



## Genesis And Essence Of Genre Concept

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### ABSTRACT

The article addresses the sources and semantic evolution of the concept of genre. The genre has been explored as one of the most important categories of poetics.

### KEYWORDS

Million Suffering, Historical Poetics, literary work.

### INTRODUCTION

The main complexities in the classification of literary works and the definition of their genre features are the historical changes in the literature and the events associated with the development of genres. Today, the problem of genre is controversial as well as one of the most pressing issues. Referring to the sources of origin and semantic evolution of the concept of genre helps to identify both the invariable

foundations of semantic content and the layers of meaning. It is difficult to think about the essence of the concept of genre without a complete understanding of its roots and origins. The word genre is a Russian transcription of the French "genre". Its direct translation means "tour", and the term "genre" was first used in the history of Russian art in the XIX century. The concept of "tour" is

one of the most common classification features and is used in all areas of science and in the style of speech. The term "genre" refers only to the humanities and is specific to works of art.

## MATERIALS AND METHODS

The emergence of the term "genre" in Russian literature was initially considered a phenomenon related to the fine arts. According to GG Pavlutsky, who dealt with this issue, the "genre" appeared in France by chance. VV Stasov also writes about it: "The plots in the paintings were considered" secondary "from human life... These paintings, which do not comply with the laws of fine arts, are called" genre ". The emergence of realism led to the spread of the concept of "genre" to other types of art. IA Goncharov applies it to theater and drama in his article "Million Suffering". In The Writer's Diary (1873), Dostoevsky compared the genre artists Dickens and Gogol and gave a general description of this area of art: E. Markov's article about Dostoevsky used the phrase "literary genre". VN Zakharov stressed that in the radical reconstruction of the semantics of the concept of "genre" its spiritual completeness should be taken into account when referring to the research work of the last century. [2. 5-8]

By the end of the 19th century, in 1890, F. Brunetera's book on the evolution of literary genres was published. But the role of this book has been underestimated by some researchers. For example, A.S. Subbotin wrote directly that "the Russification of the term is not related to the appearance of this article". In fact, it was not the work itself that was at stake, but after almost half a century of silence, that is, after the period of Gegel and Belinsky, the interest in the problem of genre in literary theory was once again intensifying. AN Veselovsky, the

author of the work "Three Chapters of Historical Poetics" (1899), devoted to the classification of genres, was influenced by this work, writes VN Zakharov. However, AN Veselovsky, considering the experience of F. Brunetera, in 1893 in his work used the concept of "genre" in a classification-typological sense: "Since the XV century, drama has been known as a literary genre." [3. 13] The introduction of the analogy of "rod" (gender) as the most important link in the term "genre" was expressed in a commentary on the book by F. Brunetera, published in 1890 by K. Arsenev. In it, the concept of "genre" completely changed the traditional "gender and species" (rody i vidy) for Russian literature. The author first asks a question to clarify the essence of the literary genre, explaining Brunetera's concept of "genres exist" as "born literary genres live...", proving that he thought about "genre variability", "complete change of genre", "evolution of genres". [4. 740] It was after this commentary that the term "literary genres" was introduced into scientific circulation on the basis of its classification features. In addition to the mentioned works of AN Veselovsky, this term is often found in the translations of French authors.

"Genre" as a classification-typological concept fully encompasses the semantics of "rod" (gender) and they serve as "synonyms with a wide meaning" (V.N. Zakharov). A.S. Subbotin's scientific comments also address the issue of the relationship of the category "genre" with "gender" and "species". [5. 3] To date, the use of the term genre has been preserved by most researchers. Researchers studying the history of art up to the 18th century have also noted that the concept of genre has developed and is in "consumption". In some dictionaries created by foreign scholars, it is noted that the concept of "genre" played an important role until the XVIII century.

The Dictionary of Literary Terms, published in 1925, states that "it is more accurate to apply the main genres, which can be considered eik, lyrical, and dramatic, to separate varieties." [6. 237] Since the boundaries of a genre category vary in size, there is no single point of view on its essence and nature.

Genre (French genre - species, variety) - a certain type of literary work belonging to the same sex. There are several definitions of this term in dictionaries:

- 1) Various works that exist in the history of national literature and are defined by traditional terms (epic type, epic, novel, story, short story, etc .; dramatic type, comedy, tragedy, etc .; lyrical type, such as room, elegy, ballad);
- 2) An invariant of a particular literary work that can be seen as an "ideal" type or a logically structured model (this meaning of the term exists in any definition of a genre when we not only say that the work belongs to it, but also explain what its essence is).[7. 69] Hence, this notion is consistent with the chronology of literature. Within any historical genre, updated features of each literary process have taken place, which are directly related to an important stage of the literary system of a particular period, its place and function in a particular direction. These features distinguish a particular historical genre from its predecessors and successors. At each stage of the development of the genre literature is reborn and renewed in the process of creating an individual work, as well as "any critical approach means the discovery of a new genre chain, a new genre model." [8. 244]

Each historical period literature has its own system of genres. Any literary text should be justified taking into account the specific

features of the chosen genre. The literary genre, therefore, is reflected in its nature, in the most enduring eternal traditions of literary development. The immortal elements of the archaic in the genre are constantly updated and preserved due to modernization. The genre is always old and new at the same time. The current genre continues, but always remembers its past and beginning. [9. 363] Thus, the genre is a historical phenomenon, it is inevitable that it will gradually acquire and accumulate its own characteristics, constantly changing. As S. Averintsev noted: "Sometimes they" die ", leave the living literary process, and sometimes, as a rule, come back to life in a modified form."

## RESULTS AND DISCUSSIONS

The development of the genre is a unique phenomenon in different literary periods. "The canon of the genre each time reflects a historically unique typological diversity," so the genre is constantly evolving. A number of factors, such as history, sociology, economics, psychology, are directly related to the development of the genre as a literary category. Likhachev interpreted the literary genre as a historical category: "Literary genres appear only at a certain stage of development of the art of speech" [10. 42] and then their change and exchange in each period is inevitable. The complexity of studying a genre category is also related to its dynamics. Because it is difficult to examine a particular genre precisely, regardless of the period. "Genres cannot be classified logically and rigorously.

Their distinction is always valid only for a certain historical moment "[11. 162] Because genre is a dynamic phenomenon. Features of a particular genre often shift to another and give rise to new genres. Yu.N. Tynyanov's opinion is well-founded and emphasizes the variability of

the literary genre as follows: "The new genre emerges as a result of the collision with the traditional genre." [12. 202] The problem of describing genre structure was first studied by formalists. Based on the typological generality of the texts, Yu.N. Tynyanov concludes that the occurrence of a genre phenomenon is connected with the fact that the poetic word becomes a subject and "spreads" to the required extent in the unification of the dialectically emerging direction. Such a union, i.e., the inseparability of form and content, forms the genre. Bakhtin argues that the point of intersection of the three elements in relation to the novel genre is content, form, and style. Tamorchenko clarifies Bakhtin's assessment of the problem of genre as a "three-dimensional constructive integrity", which, based on the laws of formalists, forms the trinity of the genre as follows: The boundary between aesthetic reality and non-aesthetic existence, the interaction of these two worlds in space and time, is important. Leiderman identified the genre trinity as content, structure, and perception. According to Levintova, any genre is based on the "classical trinity: subject - time - space."

## CONCLUSION

In conclusion, we have addressed the sources and semantic evolution of the concept of genre. Apparently, the genre is one of the most important categories of poetics.

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