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COMPREHENSIVE ANTHROPOLOGICAL FEATURES OF SPEECH  
GENRE COMMUNICATION

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**Annotation.** Regarding the fundamental quality attributes of the communication process itself and its final result, the dependability and consistency of communication vary across a wide range of speech genres. The article's major goal is to clarify and strengthen the evidentiary base for our hypotheses regarding the usual structural features of various speech genre formations in light of their dependability and consistency. The author makes an effort to show how the textual and cognitive mechanics of speech genres can be understood conceptually and hypothetically as universal anthropological variables of attention, engagement, and discovery. Due to the hazy boundaries between the aforementioned elements, the speech genre script's three levels of reception are difficult to divide. Our in-depth analysis of the structure of speech genres in their naturally specific manifestations enables us to conclude that, in contrast to the cleanly reproduced speech genres in fiction, the proportion of truly flawless examples of dependability and consistency in everyday communication is not particularly high. When the communicator's conception of their addressee or the assumed audience is understated, condescending, or twisted, low or noticeably weakened communication efficiency is very clearly shown.

**Keywords:** speech genres, reliability and consistency of communication, anthropological parameters of speech genre communication, attention, addressee in speech genres.

**Introduction.** The concepts of reliability and consistency in communication within a broad range of speech genres differ in terms of the fundamental qualitative characteristics of the communication process and its final effectiveness. Reliability and consistency in communication refer to the convincing and purposeful completeness and efficiency of specific speech genre realization. The degree of reliability implies a relatively consistent, step-by-step accomplishment of communicative micro-goals desired by the speech participants within the framework of a given genre in its interactive readiness and direction.

The indicator of consistency focuses on the effectiveness (and sometimes the impact), efficiency, result, and precision of the concluding, final elements of the given speech event in its specific situational manifestation and subsequent

experience-interpretation of the entire communication act (succeeded/partially succeeded/failed). We have had the opportunity to write about this in discussions with me regarding the interactive possibilities of poetic texts and speech genres in general. Professor Natalia Ivanovna Formanovskaya from the A.S. Pushkin State Russian Language Institute in Moscow often resorted to concepts such as "communicative effectiveness," "communicative reliability and consistency," which are always desired but not frequently achieved. According to Natalia Ivanovna, "The degree of reliability determines the trustworthiness of the communication process; consistency signifies unqualified communicative success; together, reliability and consistency characterize the communicative act as a whole."<sup>1</sup> In a similar terminological context, these concepts are used here. We owe our idea of applying these concepts to the infinite sphere of speech genres to my longstanding observations concerning the internal orientation of verbal-creative texts towards the potential reader-recipient. The unreliability (weak reliability) and inconsistency (incomplete consistency) of communication are perennially relevant and highly negatively perceived individual and socio-psychological problems within the extensive and diverse communicative domain. This problem pertains to broad areas of communication culture, the art of dialogue construction, and speech etiquette.

The culture of speech behavior is, to a large extent, a cultivated art. It is essential to understand its nature. Roland Barthes wrote, "We know very well that language is not limited to mere communication, that through speech, the human subject is engaged in its entirety". In a monographic study dedicated to the communicative values of Russian culture, V. V. Dementiev astutely notes, "The introduction of the idea of a social institution into communication changes the most important formal and substantive dimensions of communication: in this case, the sender speaks not only on their behalf but also on behalf of the institution, entrusted to represent their interests and solve their problems. Moreover, the rules and, in a sense, the interests of this institution are imposed on the recipient as a relevant interlocutor". The inherent vitality of many socio- and ethnocultural factors in communicative practices is a reality within the scope of the researched material.

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<sup>1</sup> Prozorov V. V. On the Reliability and Consistency of Speech Genre Communication. *Speech Genres*, 2020, no. 3 (27), pp. 195–204 (in Russian). <https://www.doi.org/10.18500/2311-0740-2020-3-27-195-204>

However, in this case, our focus primarily shifts to typological characteristics of speech genres in their highly conditional distinctiveness<sup>2</sup>.

Our task is to provide significant clarification and reinforcement of the evidential basis for assumptions related to typical content-structural features inherent to various speech-genre formations concerning their reliability and consistency. It is known that the initiator of any utterance "seeks and anticipates" what is called the "responsive understanding" of the addressee [5: 209]. In its lively manifestation, in the internal organization of speech genres with varying degrees of clarity, a certain motivation and goal setting become apparent (either not consciously recognized or recognized from the very beginning). Motivation, in this context, refers to the initial, interest-driven internal disposition and orientation of communication participants toward achieving a certain action (speech act). Motivation, often intuitively, illuminates the entire space of communicative dynamics within speech genres. Goal setting, during the realization of speech genres, involves the gradual (unhurried, measured, quick, instantaneous) convergence of the sender and receiver in setting and adjusting micro-goals and macro-goals of communication and in solving tasks of varying scales within the communication.

Regarding typical structural features, we should differentiate between universal anthropocentric levels (stages, factors) of attention, participation, and disclosure in the textual and cognitive mechanisms of speech genres. These levels are precisely what we transfer from the extensive field of secondary (verbal-creative) genres to the infinite space of speech genres with their "difficult-to-control diversity".

Speech genres, despite their diversity and apparent lack of clear internal boundaries, are reasonably well-structured and have a "common plane of analysis of statements," which varies in complexity. They are typically characterized by a certain length and include, firstly, an introductory moment that motivates the addressee toward a responsive, more or less adequate focusing of attention; secondly, a space of noticeable, tangible development of the proposed topic in terms of its goal setting, the manifestation of varying degrees of participation initiated by the sender and, as far as possible, differently supported and developed by the addressee; and finally, a phase of necessary completion, and if the completion is

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<sup>2</sup> Formanovskaya N. I. Kommunikativnyy kontakt [Communicative contact]. Moscow, IKAR Publ., 2012. 200 p. (in Russian).

indisputably successful, a certain revelation an unveiling of something previously hidden.<sup>3</sup>

Of course, the three-tier perception of the speech-genre scenario, due to the relatively blurred boundary between the mentioned levels, is not easily subjected to distinct segmentation. Nonetheless, there can be a real dominant embodiment of the identified stages of communicative dynamics. The example you provided illustrates the importance of reliability and consistency in communication, especially in the context of advertising texts. The first example, with its lengthy and complex narrative leading up to the key advertising message, demonstrates how it can lead to a loss of interest from the audience. In this case, out of 14 well-prepared and humanities-oriented eleventh graders, many initially engaged with the text due to the attention-grabbing headline. However, as they continued reading, their interest gradually waned, with some students skipping ahead to the end in disappointment. Only a few managed to read the text to its conclusion. The consensus among the students was that the extensive narrative was not justified by the final advertising message, and the desired connection between the author and the audience was not established.

On the other hand, the second example, which is much more concise and directly addresses the needs and interests of the potential audience, is considered more effective. It uses simple language and a straightforward approach, making it clear and engaging for the reader. The headline "ЕСТЬ РАБОТА" (THERE IS WORK) immediately captures the attention of job seekers. The phrase "прямо здесь" (right here) further increases the reader's engagement by emphasizing the proximity of the opportunity. The final message, "Телефон: (specific phone number)," provides a direct path for the reader to take action. In this case, the communication goal is achieved efficiently, and the expectations of both the initiator and the audience are met<sup>4</sup>.

It becomes evident that partial reliability or even complete unreliability in speech-genre realizations is particularly clear when the initiator of communication

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<sup>3</sup> Barthes Roland. Razdeleniye yazykov [Separation of languages]. Barthes Roland. Izbrannye raboty. Semiotika. Poetika [Kosikov G. K., ed. Favorite works. Semiotics. Poetics]. Moscow, Progress Publ., 1989, pp. 519–534 (in Russian).

<sup>4</sup> Demytyev V. V. Kommunikativnye tsennosti russkoj kul'tury. Kategoriya personal'nosti v leksike i pragmatike [Communicative Values of the Russian Culture. Category of Personality in Vocabulary and Pragmatics]. Moscow, Global Com, Yazyki slavyanskikh kul'tur Publ., 2013. 338 p. (in Russian).

adopts an overly self-assured, condescending, unassuming, or deliberately haughty attitude toward the addressee. Success in reliable speech communication is primarily facilitated by establishing a sincere dialogue with a sympathetic and benevolent tone, using communication tools "that a person masters best and with the greatest confidence, and, importantly, those that have already proven to be effective in specific typical situations." This approach helps build trust and engage the audience effectively.

**Conclusion.** The triadic psychological-philological structure of communicative genres that we are exploring fully manifests itself only in successfully demonstrating the reliability and consistency of genre implementation. Success is influenced by factors such as emotional closeness between participants in verbal communication, a comparable level of communicative competencies, socio-educational status, diverse situational concerns and interests, and much more. Numerous and long-standing observations of the structure of communicative genres in their live, concrete implementation lead us to conclude that the proportion of truly flawless and invulnerable examples of reliable and consistent communication is not very large. It is not very large compared to the refined and deliberate recreation of communicative genres in verbal and artistic texts (see, for example, the "model" initially and then the increasingly deviating from all reasonable rules of cohabitation verbal and behavioral communication of Ivan Ivanovich Dovgochkhun and Ivan Nikiforovich Pererepenki from Nikolai Gogol's famous story). It is not very large, bearing in mind the perennial gap between some ideal conceptual model and the everyday, immediate verbal experience. It is not very large even from the perspective of the ontological nature of the great and sad "contradiction between the given and the desired" in interpersonal, interethnic, interfaith, and other dialogues.

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