

## LINGUISTIC AND PRAGMATIC THEORY OF SPEECH GENRES

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### Abstract

The present article, considering the unabated interest of researchers in the problem of speech genres, pays special attention to speech, which is the primary means of ensuring liveliness, vitality, and meaningfulness of language. The concept of speech genres is a unique linguistic object for those who study language as a unit of speech and speech communication. Speech communication facilitates interaction between the speaker and the listener and forms the core of speech activity.

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The concept of speech genres is a special linguistic object for those who study language as a unit of speech and speech communication. The term "genre" is an ancient historical word that was also used in the times of the philosopher Aristotle. Aristotle used the word "genre" in "Poetics" to denote such types of artistic literature as drama and epic, and this word was used in a narrow sense - examples of folklore, literary, applied art, rhetorical genres. In the second half of the 20th century, the term "genre" entered linguistic research, and the theory of speech genres was established. Linguistic anthropology, sociolinguistics, linguopragmatics, cognitology, applied linguistics, as well as related rhetoric, poetics, cultural studies, and ethnographic research significantly influenced the development of the theory of speech genres.

A special place in the theory of speech genres is occupied by M.M. Bakhtin and A. Wierzbicka, representatives of the scientific school of Russian genre studies. M.M. Bakhtin applied the concept of genre, only applicable in literary studies, to linguistics and introduced the concept of a speech genre. According to him, speech genres are introduced by the orator ready to perform. It is inherited from the previous generation as a native language.

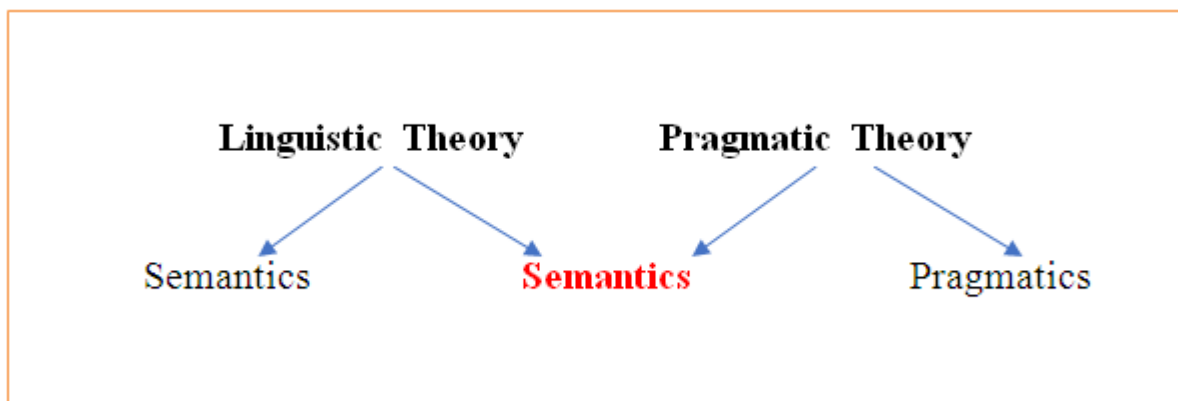
V.V. Demytyev, studying and summarizing the work done on the speech genre, highlights three main concepts in these studies:

- 1) Classical (philosophical views of Aristotle);
- 2) Lexicology (colloquialism);
- 3) Genre studies.

Research into speech genres in Russian linguistics is conducted in two main directions. They studied semantics-syntax-pragmatics based on elements of the semiotic paradigm. For this reason, V.V. Demytyev refers to these directions as genistics and janistics.

In the direction of genristics, which studies speech genres, V.V. Demytyev emphasized that the main object of study is the speaker's intention, that is, the theory of speech acts. In the study of janristics, referred to as genres in the pragmatic direction, the main object is the interaction between the addressee and the addresser, the communicated and received communicative content. According to N.V. Vorobyova, the difference between genristics and janristics can be seen in that genristics relates more to monologic text, while janristics relates more to dialogue.

In these studies, V.V. Demytyeva's research of speech genres depending on the concept led to the use of cognitive-discursive analysis, the study of communicative competence, and the exploration of the national-cultural worldview, language, and cultural features. The linguistic study of speech genres or genristics, the theory of speech genres, is based on the semiotic paradigm of "semantics — syntax — pragmatics". In this paradigm, what is primary is that each unit of language represents a certain meaning; secondary is that language units are formed by certain grammatical means, and thereafter, it is the unfolding of their pragmatic meanings in a certain situation. This semiotic paradigm can be represented by the following scheme:



So, the linguistic theory of speech genres primarily studies semantics and syntax, while the pragmatic theory, in turn, studies semantics and pragmatics. As we can see, both theories are based on semantics. Pragmatic meanings in the text are revealed based on the pragmatic theory. It seems that semantics plays a significant role in analyzing speech constructions, and the reason for the importance of meaning is its multifaceted nature. For this reason, it is important to study speech genres from a linguistic point of view.

Thus, the most developed direction of the theory of speech genres is the semantics of the speech genre. The study of speech genres began with the study of their semantics. An important aspect of speech genres is the linguistic interpretation of the theme of the speech genre by M.M. Bakhtin.

Scholars dealing with the semantics of speech genres approached from different perspectives, mainly expressing differing opinions on how many genres exist, which of the speech forms have a typical speech form, and which do not have a speech form. Almost all scholars who studied speech semantics were involved in the analysis of vocabulary. In Uzbek linguistics, speech genres have been researched in the linguistic aspect by branches, but have not been researched in the linguistic aspect based on speech genres.

In Russian linguistics, the syntax of speech genres has been thoroughly studied, that is, investigated from a linguistic perspective. This was due to the rapid development of text linguistics in Russian language studies. From a linguistic point of view, speech genres are understood as a complex combination of speech acts, their combination is carried out with a specific purpose. Speech acts are connected to reality through the form of the speech genre. It seems that the linguopragmatic theory solves the problem of the correlation between speech genre and pragmatics.

In this case, M.M. Bakhtin's concept of speech genre may be used. Bakhtin emphasizes that the

cultural-pragmatic essence is determined by the process of choice, construction, and organization of the communicative act by the subject of speech. With this approach, the significance of the semantic content of the cultural component of the topic of communication is predetermined. It seems that in speech genres, the pragmatics of the discursive context is of great importance, and linguistic means serve as a means of creating pragmatic meaning.

The composition of the speech genre represents a whole, which according to M.M. Bakhtin, consists of 1) 2 types of constructing the whole; 2) its final forms; 3) subdivided into types, such as types of the speaker's relation to other participants in speech communication. According to Bakhtin, speech genres represent a typical form of speech, and they form separate links in the chain of speech communication: "Any speech is a link in the chain of speech communication. It is the active position of the speaker in a certain subject-content sphere. The choice of linguistic means and speech genres is determined by subject-content tasks. M.M. Bakhtin understood the relationship of individual utterances in the speech chain as dialogical: "The boundary of an utterance as a concrete unit of speech communication is determined by the change of speech subjects and the change of the speaker. Any utterance—from a short single-word social dialogical address to a large novel or scientific treatise—has an absolute beginning and an absolute end: before its beginning, there is the utterance of others, after its end, there are the responses of others (at least a sign of the complete understanding of the other) silence." Thus, in my speech, the turn and silence are also important.

So, speech genres as a dialogical phenomenon are studied through a system of syntagmatic and paradigmatic relations as an invariant-variant model. The discourse genre considers various typical intentions of the speaker as a single logical-intentional aspect of the discourse genre. Thus, this approach is characterized by a simplified and impoverished concept of the speech genre. For example, the theme of the speech genre is viewed as a mere subject of speech in linguocentric studies, whereas in M.M. Bakhtin's research, the theme is examined pragmatically. Linguistic generistics, based on the theory of speech genres, is mistakenly understood as pragmatics.

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