

## **LANGUAGE AND STYLE OF SIGNATURES - EMPIRICAL EXPERIENCE IN THE USE OF SPEECH GENRES**

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**Abstract.** Particular attention in the article is paid to the analysis of empirical experience in the use of speech genres and extralinguistic factors, which determines the interdisciplinary nature of the study. The relevance of the article is due to the growing role of the communicative-activity approach to language, the need to understand various types of discourse within the framework of communicative linguistics.

**Keywords:** primary stages, internal speech, linguistic anthropology, sociolinguistics, linguopragmatics, cognitive science, stylistics, communicative ontolinguistics.

**Introduction.** In the age of high media technologies, when the mass media have a lot of different communication channels for feedback from the reader, the study of speech genres becomes particularly relevant. In addition, it is visual means of presenting information that are preferable for information recipients. In print, glossy and electronic media there is a tendency to increase the volume of visual information on the page, at the same time its importance and attractiveness for the reader increases. Thus, studying the genre of photo captions is promising.

According to photojournalists, the “photography and text” complex is the optimal, capacious and effective way to convey information. A caption to a photograph performs a number of important functions: it explains to the reader the meaning of the message embedded in the photograph, deciphers what is depicted and gives the only correct interpretation of the photograph. The image is perceived at the same time on an emotional-unconscious level; the audience is a priori inclined to believe it more than the word. The text plays the role of a direct interpretation or a “fragment” of reality that affects rational consciousness. Moreover, a photograph with a caption with a headline occupies the strongest position, in contrast to the text array of the publication itself. That is why an image (considered not separately, but comprehensively in context) is capable of creating not only an impression, but also fully forming an idea of the depicted object and influencing its image. The modern body of research on the theory of speech genres includes a multidimensional and multidimensional consideration of a block of topics related to the essence and functioning of speech genres (see the works of T.V. Shmeleva, A. Vezhbitskaya, M.Yu. Fedosyuk, V.E. Goldin, K. O.F. Sedova, V.A. Salimovsky, T.A. Demeshkina, L.G. Gyngazova, etc.).

**Methods.** At the same time, it contains a lack of research into specific speech genres, in particular those existing in the field of mass communication. This problem is also relevant for the speech genre of captioning photographs.

In the theory of speech activity, the doctrine of speech genres is developing and becoming more and more significant. The essence of this teaching is that the process of creating an utterance was a choice not only of language forms, but also of a mandatory form of construction for it, corresponding to the goals and objectives of communication, the nature of the addresser and

addressee, the specifics of the sphere and situation of communication. As M. M. Bakhtin states, “the speaker is given not only... forms of the national language... but also obligatory forms of utterance for him, that is, speech genres,” which organize our speech almost the same way as grammatical forms organize it.. .”, “forms of language and typical forms of utterance, i.e. speech genres, come into our experience and our consciousness together and in close connection with each other,” which inevitably leads to the fact that in the process of creating an utterance “we cast our speech according to certain genre forms” [1]. Defining the specifics of a speech genre, M. M. Bakhtin emphasizes its other characteristics: speech genres are “relatively stable thematic, compositional and stylistic types of statements.” “Style is included as an element in the genre unity of the statement” and is inextricably, organically connected with the thematic and compositional unity of the text.

The idea of a speech genre, knowledge of its laws and methods of creation are present in the minds of the speaker and writer in the form of a certain model, according to which he builds his speech. “At the moment of formation of an integral speech work... we, already at the primary stages of internal speech, tune ourselves to this or that communication situation, to a specific speech genre” (I. N. Gorelov, K. F. Sedov). The theory of speech genres is being developed in many areas of modern science. This issue is being studied by scientists working in the field of linguistic anthropology, sociolinguistics, linguopragmatics, cognitive science, stylistics, communicative ontolinguistics, rhetoric, poetics, cultural studies, ethnography, etc. [2].

**Results.** In domestic linguistics, the problem of speech genres is being actively developed: a large number of studies are devoted to it (works by N.D. Arutyunova, A.G. Baranov, M.M. Bakhtin, V.E. Goldin, V.V. Dementiev, K.A. Dolinin, E.A. Zemskaya, V.I. Karasik, M.N. Kozhina, O.A. Krylova, N.A. Kupina, N.B. Lebedeva, L.M. Maydanova, T.V. Matveeva, K. F. Sedov, G. Y. Solganik, M. Y. Fedosyuk, T. V. Shmeleva and many other scientists) [3].

The first of the domestic scientists who made a huge contribution to the development of this theory is considered to be M.M. Bakhtin. Despite the fact that his work was ignored by Western scientists for a long time, his work had a huge impact on Russian linguistics. All subsequent research on this topic went in three directions. The first includes scientists who, following M.M. Bakhtin identifies a speech act and a speech genre. Other researchers critically contrast these two concepts. The third group of linguists correlates speech genre and speech act, noting the axes of intersection of these phenomena and pointing out the differences between them. As a rule, these studies are built in line with sociolinguistics.

It should be noted that sociolinguistics is not the only branch of science marked by research devoted to the theory of speech genres. Definitions of the genre formulated by domestic scientists vary depending on the aspect they highlight as the main one. A review of scientific works devoted to the issue under discussion showed that the genre is defined from the standpoint of the dominance of such aspects as social, sociopragmatic [4].

Developing the theory of speech acts developed by M.M. Bakhtin, a number of scientists working in the field of sociopragmatics, when defining speech genres, identified the illocutionary aspect as the dominant aspect. Among them N.D. Arutyunova (2012), E.A. Zemskaya (2008), M.Yu. Fedosyuk (1996, 1997), T.V. Shmeleva (1997), O.S. Issers (2009) and others. For example, E. A. Zemskaya derives the following definition of the concept of “speech genre”: “Speech genres are

larger units than speech acts. They are characterized by a more complex structure and may include several illocutionary forces. Each genre has a specific composition and thematic structure” [5].

In their scientific works, V.V. Dementyev and K.F. Sedov put the socio-pragmatic aspect at the forefront, defining genre as “the verbal presentation of a typical situation of social interaction between people” [6].

But disagreements in the definition of genre among scientists are based not only on the relationship between the speech act and the speech genre. The question of what is considered the speech basis of a genre as an abstract category is brought to the fore: a text or a speech act.

As V.P. Moskvina notes in his article, “The question of the speech basis of the genre remains extremely uncertain, since it is unclear exactly what speech unit lies (or may lie) at the basis of speech genres [14]:

1) both the speech act and the text (as a non-single-phrase unity) - with a broad understanding of the speech genre;

2) only the text (as a non-single-phrase unity) - with a narrow understanding of the speech genre” [7].

**Discussion.** A number of scientists consider it necessary to distinguish between concepts such as text, speech genre and speech act. Among such studies, the works of K. F. Sedov, V. E. Khalizev, V. V. Dementyev, M. N. Kozhin stand out [8].

On the other hand, many domestic linguists, such as E. A. Zemskaya (1988), M. Yu. Fedosyuk (1997), K.A. Dolinin (1999), E.A. Ivanchikova (1987), Y. Kristeva (2000), define the speech genre primarily as a text. “Speech genres are stable thematic, compositional and stylistic types not of statements, but of texts” [9]; “It is advisable to associate the concept of RJ not with speech actions, which can be realized in one elementary utterance, but with texts (in relation to monologue communication) or with such segments of dialogue that are characterized by thematic and/or logical-pragmatic completeness” [10]. Following the scientists listed above, we consider the text to be the basic unit of the speech genre.

It is also necessary to correlate such concepts as speech genre and style. Note that the correlation and delimitation of the concepts discussed depends on the approach of researchers to these categories.

Scientists considering the relationship between the concepts of “genre” and “style” do not have a clear answer to the question of which of them is the broader concept. Some researchers, such as M.N. Kozhina G.Ya. Solganik (1978), Vl. Barnet (2005); T.V. Matveeva (1990; 1995; 1996), I.N. Borisova (1997), I.G. Sibiryakova (1997), etc., are inclined to believe that style is a concept of a broader level of abstraction: each style corresponds a certain set of genres; genres cannot be realized without style. G. Ya. Solganik emphasizes that any functional style exists only as a “set of genres” [11].

On the other hand, it recognizes the fact that genres can move from style to style. This question is acutely posed by N.V. Orlova, who notes: “None of the contradictory statements have yet been refuted:

1) each style has its own repertoire of genres and

2) the genre can move from style to style, that is, it is not realized in any one style” (N. V. Orlova 1997: 51). Like T.G. Vinokur (1988), N.V.Orlova points out that style is determined primarily by a specific set of markers, in other words, by its inherent linguistic means; leading to the definition

of style as one of the variables in the system of genre-forming factors, one of the differential features of the genre [12].

For this study, we consider it significant to consider style as a system of linguistic means that distinguishes one genre from another. In the same vein, the authors of scientific and reference literature A. M. Babkin (1955), A. P. Evgenieva (1987), S. A. Kuznetsov (1998), S. I. Uzbekov (1999) differentiated and correlated the concepts of style and genre, N. D. Tamarchenko (2008), L. I. Timofeev (1974), D. N. Ushakov (1939), M. Vasmer (1986), P. Ya. Chernykh (1994), V. N. Yartseva (1998) [13].

**Conclusion.** If the speaker and writer have no idea about a particular speech genre, then the creation of a statement is complicated, since ignorance of the laws of constructing a typified statement in a particular area of communication can lead to the fact that the communicative goal will not be achieved.

Knowledge that a speech work belongs to a specific genre, knowledge of the laws of this genre has a significant impact on the perception of the statement, awareness of its intent, and its understanding in general. "Genre establishment" when perceiving a spoken or written text, knowledge of the specifics of what is being perceived at the moment, allows the listener or reader to create an optimal program for their further actions related to the perception and semantic processing of the text. In other words, the genre features of a speech work regulate the activity of the reader or listener.

Thus, having both pictorial and informative properties, photography as a separate source of information (just like a publication) lays claim to its own name and signature. There seemed to be no doubt left that every press photo should have a signature. However, even today some authors disagree on whether it is necessary, especially when the photo illustration is associated with the text. Observations show: when a reader opens the latest issue of a newspaper or magazine, his attention is first focused on the title of the text material, and then on the illustration.

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