iblock/2d6/bobrovskaya.pdf>.

⁴ Zheltukhina MR. The specifics of the speech impact of tropes in the language of the media [dissertation]. Moscow: Institute of Linguistics RAS; 2004. 358 p.

thematic focus, and a certain structure. In the classical definition proposed by I. R. Galperin, the text is a written message, implemented in the form of a document and consisting of a number of statements that are united by different types of lexical, grammatical and logical connection, having a certain moral character, a pragmatic attitude and literary processed⁵. As V. I. Ivchenkov rightly points out, "in the 20th century, scientists did not come to a unified approach to defining the text. Whereas today this concept requires a new understanding and a clear distinction between aspectual properties in the complex of all its manifestations"⁶. Along with the linguistic approach to the text, a cultural approach is also distinguished, where it is considered in the context of culture, era, history. Each text contains information about the time period when it appeared, i.e. its understanding goes beyond the scope of linguistic interpretation.

Given the fact that today the concept of text is expanding, changing, transforming, acquiring new semantic shades, journalism uses not just text, but media text. As M.Yu. Kazak notes, the semantic content of the term media "allows us to call any information carrier a media text, ranging from rock paintings, traditional books, works of art, and ending with ultra-modern phenomena of technical progress"⁷. It is used in communication science, journalism theory, sociology and other disciplines to describe the reality of mass communication and mass media in modern society. However, as a generalizing concept, the media text was assigned precisely to the texts of mass communication.

The appearance of the term media text is due to many reasons, among which O. V. Krasnoyarova names the new Internet realities of globalizing mass communication, as well as the expansion of the possibilities of generating, multiplying, reproducing texts by new media: The concept of "media text" arose as a reflection of the mutual relations of a person with the reality of mass media in offline and online modes, which is, conditionally speaking, a "secondary" world, a world of repetitive schemes, concepts, signs, images already known, passed, fixed, marked with certain meanings and "old" meanings".

The media text "can be considered, firstly, as a text "in the universal, classical meaning of this concept" (B. Ya. Misonzhnikov); secondly, as a unique or special type of text, unlike texts from other areas of communication (scientific, artistic, etc.); thirdly, as a cumulative product of mass communication – texts of journalism, advertising and PR, each of which has its own specific characteristics". According to T. G. Dobrosklonskaya, "in contrast to the linear interpretation of the text as a sequence of verbal signs united by a common meaning, the text in mass communication acquires the features of volume and multilayeredness.

This happens due to the combination of the verbal part of the text with the media properties of a particular media"⁸. Further, the scientist clarifies that the text is a message, "a photographic representation of reality", a media text is already a message plus an information transmission channel, or, in other words, a video image, and media discourse acts as a message in conjunction with all the others. components of the communication process, which include extralinguistic factors associated with the creation of media texts, audiences, feedback, encoding and decoding information, taking into account the cultural factor, as well as historical, political, ideological and other contexts.

M. Yu. Kazak believes that the specificity of a media text as a media product is determined by the following external conditions for its existence:

- 1) a special type and nature of information;
- 2) the secondary nature of the text - it contains other types of texts that are considered primary;
- 3) production on a stream, disposability, irreproducibility (or standardization, momentary, transience of information);
- 4) semantic incompleteness, openness to numerous interpretations;
- 5) the specific nature of mass media intertextuality - media texts refer to each other and quote each other;
- 6) polycode text - its mixing with different non-verbal sign systems;
- 7) media quality - the mediation of the text by the technical capabilities of the transmitting channel, the dependence of the semiotic organization of the text on the format properties of the channel;
- 8) the multifunctionality of mass communications that influence the audience through informing, persuading and influencing;
- 9) collective production of texts (collective, collective-individual author); one
- 10) mass audience;
- 11) a special nature of feedback.

⁵ Galperin IR. Text as an object of linguistic research. Moscow: Nauka; 1981. 138 p.

⁶ Ivchenkov VI. Media discourse of modernity: stylistic priorities and extralinguistic factors.

⁷ Cossack MJ. Specificity of modern media text. Contemporary discourse analysis. Methodology: conceptual foundations [Internet]. 2011 [cited July 25, 2018];3:31–37. Available at: <http://discourseanalysis.org/ada6/st42.shtml>.

⁸ Dobrosklonskaya TG. Media linguistics: a systematic approach to the study of the language of the media: modern English media speech. Moscow: Flint; 2008. 263 p.

The author concludes that the media text is an integrative multi-level sign that combines different semiotic codes (verbal, non-verbal, media) into a single communicative whole and demonstrates the openness of the text at the content-semantic, composition-structural and sign levels. The main features of media texts are media as the embodiment of a text using various media means, its conditionality by the format and technical capabilities of the channel, mass character both in the creation and consumption of media products, integrativity (polycode) of the text, which involves combining into a single communicative whole of various semiotic codes, the openness of the text⁹.

In the communication environment, the media text creates a media reality that refers to a variety of existing meanings, in other words, it reflects not so much the process of meaning generation as the process of information consumption in the media space. It is intertextual, as it “embodies a dialogical open process of endless interaction of a multitude of texts and a multitude of subjects”¹⁰.

E. A. Uvarova comes to the conclusion that a media text is a dynamic complex unit of a higher order, the structure of which includes not only verbal units, but also a graphic image, video sequence, audio material, which affects the formation of a person’s picture of the world through - chat press, the Internet and other various media genres.

Each media text does not appear by chance. Its creation, along with the intentions of the author and the editorial policy, is due to different worldviews, complexes of knowledge, values, cultural standards, which together make it possible to implement some texts and exclude others. The production of a text is associated with the ideas of journalists, which is relevant material, knowledge of professional standards for creating media texts and an idea of the needs of the audience: “What is depicted and what is narrated in a media text is not a direct reflection reality, but rather a construct, the result of the cognitive and communicative activity of a journalist”¹¹.

Creolization of media texts. Media text in modern convergent mass communication systems is a communicative product that includes both a verbal component (text implementation of a message) and non-verbal components (visual, illustrative material) and uses elements of different methods/channels of information transmission in its content. (video or audio broadcasting of content). It should be noted that verbal-pictorial and multimedia means are represented differently in electronic mass media: in some of them, the emphasis is more on the text component, in others, on the contrary, various visual and multimedia technologies are used, - gee along with text. In this case, it is legitimate to speak about the property and degree of creolization of media texts. We emphasize that the creolized text combines verbal and non-verbal (pictorial, iconic) means of information transfer, which together ensure its integrity, coherence, completeness and the achievement of the author's goal.

A. V. Protchenko, referring to the works of E. E. Anisimova (2003) and A. G. Sonin (2005), notes that different correlations are established between the verbal and visual parts of the text: on the one hand, these are relations complementarity, when the image is understandable without words and can exist independently, on the other hand, these are interdependence relations, when the image depends on the verbal commentary that determines its interpretation.

There are three groups of creolized texts: with zero, partial and full creolization. In the first case, the image is not present and does not matter for the organization of the text. In the second group of creolized texts, the verbal part does not depend on the image, and the visual elements of the text act as optional, accompanying ones. In texts with full creolization, the verbal part is oriented towards the image or refers to it, and the image acts as an obligatory element of the text.

Media texts function within the framework of media communication strategies with different goals: to report something, to explain something, to describe a situation, to convince the audience, to evoke certain emotional states and reactions in it, to induce to action. It is rightly noted that “journalism is destined to concentrate on three factors – informing, proving the truth of what is being reported, how to induce the audience to a certain action, and, influencing its emotional state, win sympathy, win over to its side”.

For the correct understanding and perception of the texts of the mass media, it is important not only to know the language system, but, as T. G. Dobrosklonskaya notes, and the possession of a communicative background, which is understood as “a set of conditions and features of production, distribution and perception of the media text”, in other words, what is behind its verbal part:

“The concept of a communicative background covers a fairly wide range of phenomena: from the features of the sociocultural reconstruction of events and the range of interpretation to the category of ideological modality and the concept of “metamessage” in combination with the factors that determine its perception”.

Media text is characterized by a stable system of parameters, including the method of text production (author's or collegiate); form of creation and form of reproduction (oral or written), distribution channel (carrier of a certain mass media), functional-genre type of text (news, commentary, journalism, etc.), thematic dominant or belonging to a certain

⁹ Cossack MJ. Specificity of modern media text. Contemporary discourse analysis. Methodology: conceptual foundations [Internet]. 2011 [cited July 25, 2018];3:31–37. Available at: <http://discourseanalysis.org/ada6/st42.shtml>.

¹⁰ Krasnoyarova OV. Text and media text: the problem of differentiation of concepts. Questions of theory and practice of journalism. 2015;4(1):85–100. DOI: 10.17150/2308-6203.2015.4(1).85–100.

¹¹ Kozhemyakin EA. Media criticism and discourse analysis. Scientific Bulletin of the Belgorod State University. Series. Humanitarian sciences. Philology. Journalism. Pedagogy. Psychology. 2010;18(7):198–203.

stable media topic (politics, business, culture). The main characteristics of a media text include its linguistic specificity (calculation for a mass audience), dynamic nature, multidimensionality, multidimensionality, polyphony, heterogeneity (a combination of visual, verbal or other components within one text space), social and regulatory nature, as well as eventfulness (the desire to present events in their relevance)¹².

“Having entered social networks, adapting to the conditions of communication on the Internet, the media change the product of journalistic work - the text, its functional parameters do not fit into the given framework of the journalistic style, but are dictated more by coherence (contingency), conditions, place, way, the sphere of information immersion”.

In electronic mass media, media text acquires such important characteristics as hypertextuality, which denotes the relationship of a news message with other texts, video or photographic materials and is implemented using hyperlinks. It is thanks to this feature of the media text that the addressee himself sets the sequence of information discovery, using links to get answers to his questions, and thus becomes an active participant in the communication process. As V. I. Ivchenkov notes, hypertextuality is “the embodiment of the semantic unity of super, supra-, inter, intra-segmental structures that combine an indefinite number of texts (due to their extremely active reproduction) and allow for the implementation of many reading options, as well as requiring simultaneous perception and thinking”¹³. In addition, the media text is characterized by multimedia, which is caused by convergence processes, and interactivity, realized through active reader influence and interaction (cooperation) with journalists through feedback.

Genre Forms of Media Texts in Convergent Media and Peculiarities of Perception of a Multimedia Product. The study of media texts is related to their typology, and for this it is important to take into account the ways of their creation and reproduction: for example, an interview refers to an oral text by the way it is created, but it is written by the way it is reproduced. Of no small importance in the typological description of texts of mass communication is the method of distribution - the channel through which information is transmitted, since it is he who “determines the format properties and linguistic features of the text”¹⁴.

O. V. Krasnoyarova, taking into account the relevant criteria, offers her own (conditional and not exhaustive of a huge number of texts) classification of types and types of media texts. Taking into account the first parameter - the media method of implementation (or by types of media and mass media) - such types of texts as newspaper and magazine print, television, radio text, film production, text of mobile communication, Internet text, texts of alternative communication are determined. cations (rumors, street announcements).

The context of the mass media is largely formed within the framework of the "print periodical" system.¹⁵ A periodical printed publication in communication is not just a channel of communication, it is an “artifact” of the “communication” and “culture” systems, a way of fixing and transmitting information, a source of knowledge about the traditions and values of the society in which it operates, a carrier of the ideology of its publishers. The media context of periodical mass media as a part of communication contains the components of the systems listed above, as well as the characteristics characteristic of this type of publication.

Types within the listed types of media text are their genres. On the basis of the second criterion - the method of perception - paper-printed text, audio text, screen text, web publication are distinguished. Taking into account such criteria as the subject and type of activity, one can note professional journalistic texts (informational, analytical, etc.), non-professional (blogger, civil) journalistic texts, advertising texts, PR texts; propaganda texts, scientific, specialized expert texts. According to the criteria of the style and subject of the media text, documentary-journalistic, scientific, artistic (text of mass culture and art) are singled out; mass-entertaining texts. Accordingly, the texts are classified into socio-political, socio-problematic, historical, artistic, cultural, philosophical and religious.

In the discourse of convergent mass media, the media text is represented by different forms and genres, which, we believe, can be divided into several groups.

The first group includes media texts containing illustrative material: a static illustration that performs the same functions as a photo illustration in traditional media (for example, reflects the essence of what is happening, expands information, and also helps to build a visual range). As a static illustration, along with a photograph, a still frame from a video, a preview of infographics, a caricature, etc. can be used. In addition, these are photo tapes, photo reports, photo galleries as derivatives of the genre of a photo story about an event; they can be built according to the thematic principle and, thus, reflect the sequence of events or represent different illustrations on a common theme. It is noted that navigation can also be organized in different ways: in one case, the user scrolls through picture after picture, in the other, he selects from a preview. At the same time, “a photo tape can be an independent “infomolecule”, a self-sufficient story, in which there will be only “technical” captions (who, where, when) or minimal comments, or it can become only a part of a large multimedia story”. This group includes slide shows in which the image changes directly in the television illustration. It is important that

¹² Uvarova EA. Media text and media discourse: to the problem of correlation of concepts. Bulletin of the Moscow State Regional University. Series: Linguistics. 2015;5:47–54. DOI: 10.18384/2310-712X-2015-5-47-54.

¹³ Ivchenkov VI. Media discourse of modernity: stylistic priorities and extralinguistic factors.

¹⁴ Manaenko GN. Event - fact - assessment. Language, text, discourse. 2014;12(1):64–73.

¹⁵ Tukhtaeva K.D. *Asian Journal of Research in Social Sciences and Humanities* ISSN: 2249-7315 Vol. 12, Issue 04, April 2022, p 220.

in this case all the elements relate to the topic of the note, and the action develops consistently. It is also a caricature, which in convergent media can become animated, it can have movement, action, and even sound.

The second group consists of genres and formats that include various audio materials in their content. These include podcasts - fragments of a radio program or well-read message texts, audio illustrations, which are fragments of audio recordings, the function of which is to convey a semantic or emotional load to individual parts of the text. Along with the listed genres and formats, such as the audio version of the text (the well-read text of the message), the audio plot, which contains not only similar text, but also quotes from the newsmaker, and internoise are also defined.

The third group is represented by genres and discourse formats of convergent media containing video information: video illustration (video fragment related to a certain part of the text, infographic or multimedia article); video story (“a completed video message that has its own plot, culmination and denouement”; and can be a separate material and be placed in the content of a multimedia article); video column, video essay, video commentary (on the one hand, these are video comments with the opinions of several experts, and on the other hand, those in which the opinion of only one person is presented); synthetic genres interactive video column, interactive video (they contain links to other multimedia elements). Interactive video bridge is a genre of convergent media discourse based on live interviews. Streaming video from the scene means that users are offered several live broadcasts at the same time. Its application in journalistic practice is specific:

“Streaming video can be used in a report from the scene, and from a press conference, and mass events, creating the effect of maximum presence, synchronization of the event and information about it”¹⁶.

The fourth group is actually Internet genres and Internet formats: a multimedia talk show is a genre that uses the laws of the Internet, such as interactivity, user audience, and multi-screen technology. Multiscript - a new format for presenting information that simplifies navigation through large-volume video materials (this format can be used in interviews, reports, etc.); infographics, the main task of which is “the visualization of information in order not only to present data (the main of which are numbers), but to show relationships, and in a convenient and easy form”¹⁷. This group also includes a multimedia article.

The above-described genres and discourse formats of convergent media are multimedia products, or hypertexts, which are perceived by the audience not linearly, as, for example, texts in print media, but somewhat differently. This is due to the fact that in a multimedia story, meanings are structured into a non-linear and multi-component text composition. The audience itself chooses the method and way of obtaining information from the media text: “In a situation where the audience comprehends an event told by a journalist in a multimedia story, the reader becomes an active interpreter of the text, who perceives text meanings in a complex way through various organs of perception: visually and by ear, by reason and through feeling”. In this regard, the one who perceives information from the media text activates not only mental abilities, but also the entire experience (rational, sensual, aesthetic), i.e., the concept of intertextuality expands. As E. V. Prasolova notes interestingly, “the visualization of meanings in a multimedia story, which is realized with the help of photographs, drawings, video clips and even infographics, brings this genre closer to fine art, the comprehension of the meanings of which is realized primarily through sensory perception, associated with aesthetic knowledge and experience”¹⁸.

The context of the mass media is largely formed within the framework of the “print periodical” system. A periodical printed publication in communication is not just a channel of communication; it is an “artifact” of the “communication” and “culture” systems, a way of fixing and transmitting information, a source of knowledge about the traditions and values of the society in which it operates, a carrier of the ideology of its publishers. The media context of periodical mass media as a part of communication contains the components of the systems listed above, as well as the characteristics characteristic of this type of publication.

According to this researcher, sensual images in a multimedia story acquire a special influencing force, including due to the expansion of the horizons of the expectations of the mass audience, which precede the process of perceiving the deep holistic meanings of a journalistic publication. “The perception of an event described by means of a multimedia story is aimed at comprehending the meaning that combines various disparate information into a single whole, creating a holistic information image of what happened”. Multimedia “generates a new perception of a journalistic product, when the sequential perception of information (successive method) is replaced by a one-time, “grasping” of the whole image, the whole picture at once (simultaneously)”¹⁹.

CONCLUSION

Thus, today the media text is not only a linear sequence of verbal signs, but a semiotically complicated, creolized multimedia product of communication, which, along with the classical characteristics, functions and properties of the text, acquires new qualities and formats, content features and is perceived by the audience to another through a process such as

¹⁶ Lukina MM, editor. Internet media: theory and practice. Moscow: Aspect Press; 2010. 348 p.

¹⁷ Ulanova MA. Internet journalism. Moscow: Aspect Press; 2014. 238 p.

¹⁸ Prasolova EV. Multimedia history: features of perception by a mass audience. Bulletin of the Peoples' Friendship University of Russia. Series: Literary criticism. Journalism. 2016;1:118–125.

¹⁹ Ivchenkov VI. Multimedia. In: Duskaeva LR, editor. Medialinguistics in terms and concepts. Moscow: Flint; 2018. p. 399–402.

convergence. This is no longer just a successive perception of information, but a multidimensional, multivector, simultaneous one. The reader himself can build a way to obtain information from the media text, moving in a certain direction, and thus construct his own text. Taking into account the changes that occur with the media text in the Internet space, new genres appear that are characteristic of the discourse of convergent mass media.

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