

GENRE CHARACTERISTICS OF RELIGIOUS DISCOURSE

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Abstract. *This paper presents an overview of the genre profile of religious discourse at the level of genre traits in terms of modern linguistic, communicative and cognitive- discursive conceptions. Genres of speech in religious discourse are considered as a fundamental factor that caused the development of (self-) composition structure: by means of genres, the model/System of “interlocutor – message Interlocutor”, speech strategies and pragmatic aims it is actualized within religious discourse. As part of the research, structural-semantic, grammatical, stylistic and cognitive criteria have been established for oral and written speech genres used for religious purposes; their functional peculiarities are also considered. The results confirm the requirement of studying religious discourse as a genre system, while exposing theoretical and practical significance of genre theory in Islamic studies and Uzbek linguistics.*

Keywords: *religious discourse, genre, oral speech, written speech, communicative model, cognitive-discursive approach.*

Introduction

According to modern linguistic insights, the notion of discourse assumes not only an analysis of specific types of linguistic units at the level text but also as a system of social, cultural, cognitive and communicative aspects that mediate their formation. From such a view-religious discourse is one of the oldest and most stable discourses organized in human history, since it carries the society's spiritual values, religious faiths, and moral norms. Religious discourse not only works as the instrument for transmitting sacred texts and religious doctrines, but it's a communicative medium that moulds social awareness, monitors personal conduct and largely assists to keep up the moral order inside society. These speech genres, that are created in this communication, act as organizing structures of the religious discourse and condition its internal hierarchy and activity type.

The particularity of the religious speech genre is based, first of all, on the participants' role in communication. In most of the religious genres, the addresser is God or his representatives in religious organizations and institutions, and the addressee is a single believer or religious community. This, precisely, is what distinguishes religious language from other forms of institutional language and serves to explain the non-descriptive nature of the genres which function in it. The purpose This article is to determine the language peculiarity of theology discourse genre in uzbek, their analysis in communicative, cognitive and stylistic terms as well as their science coordination. For that, the research has the following objectives:

To identify and describe religious discourse genres on the basis of scholarly literature;

1. To analyze the grammatical and stylistic features of religious genres;
2. To examine their interactivity and communicative functions;

3. To strengthen the theoretical foundations for the study of religious speech genres in Uzbek linguistics.

Literature Review

The problem of religious discourse and its genre peculiarities has been described in international and national linguistics due to different-methodological approaches as well. Toksikologicheskaya ekspertiza 2013 I.e., M. K. Mironova views religious discourse as a system of texts related to one and the same subject with its ideological and axiological integrity, underscoring integrative value of genres in this discourse. A. M. Karasik, in his turn, treats religious discourse as one of the important subtypes of institutional discourse and correlates its genres with communicative roles, social statuses, speech strategies etc. In the genesis of the theory of speech genres, A. Wierzbicka's semantic method (so-called) 3 plays a significant role. The genre analyst describes genres in terms of universal cognitive scenarios that reveal the core semantic structure of historical genre. It is important to demonstrate that this way of working may serve as a methodological foundation for finding the semantic core of religious speech genres. With E. Goffman's dramaturgical model, it becomes feasible to understand religious communication in terms of the performative act as well. In this context and science area, genres such as sermons and khutbahs are presented as ritualized types of public speech encountered by an audience[1].

Uzbek linguistics Approaches to the genre of religious discourse in Uzbek and its systemic study The genre of religious discourse, with its peculiarities, has remained unstudied specifically from a systemic perspective; that is why along with oral literary means, written ones (which play an important role in etc.), stylistic features of some separate types of this functional style are distinguished. In particular, the genres of sermons and khutbahs, supplication (du'a'), and repentance (tawba) are identified as central religious forms of communication, while their communicative efficacy is examined.

Also the studies of E. Benveniste and Z. Harris confirm the connection among discourses and genres, or better, their conditionedness by context. Tools to sort religious speech genres following cognitive and communicative factors Underpinning the list of religious speech genres there are the considerations of theoretical nature[2].

Discussion and Results. The religious genres of speeches have certain universal features, the study's data show. Analysis performed allowed to reveal a set of characteristic attributes in the religious discourse genres.

The first point is that religious speech genres have a communicative-normative function, as it delimits rigid types of the communicative act. Each genre is characterized by the speech role of the addresser, the reception model of the addressee and the pragmatic orientation of an utterance.

Second, religious genres show formal and semantic stability. Their content Their compositional and semantic core is relatively stable, which means that the destruction of religious texts does not prevent them from being handed down to future generations.

Third, religious speech genres are marked by a high level of cognitive dominant. Thus in the penitential genre, attention is given to the personal recognition of sin and feeling repentant whilst in the sermon genre moral instruction and social responsibility are privileged.

Fourth, the families of religious discourse are especially interactive. In oral genres, response of audience is immediate and direct, whereas in written genres the effect is obtained by means of mediated, distant communication. These results suggest that religious speech genres must be considered as complex communicative and cognitive forms, rather than simply as a collection of linguistic elements.

Conclusion

The findings of the research validate that different types of religious discourse exhibit certain specific grammatical, stylistic, cognitive and communicative functional features. These genres are not only the transmission for religious and spiritual knowledge, but also an important mechanism to construct moral pragmatics and to regulate social awareness in a society.

It helps to see the structure and functions of religious discourse, to make transparent interactive

specificities of its oral and written genres and create methodological foundations for studying religious text in linguistics of Uzbeks. The scholarly significance of this subject will be enriched in the future through more profound studies of religious discourse genres from comparative, pragmatic and cognitive-linguistic points of view. The study of religious discourse as a genre system will certainly generate new theoretical results in the field of linguistics.

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