



LINGUOCULTURAL FEATURES OF ENGLISH AND UZBEK SPEECH ETIQUETTE IN MEDIA DISCOURSE

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Abstract. Speech etiquette is considered not only a sequence of words to form a polite language but cultural manifestation beyond its denotative meaning, since it is an integral part of linguoculturemes which express cultural-national meaning together with the literal one. Since speech etiquette reflects cultural beliefs and ideology, national world picture, lifestyle of a particular country, it varies across nations, including English-speaking and Uzbek-speaking communities. Importantly, media discourse is one of the suitable setting to analyze politeness strategies. This article aims to identify cultural nuances, differences and similarities of English and Uzbek speech etiquette in both traditional and modern media. A distinctive feature of this study is that media discourse allows the simultaneous examination of speech etiquette through both verbal and non-verbal means of communication. The research addresses a linguocultural approach to the analysis of politeness markers. The findings demonstrate that English and Uzbek speech etiquette differ not only in terms of linguistic realization and cultural values, but also in the ways etiquette formulas are expressed in traditional and digital media. While traditional media generally preserve a degree of formality, even in entertainment programs, computer-mediated communication tends to favor informality and greater interpersonal closeness. However, it is not true to believe that traditional media is about all formality, and new media involves merely informality – they both have exceptions when it comes to that belief. In conclusion, this research emphasizes linguocultural peculiarities of both languages, relating them other linguocultureme types in media, including linguistic and extra-linguistic components.

Keywords: speech etiquette; traditional media; digital media; linguoculturology; paralinguistic characters.

MEDIA DISKURSIDA INGLIZ VA O‘ZBEK NUTQ ETIKETINING LINGVOMADANIY XUSUSIYATLARI

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Annotatsiya. Nutqiy etiket shunchaki soʻzlar ketma-ketligidan tashkil topgan lingvistik hodisa emas, balki soʻzning oʻz maʼnosidan tashqari madaniyatni koʻrsatib turuvchi muhim lingvokulturemelarning ajralmas qismlaridan biri hisoblanadi. Ushbu etiket birliklari madaniy gʻoya va ideologiya, dunyoqarashning milliy ifodasi hamda maʼlum davlatning hayot tarzini aks ettirgani sababli uning ifodalanishi xuddi ingliz va oʻzbek millatlari singari boshqa madaniyatlarda ham farq qiladi. Muhimi shundaki, media diskurs xushmuomalalik strategiyalari tahlili uchun eng mos manba sifatida xizmat qiladi. Ushbu maqola anʼanaviy va zamonaviy mediada ingliz va oʻzbek nutqiy etiketlari orasidagi madaniy nuanslar, farqli va oʻxshash jihatlarini aniqlashni maqsad qiladi va tadqiqotni yanada muhim qiladigan jihat shundaki, media bir vaqtning oʻzida nutqiy etiketlarni ham verbal, ham noverbal qismlari yordamida koʻz yugurtirish uchun muhim sharoit yaratib beradi. Tadqiqot uchun lingvomadaniy usuldan foydalanildi. Tadqiqot natijalari shuni koʻrsatdiki, ingliz va oʻzbek nutqiy etiketlari tildan foydalanish va madaniy qadriyatlar jihatidan farqlanishi bilan birga, ikki xil media turida qoʻllanish xususiyatlari boʻyicha ham sezilarli tafovutlarni namoyon etadi: Anʼanaviy media hanuzgacha rasmiy muloqot meʼyorlarini saqlab qolayotgan boʻlsa, internet media asosan norasmiy kommunikatsiya usullariga tayanadi. Shu bilan birga, anʼanaviy mediani mutlaqo rasmiy, internet mediani esa mutlaqo norasmiy kommunikatsiya maydoni sifatida talqin qilish toʻgʻri emas. Chunki har ikki media turida ham kommunikativ vaziyat, auditoriya va kontent xususiyatlariga qarab ushbu tendensiyadan farqlanuvchi holatlar kuzatiladi. Xulosa qilib aytganda, maqola har ikki tilning lingvomadaniy oʻziga xosliklariga urgʻu berib, ularni mediamakondagi boshqa lingvokulturema turlari, xususan, lingvistik (lisoniy) va ekstralingvistik (nolisoniy) komponentlar bilan oʻzaro bogʻliqlikda tahlil qiladi.

Kalit soʻzlar: nutqiy etiket; anʼanaviy media; raqamli media; lingvomadaniyatshunoslik; paralingvistik vositalar.

Introduction

Language is not merely a tool for sharing information, it also serves as a powerful means of establishing, maintaining, and strengthening both intracultural and intercultural relationships. However, maintaining social harmony and mutual respect in communication is a complex process that requires adherence to certain social norms. These norms are all related to the notions 'politeness' and 'speech etiquette'. As a form of linguocultures — a linguistic unit which conveys cultural connotations beyond its literal meaning — speech etiquette varies across languages and cultures.

In this regard, speech etiquette in media discourse is of utmost importance, as its formulas are expressed through both verbal and non-verbal means, manifesting social norms, cultural values and interpersonal relationships in English and Uzbek media. In this article, politeness will be analyzed in the scope of media, illustrating cultural nuances, differences and similarities in the medium for verbalizing etiquette markers in English and Uzbek media.

Main Part

Linguistically, politeness theory serves as the principal theoretical foundation of speech etiquette (hereinafter SE), while speech etiquette represents its practical realization. Initially, the term ‘politeness’ derives from Latin word ‘politus’ which means to polish, smooth in the beginning of 18th century. The role of politeness in the conversation is highly important as Leech (Leech 1983) points out: “Politeness is the oil that lubricates the wheels of social interaction.” This statement suggests that successful communication requires interlocutors to observe the principles of politeness. The earliest influential studies on politeness were carried out by Lakoff, Brown, Levinson & Leech. But this theory is influenced by the notion of ‘face’ by Goffman and Grice’s cooperative principles. Goffman (Goffman 1967) highlights that ‘face’ is our reflection in society, and how we appear to others is directly related to this aspect. In essence, face reflects the ways individuals seek to maintain dignity, respect, and social approval through verbal and non-verbal behavior. Building on Goffman’s work, Brown and Levinson (Brown & Levinson 1987) classified this term into positive and negative. Positive face refers to an individual’s desire to be appreciated, approved of, and respected, whereas negative face reflects the desire for autonomy and freedom from imposition (Brown & Levinson 1987: 60). In addition, certain speech acts may threaten either positive or negative face and are therefore referred to as Face-Threatening Acts (FTAs). In fact, positive face might be threatened by criticism, disagreement, or disapproval, whereas negative face, may be threatened by orders, interruptions, or other forms of imposition (Leech, 1983; Brown & Levinson 1987). For example, if someone says “Bring me coffee”, it is an order which can threaten the receiver’s negative face, or “I do not think it would work” — it is the form of disagreement, risking the positive face of the interlocutor. Fortunately, Brown and Levinson (Brown & Levinson 1978) introduced politeness strategies that can control FTAs:

1. Bald on record — it is a direct and exact type of politeness strategies, used mostly in urgent situations or conversations between close people: “Pass me the salt” or “Daftarimni uzat” in Uzbek. Most people find it normal to address or give orders directly to those they consider very close to them, but otherwise, asking for something indirectly or in a polite way can make the relationship seem distant. In the mediadiscourse, this type can be mostly found in newspapers’ headlines: “Stop the war!”

2. Positive politeness — it is about maintaining listeners’ positive face by complimenting, showing solidarity and friendliness: “You are really good at writing. Could you please teach me how to write an academic article one

day?”, and most Uzbek say: “Aka, sizning tajribangiz katta-ku, shuni o‘rgatib yubora olmaysizmi?”

3. Negative politeness — this strategy thinks highly of the addressee’s negative face and his/her desire — not to be imposed upon. In these situations, addressers mostly use a polite language, hedging to minimize negative FTAs: “Sorry to bother you, but could you please open the window?” and “Ma’zur tutasiz, menga ham shundan buyurtma qila olasizmi?” both situations demonstrate that more polite and formal linguistic means are used in this type.

4. Off record — is the most indirect and implicit politeness strategy. The speaker uses hints or implicature, allowing the listener to decode the message independently to avoid FTA: “It is dark in here, isn’t it?” (said when wanting the light turned on), or “Kech ham tushib qoldi-a?” — this rhetorical question might be used when it is time to go or finish something in Uzbek discourse (Brown & Levinson 1987: 131).

All of these politeness strategies help speakers mitigate face threatening acts during the interaction, and they can be a key foundation almost for all contemporary study fields, including media and digital discourse due to the fact that the first strategy and Uzbek media scope: “Stop the war!” and “*Yuksak natijalar uchun intiling!*”, in addition to this, positive politeness plays a vital role in expressing mutual understanding between senders and receivers: “...*We the People can form a more perfect union*” (the transcript of Barack Obama’s speech at the 2016 Democratic National Convention). In this fragment, the sender is conveying the idea of collectiveness with the word of ‘we’. Similarly, this kind of structure can be seen in Uzbek media as well for the same purpose: “...*lekin hammamizga ma’lum, hozirda ko‘plab amerikaliklar undan qochib, mamlakatni tark etishni istamoqda*”, — deb qo‘shimcha qildi Kolumbu.” [kun.uz]. Most importantly, off record strategy is also frequently employed to create sarcasm, an ironic tone to criticize several issues, like environmental problems, politics and other public matters: “*At a political level — the people we elect, the only people we can toss out — we must be the only country in the world where the Minister of Health is banished and invisible amid a major public health event.*” It is an ironical sentence based on criticism.

Beyond these strategies Leech (Leech 1983) offers politeness principles in addition to Grice’s cooperative principles, as they were found as insufficient for communication. The reason why conversational maxims are not enough to achieve effective communication is that they principally emphasize truthfulness and briefness, maintaining social harmony, the

main function of communication, is overlooked. Furthermore, Leech (Leech 1983) highlights that optimal conversation usually requires the flouting of maxims, since communicators have to use indirect language, implied meanings of words for being polite.

Table 1.

Politeness Maxims Classified by Leech

No	Maxims	Maximizing	Minimizing
1.	Tact	Benefit to other	Cost to other
2.	Generosity	Cost to self	Benefit to self
3.	Approbation	Praise	Dispraise of other
4.	Modesty	Dispraise of self	Praise of self
5.	Agreement	Concurrence	Disagreement
6.	Sympathy	Empathy	Antipathy

According to this table, Leech (Leech 1983) communicative behaviors that conflict with the principles of politeness should be minimized, whereas those that conform to the norms of speech etiquette should be encouraged and maximized. However, these standards are not appropriate for all languages, because politeness strategies may vary from culture to culture. In particular, Leech's cultural assumptions characteristic of English-speaking societies; therefore, certain cultural distinctions may be observed in Uzbek communicative practices.

The theoretical framework of politeness serves as a fundamental foundation for speech etiquette, since etiquette is explicitly connected to being polite. Although speech etiquette and politeness seem to be closely related, they shouldn't not be regarded as identical. One of the pivotal researchers of SE Lakoff (Lakoff 1973) defines this notion as 'an illustration of good manners developed in the society'. Similarly, speech etiquette is a set of behavioral rules accepted in a particular nation and used in different social and cultural events, including greetings, farewells, apologies, congratulations, condolences, invitations and others (Ashurova and Galieva 2019: 86). Indeed, social values, traditions and behavioral norms within a culture are manifested through speech etiquette. This system governs the linguistic expression of politeness, respect, formality and social distance. Cross-cultural variation in speech acts like greetings, apologies and refusals demonstrates the ways in which these values are encoded in specific

linguistic forms, including honorifics, indirectness strategies, and distinctive phraseology. Furthermore, speech etiquette functions as a mirror of a society's cultural values, shaping how politeness and respect are communicated through language. Beyond that a lack of understanding of speech etiquette across languages can lead to pragmatic failure, especially in second language acquisition and intercultural communication. From a pragmatic perspective, speech etiquette helps speakers use language appropriately in social interactions (Thomas 1983: 72). Like politeness theory, speech etiquette also varies across cultures, but interestingly SE can be interpreted differently from region to region as well. For instance, as Wierzbicka (Wierzbicka 1991) notes, Australian English and American English might be misunderstood owing to social and cultural variabilities, even though both are English. For this reason, Kramsch (Kramsch 1998) emphasizes the relationship between speech etiquette and language learning/teaching: "Language learners must acquire not only linguistic competence but also sociocultural norms, including speech etiquette, to communicate effectively" (Kramsch 1998: 54). In fact, a cultural misinterpretation is considered much worse and ruder than a linguistic mistake, creating an unpleasant feeling between two interlocutors. This idea has also been confirmed in practice, for example, while Uzbeks simply ask each other "*Where are you going?*" to say hello, greet each other, or simply to fill in a gap in speech, in English and European culture this is also considered a violation of personal privacy. In addition to this, questions such as "*How old are you?*" and "*Are you married?*" which are found in Uzbek speech as usual and normal are also considered disrespectful in English and manifest disregard towards English people. Furthermore, expressions such as "Yo'g'e, hech ham bunday emas" and "Oshirib yubordingiz" that express humility in Uzbeks seem strange in English culture, and can also evoke thoughts such as "*Why is he/she so down on him/herself?*" or "*Is my opinion wrong?*"

Lakoff (Lakoff 1973) also emphasizes three golden rules of speech etiquette typical of English people:

1. Do not impose — every person has their own privacy and they try to protect it in every social interaction, they want to be treated with respect and taking this privacy into account.
2. Give options — allowing the listener freedom of choice shows respect for equality between speaker and listener.
3. Give freedom — participants in communication generally prefer to express their views freely and to have their opinions respected by others.

It shows that each society expresses speech etiquette or a polite language on the basis of social distance, age, conversational situation and level of formality. Moreover, Larina (Larina 2009) suggests that etiquette and behavioral norms should only be applied to the people who are worthy to this politeness, however this idea is completely contrasting to Uzbek culture due to the fact that Uzbek tries to be as polite as possible to almost everyone in society despite the fact that Russian regards that action as a sign of dishonesty.

Specifically, speech etiquette is classified differently by various scholars, but for this research Formanovskaya's (Formanovskaya 1989) classification is found the most applicable and suitable for this study's hypothesis. Her categorization of SE reflects not only pragmatic considerations but also deeper cultural codes that determine how respect, distance or solidarity are communicated. However, her classification is supported and developed by Leech (Leech 1983), Brown and Levinson's (Brown and Levinson 1987) politeness theories and Wierzbicka's (Wierzbicka 1991) works from the cultural point of view. Therefore, the following classification provides a useful framework for analyzing speech etiquette and its role in media discourse.

1. Greetings — carry a phatic communicative aim, and used before starting a social interaction as opening communication. Commonly, English speakers use “Hello” or “Hi” in informal contexts, and “Good morning/afternoon/evening!” is mostly used when politeness or formality needs. In contrast, many traditional Uzbek greetings have historical and cultural connections with Islamic traditions, and expressions such as “Assalomu alaykum” are widely used in everyday communication.

2. Farewells — perform the function of completing the talk, and while English culture farewells are more direct and compact (“See you”, “Good bye”), Uzbek communicators usually connect it to the well-being of interlocutors: “Sog‘/salomat bo‘ling”, “Yaxshi qoling”. On the one hand, English farewells expressions generally remain the same regardless of whether the speaker is leaving or staying. In Uzbek, however, farewell formulas may vary according to the participants' roles and positions within the interaction.

Table 2

Different verbalizations of English and Uzbek farewells

English culture	Uzbek culture
— “Good bye!” (the leaver)	— “Yaxshi qoling!” (the leaver)

— “Good bye/Bye!” (the stayer)	— “Rahmat, yaxshi yetib oling!” (the stayer)
— “Have a good day!” (the leaver)	— “Mayli, sog‘ bo‘linglar!” (the leaver)
— “Have a good day too!” (the stayer)	— “Kelib turinglar!” (the stayer)

3. Gratitude — expressing gratefulness and appreciation: “Thank you!”, “I appreciate it!”, or “Katta rahmat!”, “Yordamingiz uchun tashakkur!”

4. Apologies — used to express regret for a particular action that caused hurt, unpleasant feeling of somebody. In fact, English addresses different forms to just expressing apology:

a) “Excuse me” — used before starting the conversation or grabbing one’s attention;

b) “Pardon” — used if misunderstanding happens during discussion to make the speaker repeat again;

c) “I am sorry” — said when unpleasant or incorrect incident occurs, or as the second meaning sympathy can be decoded as well.

Meanwhile, Uzbek people use “Kechirasiz”, “Ming bor uzr”, “Ma’zur tutasiz”, and in terms of the level of the situation such expressions are getting more intensified or vice versa.

5. Condolences — are the expressions of sympathy or solicitude towards someone who is experiencing grief and sadness mostly related to the death or losses: “I am so sorry for your lost”, “My sincerest condolences”, “I am here for you” — offering practical support, directly showing sympathy and grief as an individual experience — they are all typical of English culture. Additionally, Uzbek condolences mainly emphasize on the religion, patience or afterlife: “Alloh sabr bersin”, “Ta’ziyamni qabul qiling”, “Taqdir ekan” and so on.

6. Requests — are the form of SE which express the action of asking someone to do something. This is verbalized with the assistance of Austin’s speech act theory, since to achieve the intended purpose (requesting), and to minimize face threatening acts the speaker should use special words with applying negative politeness strategy (“please”, “could”, “would”/ “iltimos”, “ma’zur tutasiz”, “bezovta qilganim uchun uzr...”) or syntactical structures (interrogatives, modal forms, indirect and polite syntax in both languages).

7. Congratulations and compliments — are utterances that indicate joy, praise and admiration for one’s success, skills or abilities: “Congratulations!”, “I am so happy for you!” / “Tabriklayman, yutuqlaringiz bardavom bo‘lsin!”, “Siz uchun xursandman!”, “Keyingi ishlaringizga rivoj tilayman!” (congratulations); “You look fantastic today”, “You did so well” / “Ko‘rinishingga gap yo‘q”, “Qoyilmaqom bajarding” (compliments). It is easy to find equivalences in both English and Uzbek for this type of SE.

Furthermore, beyond language means non-verbal signs also play a vital role in the process of above SE formulas, and in the following table we can see what kind of non-linguistic means are used in each type according to two cultures:

Table 3

Non-linguistic Devices Utilized for the Expression of Speech Etiquette

Speech etiquette type	Non-verbal form
Greetings	Handshake, smile, hug
Farewells	Wave, hug, nod
Gratitude	Smile, bow
Apologies	Avoidance of eye-contact, sad facial expressions, keeping eyes downcast
Condolences	Hug, eye contact shows sincerity, hands on shoulder
Requests	Gentle tone, hopeful eyes
Congratulations and compliments	Smile, strong eye-contact, handshake, claps

Despite the differences discussed above, English and Uzbek cultures share several common attitudes toward politeness. In English-speaking societies, politeness is generally associated with creating positive interpersonal relationships and making a favorable impression on others. Similar to this idea, one of the features that Uzbeks admire is politeness, and they show special respect and attention towards such people. Besides that, after interacting with Australians Japanese scholars Obana and Tomoda concluded that English speech etiquette embodies several positive aspects such as kindness, friendliness, humility and respect (Obana and Tomoda

1994: 37), and that idea also confirms the identical features of English and Uzbek speech etiquette.

Certain linguistic expressions contribute to making the conversation more acceptable and polite, and as a result all interlocutors may feel free and flexible. It is not difficult to realize the differences between a simple and polite speech it can be obvious that how one verbal sign can turn a simple speech into a polite one (Daria 2017):

Table 4

Difference Indications Between Simple and Polite Speech

Simple speech	Polite speech
He is hard to deal with...	He is <i>a bit</i> hard to deal with...
We must stop working together.	I <i>am afraid</i> we <i>will have to</i> stop working together.
There has been a mistake.	<i>It looks like</i> there has been <i>some</i> mistake.

In summary, speech etiquette originates from politeness theory and demonstrates how linguistic choices contribute to polite and socially appropriate communication. At the same time, it serves as a reflection of cultural values and social norms. In addition to this, Formanovskaya's organization of etiquette formulas is the most appropriate one for this dissertation due to the fact that it provides a comprehensive typology of communicative situations (from greetings to compliments).

The role of speech etiquette in mass media

Speech etiquette plays a significant role in media discourse, where it is realized through both verbal and non-verbal means that reflect social norms, cultural values and interpersonal relationships in English and Uzbek media. In this regard, Halliday's concepts of field, tenor and mode plays a vital role in the interpretation of SE forms due to the fact that our polite actions are explicitly based on what we are doing (*field*), who we are talking to (*tenor*) and how we are communicating (*mode*). Beyond that for the observation of SE in media, this paragraph relies on theoretical frameworks illustrated above (Brown and Levinson's politeness theory, Grice's cooperative principles, Leech's politeness principles, Formanovskaya's classification of SE and etc.). Generally, SE is verbalized through linguistic and non-linguistic symbols in media discourse, and it is media's one of the unique features. However, SE is mostly dependent on

the context and situation, therefore one type of SE can be in three or four form even, and that make analyzing etiquette norms challenging in media (Ashurova and Galieva 2019: 85). Likewise, media also can be formal, informal or semi-formal on the basis of its types. Moreover, traditional media tend to be more formal rather than modern one, as it includes authorized and approved materials, official news style. On the other hand, digital media is usually based on informality, including emojis, stickers, GIFs in the context, excluding standardized shape and system. Despite these tendencies, it would be inaccurate to assume that traditional media are exclusively formal or that digital media are entirely informal. In fact, conventional style covers numerous casual programs as talk show, reality show and sitcoms, meanwhile contemporary media is also rich in formal chats (interaction between the boss and employee, professor and student) in social media platforms, official website posts, formal digital documents (in PDF, doc., excel formats) and so on. Therefore, this idea should be implemented on the analysis of the norms of politeness, SE, in order not to result in any ambiguity in media discourse.

Indeed, etiquette markers are mainly structured and systematized in traditional media like TV and radio broadcasts, print journalism. For instance, BBC news announcers use formulaic expressions such as “Good evening there and welcome to the World Business Report” which shows function-oriented and phatic aim rather than interpersonal geniality. Interestingly, the same condition can be seen in Uzbek media as well, demonstrating respect, politeness and collectivity: “Assalomu alaykum, efirda “Yangi zamon” dasturi”, and these greetings are repeated in each issue.

By contrast, modern media, unlike traditional media, utilizes more informal and effective greetings to show closeness, warmth and friendliness to his/her audience. For example, English celebrities or bloggers might greet with “Hey guys”, “Hi, loves” or just “What’s up” that reduce social distance between the speaker and listener, generating a sense of intimacy in the relationship. Furthermore, Uzbek influencers identically apply friendly and kind greetings such as “Salom qadrlı obunachilarim”, “Assalomu alaykum azizlarim, yaxshimisizlar?”, combining religious greeting expressions with modern style. Additionally, non-linguistic marks also play a crucial role in manifesting greetings and showing social harmony: the usage of “❤️💖😊🙏” explicitly illustrates how visual signs semantically express politeness and enhance social interactions. Besides that, in talk shows there are three principal participants — a host, guest and audience, and a host might place his/her hand on the chest while welcoming or greeting the guest in Uzbek media. This culturally specific gesture

symbolizes respect, admiration and honor towards guests or interlocutors in Uzbek culture. By comparison, mutually shaking hands or hugging (if a close person) is a common non-verbal form of greetings in English talk shows. For example, in *“The Tonight Show”* by Jimmy Fallon, the host greets the guest with high enthusiasm: “Can you feel the love in the building for Ariana Grande?!”, accompanied by applause, smiling, clapping and open gestures by the audience, and these actions can assist to intensify the interpretation of verbal SE, creating a polite environment. In summary, traditional media generally place greater emphasis on formality and institutional communication, whereas digital media tend to encourage community-building and audience engagement through both linguistic and paralinguistic resources. Nevertheless, both forms of media employ speech etiquette as a means of maintaining effective and socially appropriate communication.

In addition to this, apologies and gratitude can also be seen in a different form across media discourse. English broadcasting apologies often reflect formal and institutional tenor, showing accountability: “We apologize for the interruption”. Uzbek media experiences such events: “Texnik nosozlik uchun uzr so‘raymiz” — this formulaic apology is often used when there is a kind of technical problem, mostly in live broadcasts. In digital media, on the contrary, emotiveness and expressiveness are dominant, because both English and Uzbek bloggers express their regret via emotional utterances, emojis and stylistic devices (predominantly exaggeration, metaphor, simile and metonymy) while explaining the situation or reason that causes a mistake: “OMG, guys, I am so incredibly, unbelievably sorry. I messed up BIG time.” In this instance, exaggeration and abbreviation are utilized to express a stronger apology and ask for forgiveness, but mostly this kind of expressions is addressed when there is a serious problem or mistake done by celebrities/bloggers/influencers. There is a deep emphasize on humility, respect. Beyond that congratulations are also articulated in a different way in mass media, basically, the integration of multimodality and language means generates an attractive and appealing scene for the audience. In traditional English-language media, presenters typically employ neutral and formal congratulatory expressions: “The Prime Minister has congratulated all those recognised in this year’s Honours, praising their dedication and service to the nation” (BBC News, January 1st, 2022). This fragment from TV news illustrates that the journalist used a formed construction with employing an organizational subject (Prime Minister) and neutral tone (has congratulated) without any exaggeration or overemphasis. Similarly, Uzbek journalists apply an official language, while maintaining a friendly and approachable demeanor during broadcasts. For instance, one of the TV news programs in Uzbek media, “Zamon” informative broadcast,

congratulates the whole nation on New Year during the introductory part of the program: “Hayrli kun azizlar, barchangizga kirib kelayotgan Yangi yil muborak bo‘lsin! Efirda “Zamon” informatsion-tahliliy dasturining bayramona, maxsus soni.” Mostly, in like this type of celebratory issues of TV programs, the festive language with full of wishes and intentions is expressed with the feeling of joy and a half-smile. In addition to linguistic means, visual and auditory factors are also of paramount significance. For example, festive decorations, Christmas or New Year trees, celebratory table settings, and seasonal music reinforce the congratulatory message and contribute to the overall festive atmosphere. On the other hand, congratulatory messages in digital media may vary considerably in length and structure, ranging from brief posts to elaborate multimedia messages. This type of speech etiquette is often employed to congratulate one’s success, birthdays or other achievements, and simultaneously it can foster relationships, motivate for future success or maintain a respectful connection through society. In fact, nowadays it is ubiquitous to congratulate friends, family members or other acquaintances that are called “followers” in digital media discourse in social media posts such as Telegram, Instagram, Facebook or Twitter. Mainly, birthday congratulation posts or histories consist of short wishes or exclamations, mentioning his/her username: “Congratulations dear”, “Happy birthday, wish you all the best!” Uzbek digital media is almost the same as English — including brief congratulation with birthday or happy songs for background noise, usually using emojis, stickers and GIFs with language means.

Additionally, compliments help maintain positive face in the conversation, and are directly related to positive politeness strategy according to Brown and Levinson (1987) due to the fact that they demonstrate friendliness, companionship and camaraderie towards interlocutors. It combines both polymodal and verbal signs in media discourse as well. Correspondingly, Jimmy Fallon in his “The Tonight Show” praised a famous singer and actress Ariana Grande for her role in “Wicked”: “You are the most talented person I have ever met”, “But you did it very perfectly, you know”, “You were so sweet”. They all avoid flouting the approbation maxim by Leech (1983), since the speaker (Jimmy) maximized praise of the guest (Ariana Grande) and minimized dispraise of the guest as we explained above. Furthermore, extra-linguistic factors, including cheers, applause, laughter considerably enhanced the interview, and are regarded as the form of compliment in the interaction. Such complimenting intentions can be seen in Uzbek TV productions, let’s observe this form of SE in the example of “Shirchoy”, one of the morning shows in Uzbek media: “Yulduz opa, ismingizga mos ravishda estradamiz yulduzisiz” — it manifests that during the process of complementation a variety of stylistic devices might be

utilized. In this example, the word of “yulduz” is polysemy and served for creating word play and metaphor, and it gave a polysemantic connotation in the media context. In new digital media, the expression of compliments is somehow different, because digital communication is deeply based on visual elements, auditory signals, reactions, stickers and emojis. Like conventional media, compliments in modern media also follow positive politeness strategy (Brown and Levinson 1987: 118), generating closeness, social harmony and mutual support in digital communication. Indeed, most celebrities’ social media posts’ comments are rich in compliments that are written by their fans. For example, incredibly diverse praises can be noticed in one of Selena Gomez’s posts: “You are honestly the definition of effortless beauty 🌈❤️”, “We feel so lucky to have grown up with you. Your light and love have touched our lives and the world. Thank you for sharing your heart. We love you endlessly”, “ABSOLUTELY GORGEOUS!” Meanwhile, the former example shows that the usage of metaphor, exaggeration and epithet intensifies the sentence more, adding sincerity and emotional tone: the definition of effortless beauty exaggerates the addressee by equating a person (Selena Gomez) to an abstract concept (“beauty”), and crying face and heart emojis add more feeling, affection and solidarity. The next compliment is highly metaphorical, and symbolizes positive notions like moral beauty, goodness and motivation. Unlike others, the structure is an anaphoric parallelism (light and love), hyperbole is expressed with the word of “endlessly”, and although any emojis are not used in this sentence, expressiveness and emotionality are conveyed with the help of affective lexemes (light, love, touched), collective pronoun (our lives) and hyperbole (endlessly). The last one is the most compact, emphatic one that combines an adverb and adjective, intensifying the intended message. In addition, one of the distinctive features of modern media communication is that it allows users to convey their ideas, thoughts or emotions via fragmented or non-standard sentence structures, but preserving an emotional impact. As can be clearly seen, all the letters are in capital letters, which serves to convey loudness, emphasis, and exclamation. Overall, digital media compliments and praises are visually enhanced, more emotionally expressive and directly personal, whereas old media compliments are structurally constructed, formal and neutral.

Incidentally, condolences might express sympathy politeness principle (Leech 1983) to the interlocutor or addressee owing to the fact that the speaker tries to maximize empathy, minimizing antipathy, therefore both English and Uzbek mass media’s main objective is to adhere this principle when it comes to condolences form of speech etiquette. As it is known, media and politics are deeply associated with each other, and media

discourse can easily and potentially decode a political contexts to the listeners/readers. Similarly, even condolences can be verbalized in the political discourse through media: “I wish you courage and resilience in the face of this difficult, irreparable loss. May I ask you to pass on sincere condolences and support to members of the royal family and the entire people of Great Britain”. This condolence message was issued by the Russian President, Vladimir Putin following the death of Queen Elizabeth. Evidently, the addresser emphasizes a high value of the Queen for her family and nation by employing the word combination of “difficult, irreparable loss”, since she was a role model and vital figure for her society at all. Besides, the sender applies a formal and official language to maintain a diplomatic etiquette — “May I ask you to pass on sincere condolences and support...” A distinctive feature of political condolences is that they are directed not only toward family members and close associates but also toward broader communities and entire nations. Such messages function simultaneously as expressions of sympathy and diplomatic gestures. Uzbek media also utilizes formulaic and registered linguistic means: “Uning ijodi va yutuqlari abadiy xotiramizda yashaydi. Oila vakillari va yaqinlariga jamoamiz nomidan ta’ziya bildiramiz”. This example is taken from TV news program, “Bu kun”, and it is dedicated to the memory of Uzbek artist, Shirin Abdullayeva. Uzbek example carries more emotional and stronger connotation, focusing on immortality, comparing to the English condolence, and collectivity is a dominant peculiarity of the conventional Uzbek media — “...jamoamiz nomidan...” While old media incorporates a long or complex sentence structure, modern media does not advocate compound syntax in the expression of condolences. In fact, their structures are multimodal, emotional-expressive and intra-personal at the same time, and let’s look into Instagram’s comment section written to the memory of famous artists:

1. The usage of abbreviations — RIP/rip/R.I.P. (rest in peace);
2. Emojis expressing sadness and sorrow as non-linguistic markers - 🥲 (crying face — grief, sadness), 🕊️ (dove of peace — soul’s calmness), 🖤 (black heart — deep loss);
3. Direct address — “We love and miss you forever”, “You left so early”, “You were such a light. Rest easy”;
4. Elongated vowels — “Noooo, I can’t believe. Peace for your soul!”;
5. Visual elements (photos, videos, GIFs) — mostly the images of candles, black-coloured videos are used in Social Media posts with the full name, the birth and death years and others:

Picture 1

Visualization Used to Express Condolence by English in Modern Media



In most cases, Uzbek condolences in digital media convey a religious association: “Alloh rahmatiga olgan bo‘lsin”, “Joyingiz jannatdan bo‘lsin”. Similar to English media, it also applies the emojis, stickers which emphasize misery, gloom and misery. Uzbek digital discourse always preserve cultural values (collectivism) and religiosity simultaneously. Interestingly, condolences are expressed with the assistance of multimodality (photos, videos), and it mostly uses the colours of black and gray that often create misunderstandings as long as other people post the picture or video in black. In short, traditional media indicates sympathy with long and complex sentences, keeping formality and conventionality, not illustrating strong emotions, whereas, digital media communication prefers to use shortened syntactical constructions, as it mainly conveys feelings and sentiment. Beyond the differences of old and new media, the verbalization of condolences speech etiquette form in English and Uzbek cultures is contrasting: English culture tends to support individualism, meanwhile Uzbek language approves collectivism.

Finally, equally important is farewell expressions, functioning to close interaction respectfully, maintain social harmony and demonstrate cultural values such as politeness or solidarity. Similar to other forms of speech etiquette, they are also articulated in a highly institutional, formal and official way, avoiding short clauses: “I am Carl Nasman from Washington. Thanks for watching” or “Do stay with us here on BBC News. Bye for now”. Both two examples indicate that there are no emotions, no direct address or expressive markers during the news broadcast. On the other

hand, Uzbek media farewells usually include wishes for health, well-being, and prosperity: “Buguncha shular, xayr. O‘zingizni ehtiyot qiling”, “Siz “Yangi zamon” dasturini tomosha qildingiz. Boshlanayotgan hafta omadli va barokatli kelsin, omon bo‘ling”. As we see, Uzbek uses more culturally-marked expressions rather than English, so it is the manifestation of how Uzbek media takes cultural values into account. By contrast, the language of digital media communication is deeply based on informality, casualness with non-verbal cues such as stickers, emojis, GIFs and abbreviations and acronyms:

TTYL — talk to you later;

CU — see you;

BRB — be right back.

These compact lexical forms make online communication more acceptable and comprehensible social media users. Furthermore, the valediction of modern media style is in favour of mono-lexemic farewell utterances, including “Bye”, “Good night”. Of utmost significance are multimedia elements in the semantics of farewell expressions: 🌙, 🙌, 🙏. Moreover, Uzbek digital media encompasses slangs, borrowed words, addressing forms and visual signs with the extensive usage of different dialects:

1. “Man o‘chdim” — in this expression, the word “man” is used to verbalize a particular dialect lexeme that does not indicate a literary language, and excessively employed in a colloquial speech;

2. “Mayli *bro*, gaplashamiz”/ “Hammaga *noka*” — Uzbek language is mainly borrowed foreign words from Russian and English languages owing to globalization, and most people can independently communicate in Russian as well. This form plays a vital role for pragmalinguistics, linguoculturology and sociolinguistics, as it illustrates a blended structure of historical-cultural values and modern communication models;

3. “Ok *opa*, yaxshi dam oling” (casual) / “Xo‘p *ustoz*, kuningiz yaxshi o‘tsin” (highly respectful) — new media language can be divided into formal and informal according to its register;

4. Common Uzbek farewell emojis include:

👋 — waving goodbye;

🙏 — religious blessing;

🍀 — well-wishing;

😊 😊 — warmth and affection;

🤔 😊 — humor in youth chats.

Overall, the analysis of six key types of speech etiquette (greetings, farewells, gratitude, apologies, condolences, congratulations/compliments) according to Formanovskaya demonstrates that their verbalization in English and Uzbek media discourse is shaped by both universal politeness principles and culturally specific communicative norms. In both languages, SE formulas function as strategic linguistic tools that maintain interpersonal harmony and manage social distance, reflecting Leech's (Leech 1983) tact, approbation, modesty, sympathy and agreement maxims. Simultaneously, the choice of directness, hedging, mitigation, and honorific forms illustrates the application of Brown and Levinson's (Brown and Levinson 1987) positive and negative politeness strategies: English media texts tend to prefer positive politeness markers (first-name addressing, informality, inclusive pronouns), whereas Uzbek media more consistently employ negative politeness devices such as honorifics (*hurmat bilan*, *aziz tomoshabinlar*, *marhamat qilasiz*) and elaborate formulaic structures that reflect hierarchical social relations.

Halliday and Hasan's field–tenor–mode model further clarifies how SE formulas vary across media types. In traditional media (TV news, newspapers, radio), the **field** requires institutional formality, the **tenor** situates speakers in asymmetrical roles (anchor–audience, official–citizens), and the **mode** favors scripted, standardized, and monologic structures. Consequently, English and Uzbek SE verbalizations appear more fixed, syntactically complete, and semantically explicit (e.g., “We express our deepest condolences to the families affected...”, “Hurmatli yurtdoshlar, sizlarga chuqur ta’ziya bildiraman”). In contrast, digital media, characterized by an interactive mode, flexible tenor and highly personalized field, encourages shorter, emotionally charged, multimodal expressions (*RIP*, *OMG stay safe*, *Yaxshi qolinglar*, *Xayr hammaga* ❤️), often accompanied by non-verbal elements such as emojis, GIFs, capitalization, repetition and graphic intensifiers. These multimodal additions reshape the semantic load of etiquette formulas, enabling users to convey empathy, grief, affection or humor more immediately than in traditional formats.

Thus, the comparison of English and Uzbek SE verbalization across media shows that traditional media preserves institutional politeness, structured language, and hierarchical norms, whereas digital media fosters personalization, linguistic hybridity, and multimodal intensification. Despite differences, both languages demonstrate the adaptability of speech etiquette as a socially regulated system that responds dynamically to shifts in communication mode, media ecology and cultural expectations.

Speech etiquette within the framework of the linguocultural aspect

Language is not only a tool for communication, but also can convey cultural values, social identities, ideas or thoughts related to a particular nation. Linguoculturology is a branch of contemporary linguistics that studies the relationship between a language and culture. It has developed under the emergence of a new type of paradigm — anthropocentric paradigm which centers on human-being in the language as Stepanov (Stepanov 2004) clarifies: “language in the human and human in the language” due to the fact that the main difference of that paradigm from others is that traditional paradigms like structuralism deeply focused on merely a language itself, not considering extra-linguistic factors, and that was their key weakness. Unlike these models, anthropocentric paradigm takes culture, literature, social values and other nation-specific features into account that assist to learn language deeply from another point of views. Similarly, Telia (Telia 1996) explains Linguoculturology as “a study aimed at investigating and describing the correlation between language and culture in scope of modern culture national self-consciousness and its sign representation” (Telia 1996: 16). According to Telia (Telia 1996), culture is the most influential trigger that shapes a certain language among the society, how ideas on conceptual world picture are verbalized through the language. Similarly, cultural linguistics examines the interaction between language and culture and investigates how cultural conceptualizations are reflected in linguistic structures. (Maslova 2007). But Telia (Telia 1995) emphasizes that linguoculturology should include cultural information that is not related to one nation or society, conversely all humanity, while Maslova (Maslova 2007) prefers to observe one specific nation’s culture and lifestyle. Although cultural linguistics appeared as an independent field in the end of 20th century, almost the same opinions and ideas had been given by various linguists (W. von Humboldt, E. Sapir and B. Whorf in western linguistics and the works by A. A. Potebnya in Russia). Indeed, it is impossible to imagine a language and culture in isolation owing to the fact that a human, language and culture are deeply connected to each other: if the humanity advances during the certain period, a language and culture follow at the same time which means that a language is not a simple tool for communication or talking to people, but it is the language that has been shaping side by side with culture and humanity (Humboldt 1988).

This study has an interdisciplinary nature that is “the idea of the interaction of two or more disciplines, and the range of interaction can vary from a simple exchange of ideas to the mutual integration of scientific notions, methodology and research methods” (Ashurova and Galieva 2019: 12), and linguoculturology has a close connection with ethnolinguistics,

sociolinguistics, stylistics, cognitive linguistics, comparative linguistics and others. Moreover, a single subject might not clarify a concept or situation in detail, but whenever it is explained from different angles, it causes a full understanding and comprehension within a science. For instance, as long as a linguist does not investigate the language, contemplating non-linguistic factors such as culture, history, literature, lifestyle, social values, he/she may fail to deeply learn the language in a proper way. Therefore, interdisciplinary approach is of utmost importance, as it might give a more comprehensive and effective approach to understand and address complex issues found at the intersections of various fields, ultimately leading to deeper knowledge and more relevant solutions.

One of the basic notions of linguoculturology is linguoculturemes — a linguistic unit that conveys a cultural connotation beyond the literal meaning itself, often evokes emotions and feelings. In contrast to ordinary lexical units, linguoculturemes tend to have an extra-linguistic quality. For example, the word of “pub” does not make any sense besides its factual meaning, while this expression is culturally marked for British people by the meaning of the place where English people gather, enjoy and have a conversation on different topics (Ashurova & Galieva 2019: 20). Correspondingly, this utterance has an equivalent in Uzbek language as well — “choyxona” that means almost the same meaning with the “pub” and carries a cultural association. Besides, linguoculturemes may include a wide range of linguistic choices: realias, mythologemes, literary symbols, historical events or personalities. Interestingly, speech etiquette is also considered as a component of linguoculturemes, because it can manifest cultural illustrations as well (Ashurova & Galieva 2019: 56). In addition to this, speech etiquette shows accepted social norms and rules fixed by the people in a certain nation or country; as a result it will become an integral part of culture automatically. Speech etiquette is not only a linguistic device, but also reflects certain social and cultural peculiarities, from which it follows that speech etiquette is a universal concept and is a linguocultural system that combines linguistic and extra-linguistic features. As noted in the paragraphs above, speech etiquette takes different forms in different cultures. For example, English etiquette is based more on modal verbs, polite expressions, and is characterized mainly by the use of the interlocutor's first name when addressing: “Could you please help me with this?” Uzbek etiquette, on the other hand, places particular emphasis on respect for elders, honor for younger individuals and collectivism. While addressing, they use addressing forms according to the listener's age, position and the level of closeness: “aka — uka”, “opa — singlim”, “amaki — xola” and so on. Furthermore, while the English value directness and clarity, Uzbeks use contexts based on indirectness and euphemisms instead

of directness. In addition, one of the main tasks of speech etiquette is to maintain mutual respect between interlocutors. This respect is expressed differently in two languages, which means that the English mostly reflect linguistic and cultural features through lexical devices: Sir, Madam, Mr/Mrs. On the contrary, in Uzbek culture, grammatical functions are also considered one of the signs indicating respect, honor and social harmony. In this regard, it is appropriate to recall the classification of the suffix *-lar* by the linguist Haydarov, who made a great contribution to Uzbek linguistics and studied the morphological and grammatical aspects of the language. According to him, the suffix *-lar* not only forms the plural, but also means respect: “Dadamlar ishdan keldilar”; “Ustozimiz mavzuni tushuntirdilar”; “Oyim ovqat pishiryaptilar”. In all of the above sentences, the suffix *-lar*, which appears in the predicate and subject, has been used to indicate respect based on the age and position of the subject. This situation can be seen in media discourse as well: “Prezidentimiz topshiriqlari bilan jabrlanganlarga zarur bo‘lgan barcha tibbiy yordam ko‘rsatilib kelinmoqda”. This example is taken from an interview between a reporter and an officer in TV news, and as mentioned above the respectful suffix attached to the subject noun emphasizes deference toward the President, while English media explains the same situation with the help of honorifics: “Mr President, will you respond to these questions about your statement?” In this instance, the media representative uses the honorific “Mr” to address the President, maintaining appreciation. It is obvious that English and Uzbek media verbalize the form of respect in a different way according to their culture and language shape.

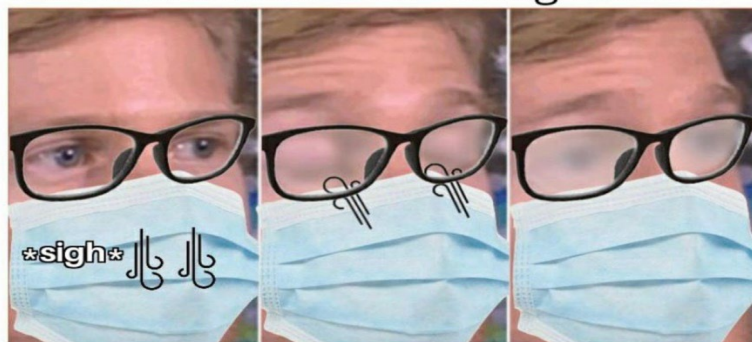
Although allusion is not actually a type or manifestation of etiquette, it plays an important role in the field of linguoculturology as a linguocultural expression, because it conveys culturally significant meanings that extend beyond the literal interpretation of linguistic forms. As we know, speech etiquette, in turn, includes greetings, farewells, apologizing, complimenting, congratulating, condolences, addressing and others as Formanovskaya’s typology of etiquette markers, ensuring social harmony and communicative politeness in communication. Allusion, on the contrary, embodies historical figures or events, literary heroes, myth or folklore figures and religious concepts of a certain culture in the mind of the speaker or listener. However, stylistic devices such as an allusion can also be used in conjunction with etiquette expressions, and this in itself reveals the national and cultural characteristics of communication. The use of allusion in the media sphere also stimulates even more surprise and admiration. The main purpose of their use is to create an image or event that is emphasized in the addressee's imagination, making the information being conveyed more effective and understandable. For instance, in English

traditional media, condolence is verbalized through allusion: “In the words of Churchill, we shall never forget your courage” (BBC News, 2010). This sentence explicitly refers to a historical character — Winston Churchill, and the sentence itself is built on the basis of one of Churchill’s speeches: “We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender”. It is clear that encoding condolences in such way, using allusions, is significantly constructive to exert an emotional impact on the addressee. Similarly, Uzbek media also uses allusion for the same purpose as English: “Alpomishdek botir o‘g‘lonlarimizni esa qutlab qolamiz”. It is a form of congratulation taken from TV news program, and allusion “Alpomish” is employed to compare wrestling winners to a folk hero Alpomish owing to the fact that Alpomish symbolizes strength, power and courage in Uzbek nation. However, digital media communication frequently applies more slang and colloquial allusion types. Indeed, English modern culture evolves a pejorative slang term mostly used to refer to “a stereotypically middle-class, middle-aged white woman who rebukes or reports others in angry, sometimes racist public displays” (Merriam Webster Vocabulary). Specifically, Heather Suzanne Woods, who researches digital components, including memes from cultural and political point of view, clarifies this term as “demands the world exist according to her standards with little regard for others, and she is willing to risk or demean others to achieve her ends” (Tiffany et al. 2020: 58). There are a variety of memes, using that slang:

Picture 2

Meme Demonstrates Cultural Manifestation, Including Linguistic and Non-Linguistic Elements

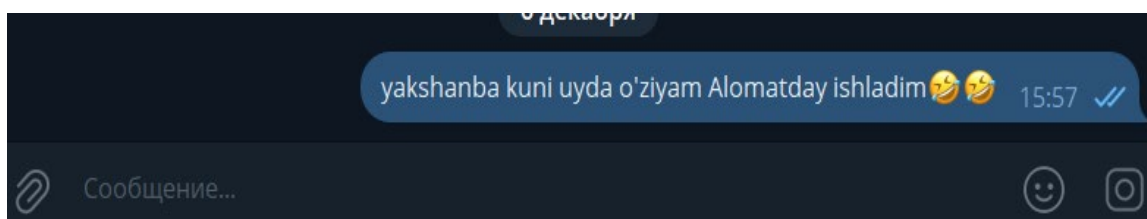
People who wear glasses watching karens complain about the minor inconveniences of wearing a mask:



Significantly, the slang “Karen” went viral especially during Covid-19 pandemic, therefore “Karen” symbolized people who refused to wear masks, complained about wearing a mask system or acted aggressively in the public areas. It can also reveal a linguocultural aspect of English nation due to the fact that “Karen” is verbalized as a form of a linguistic sign, word, carrying cultural information together lexical meaning, because one should be aware of debates or disagreements of masking to decode this humoristic cultural message. Equivalently, Uzbek modern media applies such allusions by activating national world picture of the addressee:

Picture 3

Telegram Chat Shows the Usage of Allusion (Cultural Marker)



This example is taken from an everyday conversation among Uzbek Telegram users, where the lexical unit “Alomat” functions as an allusion that evokes a vivid image on the reader’s mind. Generally, “Alomat” is a movie hero who shows how hardworking, strong and tolerant Uzbek women are, as “Alomat” plays as a robot that cannot endure the difficulties Uzbek females always face, and finally she is broken. Consequently, the name “Alomat” has become a cultural reference to an individual who works tirelessly throughout the day. Besides, the usage of strong smiling emojis intensifies the humorous tone of the message which implies the manifestation of self-irony at the same time.

Having observed the utilization of the allusion in shaping the formulas of speech etiquette, it can be seen that the power of an allusion might cause linguistic economy. Moreover, allusions may allow the speaker to express his/her complex ideas, thought, emotions or feelings through a small amount of language means and syntactical structures that is called “linguistic economy”. The addresser presupposes to generate an authentic picture of the idea that is going to be told: “He thinks he is Sherlock Holmes”. This implicature insinuates that immediately imagining about Holmes brings to the mind the following characteristics: highly intelligent, observant, deductive and confident, but without counting these attributes the speaker just uses the word “Sherlock Holmes”, and it renders communication more interesting and efficient, excluding that it requires

strong knowledge structures and background information on literature, history or movie industry.

In conclusion, this paragraph observes special linguocultural aspects of English and Uzbek speech etiquette formulas with the usages of morphological and grammatical components, honorifics, allusion and digital elements. Additionally, there are significant differences between not only English and Uzbek culture but also conventional and modern media types as well. In fact, while traditional media uses literary, political or classical allusions to maintain formality, demonstrate national and cultural identity new media prefers memes, references from movies or cartoons, songs, overall more visual and auditory elements to provide the audience with humor, emotional appeal and brevity. The analyses of allusions in two nations illustrate that the English discourse often reflects a cultural emphasis on historical heritage, formal compliments and intellectual courage, while the Uzbek examples highlight a deep connection to epic mythology, direct praise of strength and bravery and a strong sense of collective pride and aspirational identity simultaneously.

Conclusion

This article examines the distinctive features of both English and Uzbek speech etiquette, emphasizing on linguocultural peculiarities, because one of the main objectives of the research is comparing two nations' etiquette formulas in mass media. As it was mentioned above, beyond cultural nuances of English and Uzbek politeness, it is of paramount significance to differentiate traditional and digital media discourses: while conventional media tends to address formality and neutrality, but again following etiquette rules, modern media sphere prefers to include appealing non-verbal elements to strengthen the tone of the message. Additionally, Formanovskaya's typology is found to be the most appropriate classification for the analysis of speech etiquette in mass media, since it includes a wider range of etiquette forms. Speech etiquette constitutes an important component of media communication, contributing to the establishment of trust and credibility between media representatives and their audiences. In this regard, it is highly important to focus on cultural distinctions of English and Uzbek in expressing etiquette forms: English digital discourse favors abbreviations and expressive adjectives, while Uzbek digital users frequently employ Russian and English borrowings (*paka, bye, ok raxmat*) to maintain informality and modern identity. Furthermore, English media often uses compact structures ("Sending love," "So sorry for your loss"), whereas Uzbek media focuses on long syntactic constructions even online ("Sizga chin dildan ta'ziya bildiraman," "Do'stlar, hammangizni sog' bo'ling deb xayrlashaman") from the

syntactical point of view. Semantically, English politeness expressions rely on emotional directness, while Uzbek forms preserve rituality, metaphorical expressions and culturally specific values such as respect, unity and collectivism. Generally, SE is a crucial unit of linguoculturology, studied as a linguocultureme by several linguist scholars owing to the fact that it manifests cultural values and social identities, or how people of different ages, status and the level of relationship should communicate. For instance, the student traits differently while socializing with his/her professor and close friend. In short, English and Uzbek formulas of politeness are contrastive in media discourse, because English mostly relies on directness, using explicit linguistic choices (sorry, thank you, congratulations), emphasizing individualism, however Uzbek concentrates on culturally-marked expressions, softening suffixes, implicatures shaped by collective values. Therefore, studying etiquette markers within the sphere of media as a linguocultureme is of utmost importance, since media texts are almost fully consisted of politeness expressions both verbally (language means) and non-verbally (face expressions, body language, clothes, eye contact, visual or auditory components, stickers, emojis, GIFs) that indicates how each nation builds its social harmony, respect or community standards in public.

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