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# Russian Elegy Of The Non- Canonic Period: Typology, History, Poetics

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ABSTRACT

This article examines the elegy genre as a special artistic genre that has a special genesis and its own logic in the historical and literary development.

**Keywords:**

evolution of the genre, lyrical hero, picture of the Russian world, genre thinking.

**Introduction:**

Elegy is considered a genre that is quite popular among researchers, and this opinion is true. But it is enough to ask the question of what has been the evolution of the elegy in the last two hundred years, and it becomes clear how fragmentary information we still have. "What is elegy as such and what is its superepoch uniqueness, it is impossible to say in principle," - this is a quote from the most massive textbook of the theory of literature, written in Russian in the post-Soviet period [1, p. 358]. Here, regarding the article about the elegy in the "Brief Literary Encyclopedia" V.E.Khalizev notes that the only correct definition is the elegy "in general", as "the genre of lyric poetry." In this remark, you can see the symbolic result of centuries of research on the genre.

**Literature Reivew:**

Another major researcher, in an article for an encyclopedia of literature, states: "... {from the second half of the XIX and in the XX century. the word "elegy" is used only as the title of cycles (A. A. Fet) and individual poems of some poets (A. A. Akhmatova, D. S. Samoilov)

"[2, p.1228]. "Now the elegy does not exist as a literary fact," sums up the fresh "Poetic Dictionary" [3, p. 83]. In sum, these theses suggest, rather, to end the conversation about the chosen genre, rather than outline new prospects for research. And anyone who wants to start over will be faced with the need to ungratefully question or refute the judgments of their predecessors [17, p. 98]. Meanwhile, precisely because of the formation of the habit of seeing the elegy in poetry of the last two centuries, not understanding its language, Russian literary criticism and criticism need scientific work that would show that the elegy is - a living genre. Such work was carried out, for example, on the material of the English and German literature [4] and carried out on the material of some other genres [5, p. 235]. Of course, the elegy was studied in Russia as well, but basically we are talking about studies of some varieties of elegy, elegiac creativity of individual authors, historical and literary segments. No attempts were made to connect the last two hundred years of the development of the domestic elegy into a single picture. The most ambitious study in the historical period covered - from Sumarokov to Nekrasov - is still

the first monograph about the elegy by L.G. Frezman, published in 1973 [6, p. 193].

### Analysis:

In the study, the term “non-canonical era” refers to the period of Russian poetry that began at the end of the 18th-19th centuries. During this period, which saw “a change in the types of artistic consciousness” [7, p. 138] and major socio-political shifts, “the stylistic and genre argumentation characteristic of the previous type of artistic consciousness was replaced by a historical and individual vision. The central “character” of the literary process was not a work subject to a given canon, but its creator; the central category of poetics was not style, but the author” [8, p. 266]. When the personality of the author was seen behind the literary work, the work itself began to be understood as expressing the inner world of its creator. It was during this period that the problem arises - genre thinking is recognized as dying out. This idea was one of the key ones for Russian researchers of lyrics until recently [9, p. 44]. But over the past decade, a number of works have been written in Russia, the authors of which agree on the main point: the genre is the basic category, and the genre theory should become the main angle of view of literature in general.

So, during this period, extremely important those [12, p. 55], I.P.Smirnova [13, p. 4], V.I. the problem of the genre is put [15, p. 30].

### Discussion:

Interest in the genre has returned. Indeed, in the non-canonical era, genre ceased to function as a literary norm, but it did not disappear as a special way of “artistic completion” (M. Bakhtin) [16, p. 44].

The essence of the relationship between a literary work and a genre in the non-canonical era has changed - in normative poetics, the genre was a predetermined category, in the non-canonical era it has become a category found in the creative process [18, p. 130]. Back in the 18th century, “the author created, and the reader perceived, first of all, not a work, but an elegy, novella or novel. But in the era of artistic modality, the

author writes the work, and we read the author. The genre localization of artistic creation now becomes not a starting point for the author [19, p. 33].

### Conclusion:

Thus, we can come to the conclusion that the elegy is a living and diverse genre, each genre elegy has its own place in the literary process, a special genesis and its own logic of historical and literary development. Genre models do not disappear, but continue to be used in modern poetry.

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