

Genre Constituting Factors and the Nature of Essay

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Abstract: In the study essays that are touched in the traditions of classic european literature turned into essential and principal phenomenon of 20th century. New prose and new style which are being born over time is always in demand. Now a days, essay began to show its function as a genre in various types of literature. From the position of literary genre it's necessary to clarify the initial foundation of essay genre and prove from which period it origins. Each literary work's genre nature is different. In the study the genre of essay is considered from this point.

Key words: Genre, epos, drama, lyrics, novel, essay, feature article, ode

INTRODUCTION

In modern literature studies the relevance of the genre issue is gaining more attention and its complexity and comprehensiveness is being observed. Conditionally, literature genre as term has two meanings: firstly, it's literature categories lyrics, epos, drama; secondly it's the type of literature works story, novel, ballad, short story, essay and etc. Thus, for example, if we consider epos as genre, we also acknowledge that it is divided into small which includes feature article, short story and short poems; medium story, poem and large novel, epopee. In this case, lyrics might not be traditionally divided into dozens of types like ode idyll, madrigal, elegy, romance, eclogue, sonnet, epithalamium but instead grouped as philosophical lyrics, love or nature lyrics having each one's characteristic described.

Genre nature of every literary work is always different. If in voluminous epic works complex truth of life are focused on particular people and are revealed through results of their relationship, in lyrics mood inherent to a person, tender and deep psychological intensities are described. As for drama, it mostly built on people's actions, conflicts and the clash of diverse fates.

So, literature is developing according to three types mentioned above. These three types of literature can be compared to the three types of art: for example, if epos is painting and lyrics are like an ornament, it's true that "drama which consists of one dialogue is like a single-colored graphic".

As we can notice, in the issue of genre, there are many debatable opinions. In most of the works on theory of literature it's considered that literature's origin is genre and literary work is genre type.

MATERIALS AND METHODS

Even if until this time lots of detailed and thorough studies have been conducted, there are still lots of questions and unaddressed issues. That's why debates about genre nature, its classification are parameters are still continuing. To define the genesis and typology of essay genre we want to pay attention to several aspects of the genre theory.

In the 20th century was established the position which claims that in order to analyze and understand the development of the literature from genre point of view, we should accept the genre determination theory as the main direction. No matter how drastically differs the genre development theories nowadays, all of them ties to the issue of connection of genre with "global situation" and age-old cognition. This clarifies the opportunity to bring together various genre theories that are different in nature, especially the directions of historicism and comparative-typological.

In the works of G.N. Pospelov the concept of genre is explained as typological category: "genres represent a phenomenon, historically repeated at different times in the development of various national literatures, in different directions of one era of national literary development. In other words, genre is not a specific historical phenomenon but a typological one".

G.N. Pospelov "offers to find historical repetitive aspect which is a genre aspect. He thinks genre problematic is in its limit". Based on the repetitiveness of typological peculiarities of the problematic, the researcher divides the genre groups as following mythological, national-historical, ethological, novelistic. In addition he

notes that each genre groups are being formed during the specific period of nation's social development and according to specific principles. G.N.Pospelov links the turn of genre groups formations and their development with categories of historical changes such as social cognition or "perception of the world". When talking about formation of ethological genres, the researcher writes that it necessary to "understand humanistic habit of social life, society and its separate groups".

About genre's typology, repetitiveness and stability V. Kozhinov writes: "genre, understood as the type of work is a historically stable, solid formation, passing through the centuries". Both V.V. Kozhinov and G.N. Pospelov notes that social cognition processes played a major role in the formation of genres. That's why, from the typological point of view, the correlation of this category of literature with the dynamics of social cognition is still on the agenda.

Approaching genre theory from specific-historical position is firstly mentioned in the researches of Likhachev (1986). He writes: "Literary genre category is a historical category. Genres appear only at a certain stage of development of the art of speech and then are constantly changing". According to Likhachev (1986)'s definition genres are changeable, they lose sustainability and can change its appearance and function, its features of the principles are also changeable. Considering all of this he writes: "It's not just that some genres are replacing another and one genre is not eternal for literature the thing is the principles of allocation of separate genres also change, diversifying the types and nature of genres, their function in a particular era".

Likhachev (1986)'s works genre-forming process considered as historical phenomenon and connected to the features of the social life. Likhachev (1986) claims that literary genres of an ancient Rus were formed as a separate aspect which represents the old-Russian lifestyle, tradition and daily life in a broad sense. He also mentions special genres which he called "ensemble" that shows the connection of literary and non-literary phenomena. Situations non-related to literature during certain historical period needed those "ensembles" that would gather different styles and different genres with common aim (Likhachev, 1962). The researcher connects the relation of literary and non-literary lines with the formation of novel genre that shed "official" side leaving only literary, adding everyday life surroundings (Likhachev, 1962). In our opinion, his conclusion that the complex of literature genres make up a certain system and this system is distinctive in different historical periods (Likhachev, 1962) acknowledges only one specific historical period as the process of transition from one genre period to another was not studied.

If typological view defines the genre's stability, considering it from historical aspect defines the genre's changeability, therefore ruining the development order. He specifies that the common notion of dependability of genre system from "global state" and cognition shows their relation. However, if in typological concept it's studied separately and in general, in the second concept genre is taken into consideration in connection with genre system of a certain historical period.

RESULTS AND DISCUSSION

In studying genre theory, the attempts to define the border between typological and historical aspects can be observed in many researches. For example, Sternik (1977) characterize genre function as "putting in order the experience, gained in the process of artistic cognition" and describe the genre itself as "the sign of cognition period's end and the result of aesthetic truth formula". Wollman (1965) offers to consider genre as "as a peculiar "system of systems" with its word phenomena and their historically based relation". There, we must highlight that the historical and typological basis of genre formation is not only connected and dependent on literary processes. That's why Chernets (1962) words: "literature in the selection of stable types of works comes from socially conditioned patterns of literary continuity, tends not to break but to overcome the antinomy of typological and historical specifics" are true. Showing that he agrees with most of G.N. Pospelov's opinions in classifying genre, Chernets (1962) leans towards "opposite" or polycentric direction anyway. He believes that genre's characteristic basis is not only related to problematic but there are also many factors which indicate the genre. L.V. Chernets view the genre with lots of factors such as problem, pathos, family relationships, linguistic structure as a distinct phenomenon. This idea was uncovered in many works. For example, Kopystyanskaya (1986) proposes to present the genre as 4 interconnected windings of one coil. They are: genre as a common theoretical notion, genre as a historical notion, genre as a distinct national notion and as specified notion.

As we can see, according to this theory genre can be broad section which can develop from typological to definite-peculiar factors. However, here, the designation of the relation between genre and "global state" vanishes. The mechanism of this of this relation is not unveiled. In certain amount, it is being formed outside the literature and social-economical evolution. "Genre is the type that combines thematic, compositional and stylistic principles into historically formed groups" (Kopystyanskaya, 1986). From this position, it looks like genre lost its dynamic

which shows the direction and gives information about each historical period. It's impossible to imagine genre's viability without these connections.

In some cases in modern genre theory this connection is being neglected. L.M. Zemlyanova concludes: "genre is system-holistic "cell" generation or formation, historical types of ideological and artistic representation of reality in art at certain stages of its natural and historical development".

At this point, it's best to analyze the genre from characterology position. The researcher Tamoshiunas (1980) considers genre's strong connection with the type of a period's cognition and regard character issue as a genre problem. He says: "Character problem is the organizing center of the concept which combines all elements into a single product, indissoluble artistic whole". According to the scientist plot, composition and genre is nothing more than a form, environment that shows people's character. And the meaning of studying characterology is to aesthetically analyze characters as dominant on the basis of evaluating the work.

I.S. Tamoshiunas says that this method doesn't contradict to any other methods, whether it's typological or specific historical. Without dwelling on peculiarities of characterological position of genre, we need to highlight the importance of determining the offered direction and addressing the issues of link of genre to the people and the world. However the type of character is not a sufficient image of a person in literature. There are lots of researches in the works related to definition of genre.

If N.K. Gay states: "Genre is an artistic formula of the world", Lurie (1978) says "in genres accumulated a substantial part of the aesthetic experience of mankind".

The validity of these definitions is indisputable. But there are no definite answers to how changes in the experience of human culture are manifested in the genre and why genre is not eternal "formula of the world". Why eventually being formed, genre does not turn into a permanent example, why it doesn't exist in one historical genre system, all in all, why it's impossible to predict some genre's development?

The modern genre theories can't answer these questions. That's why it's necessary to approach to the classical theory of genre. Because it acknowledges both typological and the specific historical methods.

According to Hegel's theory, genre's formation and development is associated with the special type of "world's state" and its understanding. He views "world's state" as a genre-forming factor. Hegel notes: "each time has its own way of perceiving, a wider or narrower" has

their own particular view of the world that with the greatest clarity and completeness receives adequate artistic awareness in poetry".

Studying the history of development of epic genre, Hegel defines the stages of this development. He puts epigram, gnome and didactic poetry in one group. All these genres are united by a limit on outlook. "epigram describes what a certain thing mean. The person still doesn't express his opinion".

In the genre of gnome "old object's duplication" eliminated but "subjective feeling and honest separate reflection" still doesn't appear. About didactic poetry he says: "as their edification in particular, its imagery in general, are directly taken from reality itself, experienced and grasped in substances".

Eventually, we can say that to this period of epic poetry's development is characteristic undivided form of epic object and independent cognition. It defines the genre evolution's path when it moves to the next stage poetry development. In philosophical didactic poetry, cosmogonies and theogonies are suppressed by lyricism. Substantial personification of the world's beginning "in a form of actions and events" takes place but full poetical decoration is still incomplete. Based on this these genres listed by Hegel are on the early stage of their development and couldn't find it's finished appearance according to the syncretic power of thought at that social cognition development period. Genre evolution shows the dynamics between the period and worldview. Epopee replaced the first two stages of genre. "World's state" which Hegel called heroic (it's described by integrity of social existence, it is heroic existence) is fully presented in genre of epopee: "in word's true meaning the form and context of epics can be observed in people's spirit that could objectively see the true events in its worldview".

However, when prosaically organized nature takes place of heroism in the "world's state", both genre and its appearance changes: epopee is replaced by novel. "The novel in the modern sense presupposes prosaically ordered reality, on the basis of which it captures the poetry in its circle as far as possible in such a premise, lost rights-both in terms of life events and from the point of view of individuals and their fate".

Contradiction in this genre (poetry from the heart and its opposite poetry which portray everyday relations) gives the freedom to complete the integrity: "the poet should get there a wider scope, the less he can avoid the inclusion in his prose image the reality of life". So, the change of the "world's state" requires the poetic completeness in specific genre where reality of life and changes in worldview can be observed. Free poetic completeness of integrity in art can be achieved only when the certain boundary between life and its

appearance is found. This process for example, was not present in philosophical poems of the early stages of poetry development.

Hegel first of all, mentions that determination of genre development occurs outside literature but adds processes connected with it such as changes in world's state and expansion of cognition. This certain factor allows to implement genre potential in the following periods of poetry development.

After Hegel V.G. Belinski in his works points to the link between genre and "world's state" and mentions it's based on people's outlook. In his article "Russian culture of 1840" he writes: "The source of the literature of the people may be not some external motivation or an external stimulus but the world outlook of the people". By differentiating truly great and realistic poetry, V.G. Belinski opened the way to "historicism of thinking". Analyzing his time's poetry development V.G. Belinski says that "literature is made from echo of life" and the bond between literary phenomena and reality of life becomes stronger. In his works "View on the Russian literature of 1987" he writes: "Nowadays art and literature more than ever before, were made with expression of social issues, because in our time, these issues have become more common, accessible to all, clearer, became for everyone an interest in the first degree, took charge of all the clusters". Intense development of novel and story genre in 19th century V.G. Belinski regards in connection with reality of life and changes in cognition. In the genres of novel and story, fantasy and reality of life blend naturally.

According to V.G. Belinski on the basis of these genres, there are more opportunities to directly contact with true reality of life. "The novel and the story ... can be the representatives of the extreme limits of art, higher creativity; on the other hand, reflecting only selected, high moments of life, they may be deprived of all poetry, all art. It is the most broad, comprehensive kind of poetry" writes the famous researcher. He also states that there are situations when borders of novel and story move away. What is the reason of it? He claims it happens because of the genre clash of the border between novel and story as phenomenon inside and outside of literature. That means that genres like, memoirs which makes the last edge of the novel; feature articles which describes various aspects of social life gets an opportunity to evolve.

In V.G. Belinski's opinion the borderline that divides art from cognition and everyday life is conditional, that's why it's wrong to isolate artistic area. Getting close to a certain borderline art loses the meaning of having boundaries, that's why both sides' agreed braches are considered as a bordering sign.

Historical novel brings closer the art and the history. If Herzen's works brings closer art and philosophy, Gogol's works bring together culture and language with literature. The relation of literature and non-literature can occur in certain typological situations, however it might have different (literature and life, literature and philosophy, literature and publicism) forms. Such relations of literary and non-literary groups create new works from the position of genre. As an example we can take Herzen's work "Who is to blame?" which was created as a result of relation of philosophy and literature.

The work's main feature from genre position is to understand human's place in the world from philosophical point of view. The love for humanity in Herzen's book unites all artistic essence and significantly affects the genre of "Who is to blame?". Critics' opinion which states "actually not a novel but a number of biographies, expertly written and cleverly connected externally in one piece is that thought" can be viewed as the evidence.

So, to our research we need to highlight the importance of V.G. Belinski's genre theory, based on "historicism of thinking". Also note that in a certain period of cognitive development the content of work and its genre structure can be influenced by philosophy, everyday life and culture.

Exacerbation of humanism brought together the relation of literature and philosophy as different branches of cognition. In the area of these relations genre processes take place, creating works that gives philosophical meaning to artistic content. Hegel and Belinski's genre theories have found their place in the works of famous literature scientists. Among them, Y.N. Tynyanov and M.M. Bakhtin needs to be specially mentioned. According to the researcher's point of view, mutual activity of various branches which Tynyanov called existence leads to the dynamic development of all genre structure. It's necessary to note that actually it intrigues Tynyanov from specific historical point of view he shows its direct development with a change in the idea of "structural position".

Tynyanov (1977)'s researches the issue of mutual activity of literary and non-literary lines is discussed in oral artistic works. The transition of "life evidence" to "literary evidence" is reasoned by certain historical processes, i.e., "new structural position searches for new, odd aspects". The switches in social directions lead to the acceleration of such mutual activity processes.

Tynyanov (1977) shows the process transition of life evidence to literary evidence as following: "flowing are not only the boundaries of literature, its "periphery", its border areas, no, it is a matter of the center "new developments occupy exactly the center and the center moves out into the periphery".

CONCLUSION

Magazines and almanacs have existed before. But the researcher says that in our time they are perceived as a distinct “literature work” and “literary evidence”. It’s important to note the pace of the process distinguished by Tynyanov and that usual form of the relation between literary and non-literary is sometimes ruined. Strengthening of the literature’s socio-altering role leads to the new structural signs, to their open publicism. At the same time, the reverse process of art’s entering publicism also takes place.

Accepting genre’s changeability was a main sign of Y.N. Tynyanov’s essays theory. He states that essay is a changeable concept. Considering historical system of genre, researcher says that “feeling the essay disappears” and “each essay is important when it’s being felt”. In this particular process which Y.N. Tynyanov called “feeling genre’s value”, the bond between essay and “world of literature” gets stronger. Y.N. Tynyanov’s rule of “big” and “small” genres is based on this. Y.N. Tynyanov also expresses distinctive opinion about ode which he studied within the genre category and blend essay with the genre. Analyzing genre developing process, the researcher says that during the certain period of literature development, ode gained the “big” concept of genre and “as a famous structural direction” existed along with “small” genres.

In this historical era, genre with the concept of “essay” actively interacted with not only other genres but also with other spheres such as domestic sphere. This interaction had not only simple complicity feature but also features of contradiction and conflict: “In order to literature to hook life, it should not reflect it, for this literature is too unreliable and distorting mirror, it must face something in the life” (Tynyanov, 1977). In Tynyanov’s opinion, all these processes that led to the

types of genre development submit to the struggle for “poetics direction” and its “interaction with literature, linguistic and non-literature”.

Based on this, Tynyanov’s genre theory which he considers in the sphere of specific historical point of view, develops the idea that along with its processes and directions, it creates changeability in the fixed genre form. Genre, in the area of one historical system, gains a hierarchical position due to strength of these bonds. It can acquire the concept genre, because reality of life and its distinct form is displayed in it.

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