

COMPETITION OF INSCRIPTIONS WITH OTHER GENRES OF ORAL AND WRITTEN SPEECH

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Annotation

The article is devoted to the study of modern inscriptions in comparison with other genres of everyday speech. The author proves the idea that there is competition between speech genres. The goal of competition is the attention of the addressee of the text: the reader and the listener. The study of the relationship of modern utilitarian inscriptions with other genres of everyday speech gives grounds for the conclusion that the inscription genre tends to occupy a dominant position in the system of genres of everyday communication.

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Genres of fiction are born, flourish and leave the stage, which is well known to literary critics. It is also clear that the life of the genre is closely connected with the state of society, its capabilities and needs [6: p. 79]. "In the change of genres, the constant displacement of high genres by low ones is curious" [8: p. 207]. The concept of "crowding out" implies opposition, competition. However, it was not customary to talk about competition in the field of language and literature for a long time: such a concept is not in the subject index of the Linguistic Encyclopedic Dictionary [4: p. 634] and the glossary of the Literary Encyclopedic Dictionary [4: p. 165]. Although there have already been separate cases of using this concept to describe linguistic facts [2: p. 213].

In search of a scientific definition of competition, it is reasonable to turn to economics. Economists define competition as "the presence in the market of a large number of independent buyers and sellers and the opportunity for buyers and sellers to freely enter and leave the market" [7: dictionary: p. 12]. In speech activity, there is a speaker and a listener, who in this case replace the seller and the buyer. Every speaker needs a listener, an author needs a reader. Thus, there is a reason for competition between authors: the struggle for the reader. The idea that speech communication follows the same model as economic activity already exists in linguistics [3: p. 9 - 12].

Of course, we cannot talk here about the literal, financial profit that the publication of fiction can bring. The competition taking place between genres brings other dividends: recognition, popularity. It is clear that the competition of all genres of human speech creativity at the same time is impossible. The genres of fiction will compete within their own system, the genres of journalism within their own, and so on. The object of our study is the competition within the system of speech genres of everyday communication and related small genres of stationery: politeness formulas, wishes, advice, instructions, as well as some lyrical genres, such as declarations of love or conversations on abstract topics about

God, about the eternal. . Propaganda genres are interesting: slogans, slogans, moralizing appeals (of a preaching kind). Fragments of works of fiction can be compared only if they have penetrated into everyday life, have become well-known expressions.

Before attempting to explain the process of genre competition, let us describe the conditions that determine the advantage of some genres over others. Let's start with the sound idea that even in the most diverse societies, among the diverse needs, there is something in common. Among the material needs - to satisfy hunger, to have a roof over your head, clothes ... Among the spiritual - the need for polite communication, knowledge of the world, entertainment, rest. Depending on the state of society itself, the same spiritual needs can be satisfied in the process of creating and perceiving speech works of different genres. The victory of some genres over others can be explained by a number of reasons.

1. The illiteracy of the majority of society determines the advantage of oral genres and vice versa: literacy is the advantage of written ones.
2. The authority and prevalence of education contribute to the spread of book genres. The profanation of society and the spread of superstition - to the replacement of book genres by colloquial ones.
3. The legal framework for copyright protection creates conditions for the development of copyright literature. Legal nihilism in relation to copyright leads to folklore splitting and deformation of copyright texts.
4. The lack of technical means of replication contributes to the development of folklore genres as opposed to literary ones. The use of technical means of replication gives an advantage to the book author's genres. The individual accessibility of technical means of producing texts leads to the development of genres that are indifferent to authorship.
5. The acceleration of the pace of life in society leaves less and less time for specific verbal communication, which gives advantages to short genres over lengthy ones. The exception is entertainment genres, since time for entertainment is usually not considered.
6. The information richness of the activities of both the whole society and each individual member gives an advantage to short genres.
7. The saturation of human communication with contacts with other people gives advantages to written genres that free from personal communication.

Thus, an analysis of the various competitive conditions of speech genres shows that short, meaningful and relevant written genres will have advantages in modern society, and those where the authorship of the text is indifferent. Such texts just turn out to be inscriptions.

Of course, the assertion that inscriptions are actually a speech genre, and not an external shell capable of accommodating different genres, requires proof, because the genre diversity of texts that exist as inscriptions undoubtedly exists.

First of all, let us turn to the concept of speech genre. M.M. Bakhtin wrote: "Each individual utterance is, of course, individual, but each sphere of language use develops its own relatively stable types of such utterances, which we call speech genres" [1: V, p. 159]. The inscriptions correspond to this definition, since the scope of their use can be called social and domestic: shops, transport, public institutions, goods, buildings, the public part of office institutions. The stability of an inscription as a type of statement is determined by brevity, visibility, thematic connection with the surrounding situation, instructive or propagandistic content.

If the history of the genres of fiction has been studied in detail by literary critics, then the history of everyday speech genres has only been partially described by folklorists, and in some eras it has not been described at all. One can put forward the assumption that in each particular era, one dominated among short everyday genres. Dominated means that it was used to attract the attention of the listener / reader,

served as a “canvas”, a model for statements built for a variety of purposes. The same genre provided a large number of role models that were remembered, retold, rearranged and retold again.

In the 19th century, in the Russian folk culture, *paremia* was such a genre, including all known species diversity: proverbs, sayings, riddles, jokes, teasers, etc. Already at the end of the 19th century, the first artless folk anecdotes began to appear, for example: “The blind and the deaf went to steal potatoes. The blind man stumbled, shouting: “Boundary!” And the deaf person replies, “Where to run?” Of course, historical anecdotes in an educated environment have been used before, but this is a completely different genre.

The anecdote is perceived as an expression of free-thinking: it is not edifying, it is satirical and does not differ in the obsessive moralizing of the proverb. The social changes at the beginning of the 20th century led to the relevance of the anecdote as a genre for the new dominant class in society: the proletarians. The anecdote quickly comes to the fore and develops a system of included genres: anecdotes, riddles, teasers, deciphering abbreviations, slogans appear. However, this extremely interesting phenomenon only precedes our study.

The anecdote ceased to be the central genre of oral everyday speech when they stopped persecuting it. Satire is especially sharp when its object shows its irritation by prohibitive measures. If proverbs continued to exist in textbooks, scientific research, on posters and souvenirs (which will be illustrated below), then jokes found their place in collections, newspapers and magazines. They tell jokes orally only on TV and less and less often at home in the kitchen.

Under conditions of freedom of speech and a market economy, speech efforts turned out to be directed not at the development of the satirical genre (the fruit has ceased to be forbidden), but at pragmatic utilitarian inscriptions. Signs, warnings, signs, announcements can make work more convenient, help earn money, attract a large number of readers, influence people at a distance and in time, remaining “guardians” of order when the author is absent.

Utilitarian inscriptions have taken the place of graffiti inscriptions, appearing underfoot on the pavement and even in toilets. Moreover, the standard and unconvincing inscription: keep clean - was replaced by the stylistic successor of graph-fit: wash off, regardless of the goals and results achieved.

The inscriptions began to serve as decoration on souvenirs. Here the moralizing of proverbs turned out to be very appropriate, and some of them were revived in the form of inscriptions, moving from the category of oral folk art to the category of applied art. It cannot be said that proverbs have changed only the material form of expression; they have changed the communicative nature. Previously, they served to decorate and to prove the speech of the speaking subject, now they are not used by the author of the souvenir in the speech, but only depicted. The buyer himself chooses the *paroemia* he likes on a spoon or tablet with what to bring to his house, place it in a conspicuous place and address it to himself and to everyone who enters the house, thus constantly declaring some conviction. That is, the user of the saying is not the author (speaking / writing), but the addressee (reading buyer), the saying acquires the utilitarian nature of the inscription - to report on the situation: about the house, about the family, about the owner.

There are maxims about goodness burned on wooden spoons: Everything is good for the good or Life is given for good deeds; about love: Where there is love and advice, there is no grief or Love and harmony - no treasure is needed, about truth: Whoever lives the truth, he will make good. In the city of Pereslavl-Zalessky, local residents sell souvenirs to tourists, including wooden, intricately shaped tablets with burnt inscriptions. Among these inscriptions there are also sayings. About the bath: Mud is not fat - rubbed and lagged behind. Enjoy Your Bath. Bath-ka is not a nanny, but at least someone will please. Thus, the inscription genre absorbed one of the leading predecessor genres: sayings, changing their communicative nature.

The communicative feature of utilitarian inscriptions is that the author of the actual text is not necessarily the writing subject, the writer is not necessarily the subject who placed this inscription here. Thus, the figure of the author and the reader turns out to be fragmented into several steps, as can be seen in the diagram.

Scheme. Author and reader of a utilitarian inscription.

Author1 text □

- Reader1 of the text = manufacturer (author2) of the inscription □
- eader2 of the inscription = poster (author3) of the inscription □
- eader3 of an inscription placed in a situational context.

There are at least four figures, only the first and last of which are monofunctional: the author, the reader; the other two are intermediate stages, combining the functions of both the reader and the author. Moreover, it is impossible to identify the manufacturer of the tablet with the compositor of the book. The first one himself makes a decision on the selection of speech works, the second fulfills the order. Actually, when making an inscription, a typesetter as a technical figure can also be. Similarly, one cannot identify the "placer" of the inscription with the seller. By placing an inscription, a person actualizes its meaning in a situational environment, which cannot be said about a bookseller. The seller of the made inscription can again be present as a separate, communicatively indifferent figure, although he can give advice on where to place the inscription. In this case, the figure of the auto-ra will become even more complicated.

The described structure of the author of the inscription in a situation of legal nihilism in relation to the rights of the author of the text itself allows the genre of the inscription to master texts of very different origins. The process has been actively going on since Soviet times. V. Mayakovsky used his poems for captions under posters. Later artists also used Mayakovsky's poems on posters, for example: The party and Lenin are twin brothers - who is more valuable than mother history? We say - Lenin, we mean - the party, we say - the party, we mean - Lenin.

Mottos and slogans were turned into inscriptions on buildings, posters, banknotes and turned into a kind of genre inscriptions. Such, for example, is the fate of the call "Proletarians of all countries unite!" placed on the coat of arms and coins of the USSR.

Proletarian ideologists began the tradition of turning slogans and slogans into inscriptions, and in our time this tradition continues within the framework of completely different ideologies. On the walls of the house where one of the sects worships, there is an inscription Not for me, Lord, not for me, but for the sake of your greater glory - the motto of medieval Christian knights (Fig. 5). The motto is written, not spoken, which means that the pronoun "me" has lost its specific meaning. The whole inscription from a specific program of actions of one person turned into a general idea for all readers. (If the motto could be written in the Middle Ages, then on the shield used by a particular knight and the word "me" was correlated with him).

The inscriptions replace the podium of the rally and crowd out the propaganda speech. While fewer and fewer people are gathering for rallies, we read a rally cry on the walls of houses: Russians do not drink.

Religious fanatics replace the inscription on the wall of the house with a sermon - Seek God. The sermon can only be addressed to parishioners who have consciously come to church to hear it. The sermon should be delivered by the priest, reinforcing what was said with the authority of his rank. Preaching takes time, attention, human interaction and spiritual labor. For a city dweller who is tired, sometimes because of the huge number of people around, going to church on the weekend is unrealistic. For him, the sermon is replaced by an inscription, the author of which is unknown and unimportant, since the inscription, as a genre, leaves the right of generating meaning (through interpretation) to the

reader.

Replacing the podium and the altar, the inscriptions spread to the sphere of business communication. Instead of a directive, an order, a business letter, the inscription again appears: The tender must be honest - on a large advertising poster in Moscow

In this case, the expediency of using the inscription raises serious doubts. The official must be punctual: read and follow the orders of the leadership. But since in practice this is not the case, the last resort to reason with the official (except for his replacement) is the inscription that he sees and reads, in contrast to the order.

Captions have replaced many polite expressions that were previously oral, such as formulas of gratitude. Thousands of Russians put on the Victory Day inscriptions Thank you grandfather for the victory on their personal cars. It has already become a tradition. Previously, gratitude to veterans was expressed in a solemn speech at the eternal flame, which people of all ages, generations and views gathered to listen to. The inscription allows you to save time and express yourself actively (not to listen, but to write) - and outperforms a solemn speech.

The deeply personal speech genre of declaration of love is difficult to perform aloud. Therefore, shy people declared their love in letters. However, a third way has now appeared: to present a bouquet of flowers, most often roses, on the wide petals of which an inscription with a declaration of love is applied in a special way, creating the illusion that the flowers have grown along with the inscription. In this case, you can use someone else's, but elegant text, someone else's, but filigree inscription. For the addressee, the text will be perceived on behalf of the donor. Thus, the inscription outperforms the oral declaration of love by attracting other people's talents, and the letter - due to the direct contact with the loved one.

A painful phenomenon has emerged in our society: people do not go to the doctor, but self-medicate. This fact is also explained by the competition of inscriptions with another genre - the genre of doctor's recommendations. To get the doctor's recommendations, you need to spend time going to him, listen carefully to what was said and remember, and then do it on time and in the correct sequence. It is much easier for the consumer to read the inscription on the packaging of the medicine: In case of heartburn and bloating, dissolve and take it orally - and make the conclusion that the medicine is indicated for your illness. The result of such treatment may be negative, but the apparent convenience of the inscription allows it to win the competition with the oral recommendations of the doctor.

The inscriptions on household appliances replace the instructions for its operation, the inscriptions on the packaging - communication with the seller, road signs - advice from a local resident on how to get through, inscriptions on postcards - warm words to the address of the hero of the day, etc.

The virtual world of electronic networks itself consists of inscriptions: inscriptions are buttons (commands) for performing the actions that they designate; to go to named objects; to apply the described properties. Young people are accustomed to living in the virtual world of inscriptions, they are easier to navigate in it than the older generation, therefore, the expansion of inscriptions will continue. It is possible that some of the inscriptions of the virtual world will be transferred to the real world. The first examples, although not serious, can be given: on the door inside the auditorium of a technical university, students hung a sheet with a printout of a computer request: Do you want to go out? - OK.

All of the above convinces that inscriptions are not just a new form of existence of everyday communication. This is a new way of depicting reality, a new way of social communication. Not only the conciseness and content of the inscriptions, but also the special, three-level structure of the author and the addressee, as well as the actualization in the subject context, make the text of any speech genre, turned into an inscription by the text of another genre. This happens because the goals of the author

change.

Judging by the fact that conditions for the functioning of the inscription genre are provided in modern society, its influence will grow. These conditions include universal literacy, which exists against the background of a falling level of education, legal nihilism, the availability of means of replicating the inscription, the acceleration of the pace of life, excessive information and excessive communication. An additional condition is the support of inscriptions from the business side: inscriptions for motorists, flowers with inscriptions for lovers, postcards with inscriptions for all occasions, medicines with recommendatory inscriptions, etc. are made and sold.

Thus, the idea that utilitarian inscriptions are the new center of the genre system of everyday speech communication can be considered proven.

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