

## GENERALIZED MODEL OF THE GENESIS OF LITERARY GENRES

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The authors substantiate the basic cognitive model-image which serves for the generalized description of synergetic mechanism of the genesis of literary genres. In accordance with the principle of synarchic antinomy “unity – multiplicity” the article shows that the potential ideal world of the author’s creative intentions is realized by means of transformations of the limited number of archetype ideas into the multiplicity of meanings and literary genres as the alternatives of their materialization.

**Keywords:** literary genres, genesis, cognitive model, synarchic theory, folklore.

### Introduction

A number of linguistic papers prove that considerable attention has been focused on questions dedicated to the studies of the genesis of literary genres. These studies, which are mostly reasoning about the origin, development and existence of literary text genres, reflect only general ideas and are based on partial postulates of the language dialectic development. Some linguistic sources present rather a complete examination of the whole range of questions related directly to the structural specificity of texts of different genres (See Binsted & Ritchie 1994, 633-38; Potebnya 1990, 55-97; Pikhtovnikova 1999; Propp 2001) as well as to the differentiation of literary genres (See Vinogradov 1980, 240-49; Tomashevsky 1999; Davidova & Pronin 2003, 47-147; Trachenko 2003, 55-132).

However, most interesting linguistic information accumulated at the intersection of different areas of scientific knowledge about the structural and genre characteristics of different types of literary texts still remains beyond researchers’ attention.

The importance of theoretical and empiric facts thus obtained, lies, as we see it, in the fact that they are able to form a reliable basis for the creation of a generalized model of the genesis of literary genres. Considering this, we have made an attempt to create the basic model-image for the comprehensive description of the genesis of literary texts genres.

### Methodological stipulations of the model formation

The formation of the model of literary genres genesis was realized on the basis of the known synarchic theory of the universe structure (See Shmakov 1994, 25). For this purpose we have formulated the following methodological stipulations necessary for the model creation:

1. all literary texts, without exception, are created in accordance with the all-embracing law of their hierarchical construction, i.e. the law of synarchy;
2. regularities of the literary texts creation conform to the law of the general order autonomy as a result of which these texts, being fully independent, are bound by the unity of the whole, i.e. the literary language;

3. any motive or idea, underlying a literary text, is endless, in other words, it is the noumenon; while the text formed on this idea becomes its definite embodiment, i.e. the phenomenon;
4. the hierarchy of literary texts asserts the increase of their synarchy in size, structural complexity and quality;
5. within the limits of synarchically endless differentiation of the literary texts' unity there will always be certain hierarchies of their multitudes (for example, groups of texts of definite genres, or of a certain pragmatic orientation, etc.).

Thus, even in the generalized hierarchy of literary genres one can observe the realization of a synarchic antinomy "unity – multiplicity". The essence of this phenomenon consists in the fact that the potential ideal world of the author's creative intentions can be realized by means of synergetic transformations of the archetype idea into the antinomy of multiplicity of concrete content alternatives (See Kalita & Klimeniuk 2004, 70-1). Hence, due to the author's personal abilities and his/her cultural level it is possible to realize a definite type of a literary text, which, in other words, is the materialization of the free objective manifestation of a potential idea.

In view of this, it is rational to mention the principle of phenomenal unity, or complementarity, of the expressed idea quality, size and complexity of the textual structure that conveys it. According to this principle the generalized ideas of the highest quality (aphorisms, proverbs, etc.) are embodied into lapidary texts characterized by the simplicity of their structure.

The material forms, being put by the language nature into the evolutionary mechanism of synarchic infinity of literary genres, are based on this very triad (laconic language means – elementary structure – level of the idea universality). Figuratively speaking, it is these forms that perform the role of "crystals", whose synergetic development generates a unique tree of the multitude of literary texts.

On the basis of the stated regularities, a chaotic variety of artistic texts must unavoidably grow into organic unity with the features of a hierarchical tree presenting a structured genre organization of literary texts. Due to this, in the world of literary chaos the unconnected multitude of separate artistic works is able, according to the basic law of synarchy, to reflect the whole cosmogony process. In other words, a number of certain texts create hierarchical levels of complex organisms having stable structural, semantic and functional features. The highest levels of these entities reach near cosmogony systems able to combine sound-, musical- and video text portions.

At the same time, such a development is actively resisted by the internal law of literature functioning, i.e. a strict submission of parts to the whole. We believe that the cognitive aspect of this phenomenon can be described by Mendel's Law, which, while applied to literary texts as a product of a human being's intellectual activities, can be formulated in the following way: after the appearance of every new generation of literary texts of a certain genre, beginning from the third generation half of the texts go back to their classic form and shape typical of the initial genre.

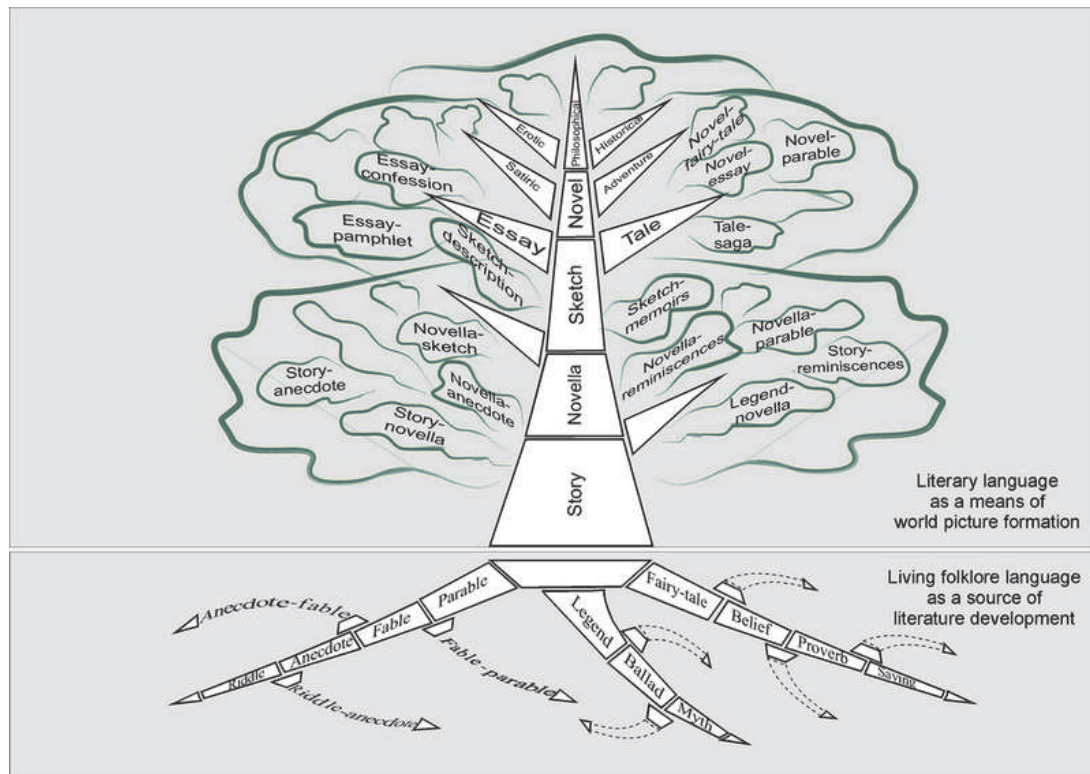
Since the review of such genesis perspectives is evidently outside the scope of the objective set for this work, it seems necessary to consider the existence of two types or trends of literary genres' evolution. Following the first hierarchical trend, the evolution of the literary texts' genres of a certain level aims at revealing its content (idea) in the form of texts belonging to hierarchically higher levels. According to the second, or morphological trend, the evolution of a certain genre seeks to expand its content (idea) within the same hierarchical level by creating alternative varieties of the forms of literary texts.

However, if the genesis of the genres of literary texts was limited merely to these specified peculiarities, the idea of their classification would prove to be less complicated. In

reality, the elements of evolutionising multitudes of texts genre formats are not only transformed into hierarchically higher ones but also try as much as possible to display their own content. Due to such an attempt, each text of a specific literary genre can generate the whole hierarchy of subtypes or its transitional forms. As a result, the combined impact of the two specified peculiarities logically leads to the boundless variety of literary text forms. Considering that, while forming a synarchic model of literary texts genres, we regarded it as a certain working hypothesis, able to meet our research requirements as well as applicable to its further corresponding variations.

**Model description**

Following the mentioned above methodological stipulations we have formed a generalized model of the genesis of literary genres, shown on Figure 1.



**Figure 1.** A generalized model of the literary genres genesis.

In order to improve interpretational capacities of the model, a well-known principle of mirror reflection was assumed as its basis (See Klimeniuk 1998, 137-145). According to this principle, alternative varieties of living folklore works as a result of the antinomial dual (i.e. both noumenal and phenomenal) nature of human thinking are transformed into a boundless range of literary texts genres aimed at forming a current world picture.

Secondly, we followed the methodological rule of the classification levels breakdown (See Klimeniuk 2006, 178-213), i.e. the application of such a differentiation of groups or sets of classification elements according to which its next level retains the entire content of the previous one as well as reveals, at the same time, a certain new immanently inherent to it 'beginning'. This 'beginning' is of a complex nature whose inner integrity is conditioned by

the dynamic equilibrium of the constituents of the aforementioned 'crystal', while external peculiarities of the classification of a definite literary work according to its hierarchical level (genre, trend, and the like) result from the abrupt-like unfolding of the idea that goes beyond the limits of the initial 'crystal' which in this case becomes rather narrow for its expression. This is the very essence of the spontaneous nature of the chaotic origin of transitional and new forms of higher level literary texts.

In order to illustrate a distinct differentiation of literary texts on the graphical model, each set of literary texts genre variations (such as story, novella, etc.) is restricted to clearly demarcated quadrangle or triangle units. In contrast to this, the transitional literary forms such as sketch-memoir, essay-confession, etc., are outlined by an arbitrary curve with the characteristic break, which indicates their potential to exceed the limits of existing transitional genres.

As a result of our applying the methods of noumenal-and-interpretational modeling, a series of new artifacts has been originated, giving herewith an opportunity to interpret in a broader way the nature and mechanism of the genesis of literary texts genres.

Therefore, while analyzing the model we obtain the grounds to believe that the living language of folklore has been and still truly is the source of literature development in general as well as the source of literary language development in particular. The most ancient and most important sources of the old oral folk arts are the following folklore varieties: spiritual-and-ideological (myth – ballad – legend), cultural-and-household (proverb – saying – belief – fairy-tale), creative-and-teaching (riddle – anecdote – fable – parable) and other transitional forms (e.g., riddle-anecdote, anecdote-fable, fable-parable, etc.) which, being recorded by written language, still exist in literature.

The development of social relationships and engineering opportunities of mankind, as is known, caused the written language appearance and book printing introduction. Consequently, this influenced the culture of authors' literary language gradual formation. It is obvious that the impact of these factors caused a vigorous search for and creation of literary works of new forms, the notion of genre being their most adequate characteristic.

Having originated in such a way, the literature as a language unity of major genre varieties (e.g. story, novella, sketch, essay, novel, etc.), their subgenres, intergenres as well as miscellaneous transitional genres has acquired its current status. Following the mechanism of its development, this status should be viewed as a result of the creative search of an organic, semi-organic or eclectic combination of elements, being the constituents of the defined above triad (laconic language means – elementary structure – level of the idea universality) which goes back to the roots of the living folklore language.

Figuratively speaking, the genre tree trunk has been growing and will go on growing in the future by means of widening its "branches" and the "crown" whose essence lies in the alternatives of the combination of well-known and newly emerging structural elements, language means and ideas in-depth.

## **Conclusion**

Thus, the advanced model is the evidence of the inevitable and unceasing increase of genre features, ideas and trends of literary works, and therefore it refutes the thesis of practical possibility of the accurate and exhaustive classification of all literary genres. Therefore, it is clear that any further discussions about specific genres of literary works could merely result in expanding the conceptual instrument of linguistic description of their varieties and peculiarities as well as could lead to distinct differentiation of the genres into initial, classic and alternative ones.

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