



Aspects Of The "Elegy" Genre

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ABSTRACT

The article examines the genre of elegy in a diachronic, historical and literary aspect. The modification of the genre is traced throughout various pathological epochs. Genre features of elegy at various stages of the genre functioning are investigated. The question of the correlation of the concepts of "elegiac genre" and "elegiac mode" is considered. The hypothesis of "elegization" of literature is put forward by analogy with the principle of "romanization" of literature by M. M. Bakhtin.

Keywords:

elegy, elegiac mode of artistry, "genre memory", ontological category, elegization, lyrical genres, concept, genre canon, secondary nature, evolution, semantic content.

Introduction:

The interest in the genre of elegy is dictated by active controversy about the relationship between the concepts of "genre of elegy" and "elegiac modus" in modern literary criticism. [15]

The genre paradigm of literature demonstrates the greatest stability in the period of domination normative poetics. The system of genres and genre features that developed in antiquity is undergoing important changes. The semantic shift in the understanding of the content of individual genres reaches a maximum in modern times, which leads to the devaluation of the genre definition itself.

With regard to the genre of elegy, this process looks particularly revealing. There is a problem about the expediency of preserving the concept of the "genre of elegy" as a basis for controversy with it. [13]

Lyrical genres are least susceptible to canonization due to their subjectivity.

The process of destructurization of lyrical genres becomes genre entropy in the XX century. According to the literary critic O.V.Zyryanov, "the latest aesthetic formation

does not negate the importance of such a universal category of poetics, an integrative characteristic of artistic integrity as genre." [10] At the same time, the genre, according to the researcher, ceases to be a reproduced formal and meaningful model, but becomes the most individualized art form. Thus, there is a problem of a kind of polemic of the author with the genre canon. [12] A kind of "para-genre" cannot exist without the matrix basis with which it enters into a polemic, and therefore, it does not claim the status of a new genre formation, but only emphasizes the genre secondary nature of the text. This is reflected in the titles of lyrical works of modern times, when elements of the text form are included in the title, for example, "Incorrect Sonnets" by N. Matveeva, "Almost Elegy" by I. Brodsky, etc. [1].

Material and Methods:

In genre science, the evolution of genres is not an easy problem. The names of individual genres are so conditional when applied to very different artistic phenomena that their name becomes only a tradition and does not correspond in any way to the formal and substantive characteristics of these

phenomena. And, the most important phenomenon in this regard is the genre of the novel, considered by M. Bakhtin precisely from the standpoint of its evolution [2]. Elegy also belongs to such types of genres.

An attempt to trace the past of the elegy genre from ancient times turns out to be doomed to failure, because the concept of "elegy" according to ancient texts, still substantially ritualized, does not in any way coincide with its semantic content in relation to the elegy of the late XVIII — early XIX centuries. According to I. Tronsky, A. Takho Godi, ancient elegy is not a genre, but a "type of lyrics". The genre-forming feature of the ancient elegy is its metrical organization (elegiac distich), that this type of metric comes from the hexametric epic. "This size,— writes S. Kogan, — probably appeared earlier than others, since he is close to the dominant hexameter." [8] The pronounced ritual basis of Greek elegy is another significant reason that does not allow us to call elegy as a genre formed in the ancient era. Designed for public voicing, focused mainly on civil themes, the ancient elegy is thematically different: from heroics to philosophical meditations. Frenic notes more closely than others merge the elegy with the ritual, but they are not the main ones. But, actualizing the theme of transitivity of being, the ancient elegy already provides itself with a long life under the auspices of the chosen term, referring to the archaic crying (Greek. *elegeia*, from *elegos* deplorable, plaintive). [9] It is the tragic pathos that will prove to be the most stable sign of elegy as a genre — the ontological core that will keep all subsequent elegies in the designated genre field [3].

Results:

It can also be seen that the movement of the genre concept into a wider zone of emotional and evaluative modes of literature, where the term "elegy" becomes a marker of a wide range of lyrical texts of a certain emotional tonality - elegiac. The "memory of the genre" just manifests itself in the lingering memory of the classical epic, which stood at the origin of the ancient elegy. Sad reflections on

the transience of being transformed into an elegiac sorrow for something lost. [14] The sentimental era forms a cult of special sensitivity, often expressed in tears. Elegy in the era of sentimentalism and Romanticism could be associated with lost or unrequited love (M. Karamzin, A. Rzhevsky, A. Sumarokov), the loss of the heroic traditions of the era (M. Lermontov), with reflections on the rapidly passing youth (K. Batyushkov, A. Pushkin, E. Baratynsky). Elegy seeks to throw off genre restrictions and, according to the laws of the individual creative era, to be extremely subjective. V. Draughtsman writes about Baratynsky's elegy that it "does not tolerate genre shackles; his elegy is too wide in terms of variety of features to be considered a genre in the system of others." However, it is the tragic sense of loss that keeps the elegy of the turn of the XVIII–XIX centuries in the traditionally understood genre field [4].

Discussion:

Tragic existential motifs reach a high concentration in English "cemetery" poetry (D. Thomson, T. Gray, R. Blair, E. Jung — the so-called funeral elegy). The English sentimental elegy of the XVIII century is a synthetic, substantially modified genre. It includes elements of an ode (rhetorical style, direct appeals or invectives), idylls (the image of lost time-space), messages (targeting). And also, it is necessary to consider these genre borrowings as a threshold of romantic aesthetics. So the golden time of the past, lamented in the elegy, acts as belonging to a romantic alternative reality with an emphasis on thoughts about its loss. As for targeting, it is becoming more and more conditional. An appeal to a specific person often turns into a broad generalization. In fact, this is already an auto-reflection characteristic of the confessional poetry of Romanticism[5].

In English sentimentalism, elegy gets a pronounced religious coloring. The new ontologization of the genre destroys its scope: along with the classical volume of T. Gray's elegy (140 lines), R. Blair's expanded elegiac poems "The Grave" (767 lines) and the monumental "Complaint, or Night Thoughts"

by E. Jung (9000 lines) are created. The destruction of the volume of the genre of elegy is a confirmation of our idea of the search for new forms by elegy in the context of the actualization of the most important meaningful feature of the genre — the emotion of grief over the lost [7].

Romantic elegy fully reflects the process of interiorization of nostalgic emotion, turning it into a personal experience of the universal tragedy of humanity: the philosophical nature of elegiac meditations creates a broad foundation for varying emotions and provides the semantic depth of the work, tying emotions to ontological themes.

The idea of a broad interpretation of elegy as a mode of artistry sharply raises the question of preserving elegy in the status of a genre. Genre studies already has experience of "re-profiling", for example, the term "satire", when it turns from the name of the genre into a definition of pathos or a type of evaluative laughter. Actually, the theory of genres is already following a new path, introducing into literary usage such concepts as "elegiac style", "elegiac themes" and even "elegiac genres" [6].

Conclusion:

So, the original dichotomous pagan structure of the elegy-trenos was generated by mythological ideas about the cyclical development of the world. Ritual laments in honor of the god Dionysus or Adonis are replaced by trenos for the fallen heroes, who were thought to be substitutes for divine power. Unlike the subjectivized elegy of the end of the normative era, laments for heroes are public, ritual laments. Here the pagan ritual pair *lamtntatio / consolatio* is formed, where the resurrection is thought of first as physical, later as metaphorical.

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