

A Study of the Genre System of Modern English Poetry

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Abstract

The scholarly article examines the characteristics of the genre paradigm in contemporary English poetry as well as the key developments in its evolution. It is demonstrated within the parameters of the current study that, in the context of improving literature, genre formations such as pentastichs, sonnets, and rubai—all deserving of recognition—remain actively fostered. It is evident how the poem's genre has changed, and it now firmly holds the title of "older" genre. The cycle of poems is crafted compositionally in line with the artistic concept, and it becomes an essential and comprehensive super textual unity. The modernity of the literary material being studied and the methodical generalizing character of researching the genre processes of contemporary English poetry are what define scientific novelty. This scholarly article presents the challenge of examining the genre structure of contemporary English poetry for the first time, delving into novel genre forms as well as the evolution of established genres. According to the research, poetry at the start of the twenty-first century can explore new avenues for development in the form and genre paradigm while preserving traditions, rather than focusing solely on content. There are two different types of genre upgrading processes. One the one hand, poetic works are produced, the genre of which can only be ascertained by analyzing a multitude of texts; on the other hand, "small genres," or individual poems, contribute to the development of the so-called "big" genre. However, Western literature (triptych) and oriental poetry genres (hikmet, rubai) both survive in modified forms.

Keywords: English Language; English Poetry; Genre System.

1. Introduction

The main trends in the new stage's style can be identified as the following: the development of philosophical lyrics; the exploration of the form and idea of the lyrical hero; the reinforcement of postmodern development trends; and the strengthening of the lyrical-emotional in romantic poetry and lyrical-philosophical beginnings. These tendencies are based on reflections on life values. This model, in turn, influences how the idea of the lyrical hero is reinterpreted, adding new elements to him and changing the poetic text's depiction of the world. Contemporary poets frequently synthesize artistic techniques from various movements into their poems. According to scientists, this is one of the characteristics of transitional periods, when stylistic synthesis and genre trends are heightened. The relationship between verbal art and reality, traditions and innovation, and the resurgence of the toolkit that literary artistry possessed at the end of the 20th century are all changing at the same time, and this is evident in the genre paradigm of contemporary English poetry.

In this sense, it is especially pertinent to study modern English poetry in terms of shifts in the genre paradigm, the details of the genre code's transformation, and the comprehension of novel phenomena that emerged at the close of the XX and the start of the XXI centuries. English scientists have examined the main mechanisms behind the evolution of the genre system in English poetry from a number of angles. Based on the English prose of the XX century, Mingazova et al. (2016) have already conducted specific studies of this issue on the material of folklore texts. Research has been done on the issue of the genre paradigm in Mordovian literature. Furthermore, no particular research has yet been done on the issues surrounding genre transformation in contemporary English poetry. Accordingly, the modernity of the literary material being studied as well as the methodical generalization of investigating the genre processes of contemporary

English poetry determine the scientific novelty of the scholarly work. The issue of researching the genre structure of contemporary English poetry is presented for the first time, and new genre forms as well as the evolution of established genres are examined.

2. Literature Review

The groundwork in Auden's (2002) case was laid by Auden scholars rather than mediaevalists, which is perhaps not surprising given that Auden had previously indicated his long-standing interest in Old English, noting in 1962 that "Anglo-Saxon and Middle English poetry have been one of my strongest, most lasting influences" and citing Michael Alexander's translation of *Deor* under the heading "Anglo-Saxon Poetry" in his commonplace book. The extensive allusions to Old English in Auden's early work were made evident by John Fuller's *Reader's Guide to Auden* (2002), which was later expanded into the monumental *Commentary*. It identified references to *Beowulf*, *Wulf and Eadwacer*, *The Seafarer*, *The Wanderer*, *The Dream of the Rood*, and *The Battle of Maldon* in numerous shorter poems from the 1930s as well as in the longer works 'Paid on Both Sides' and *The Orators*.

Considering that Fuller's focus is not Anglo-Saxon literature, or even mediaeval literature in general, and that his work simultaneously aims to identify and explain allusions to Chaucer, Shakespeare, Milton, and other English writers, as well as the Bible, classical authors, works of psychology, musical form, historical events, and biographical details of Auden's own life, this is all the more astounding.² Major Auden expert Edward Mendelson provided insightful commentary on the nature of the Old English allusions in Auden's poem "The Wanderer" in 1981. Mendelson contended that Auden was more concerned with translating the apparent social experience of Old English speakers into terms familiar from the discourse of twentieth-century psychology than Pound was with translating forms, rhythms, and techniques from Old English. This was most likely a result of the scholars' generation, which valued diversity in undergraduate education and still viewed English studies as a single field rather than as the home of several distinct subfields (McGuire, 2006). A brief article by Magennis (1991), addressed to other Anglo-Saxon scholars, was one exception. It highlighted the variety of contemporary authors who incorporated Old English sources into their works. Wordsworth, MacNeice, Ezra Pound, Richard Wilbur, Seamus Heaney, and the Argentine poet Borges were all included in Magennis' short but highly suggestive tour. Two significant articles on Auden and Old English, written by Anglo-Saxonists who also belonged to an earlier generation of scholars, were published in 1998. While Nicholas Howe positioned Auden alongside Geoffrey Hill and Thom Gunn, arguing that the three poets' use of Old English literature indicated its "afterlife," Paul Szarmach's (1998) study concentrated on a single poem by Auden, "Anthem," and found an analog for it in Caedmon's Hymn (Chris, 2010).

3. Methodology

We have applied structural, typological, comparative, statistical, poetic, genre, and historical-literary analysis techniques, based on Verina's methodology, to address a range of research issues. The academic paper's receptive approaches presuppose that the genre is the outcome of a communicative act. In this way, it is considered that the genre framework predetermines the author because, as a reader, he is acquainted with a variety of genre settings that have evolved before his birth. The genre paradigm of contemporary English poetry has the potential to change thanks to the communicative approach.

4. Results

A great deal of new material is produced by the broad, comprehensive searches that modern English poetry makes in the area of genre transformation. The poem's genre is unusual in this sense. Certain poems adhere to the conventions of early 20th-century English poetry, which are represented in the poems. The poem "The Way of Love" by Minnullin develops the idea of love throughout the entire literary work and the line of experiences with love; human characteristics are used to appreciate love. Every character's fate repeats the tragedies of the Great Patriotic War. This opens up different chapters in the century's history. The synthesis of multiple layers is what distinguishes the second group of poems written in recent years. Intertextuality, in which association with other texts occurs within the literary text, facilitates the synthesis of various layers. For example, Kadirova & Kudryavtseva's poem "A fire burns on the ground of Utyukan" (2019) presents a synthesis of these layers, and this literary work is considered a discovery both in the author's oeuvre and in contemporary literature. In addition to being full of clever literary devices, R. Kharis' poems are distinguished by intertextuality and the synthesis of layers. In his philosophical treatise-poem "Start writing!" he conveys the main

philosophical ideas: a poem should be about the highest moral ideals, such as conscience, morality, spiritual stamina, and love for people.

Sheyanova's poem "Hole" from 2020 is another example of a synthesis of different structural layers. Within the confines of a single literary work, public ideas about human tragedy and fate—which the author synthesizes when drawing inspiration from mythological tales—allow readers to absorb concurrently circulating ideas about humanity and the meaning of life. Intertextuality facilitates the blending of all layers through association within a literary text with other texts. The poet uses myth-busting strategies to include lyrics about the first part of the 20th century. Using the associative layer, he begins by discussing how the tragedy of the time affected people's destiny. In this way, the picture of Hole is given a multifaceted status of symbolic unity, ranging from personal failures to the depths of memory. The poem "In the era of burning" by Galimullina et al. (2019) revives the poetic narrative traditions. Secondary content arises from conditionally symbolic figurativeness in the work's structure.

Following Gasparov's (2000) traditions, English poetry after the 1990s saw a stylization of oriental poetic texts as well as changes or revivals of oriental genres. In this regard, the dominant roles are held by oriental genres that adapt quickly to changes in life and by forms that can convey a person's worldview and reflect his psychological state. Nureeva et al.'s (2019) literary works serve as excellent illustrations of this. For example, the rubais of Galimullina et al. (2019) follow the traditions of oriental literature in their structural design. According to Eastern customs, moral duties hold a prominent position in each of the author's rubai; social and public norms are also accepted or rejected on the philosophical and ethical level, and a strong cry for moral and spiritual renewal is discernible. It is believed that Zyrianov's (2003) "Life" quatrains and quatrain cycle are stylizations of the hikmet and rubai genres.

In M. Mirza's compositions, they take on an entirely distinct shape. The use of proverbs and sayings, the composition of poetic lines in the traditions of hikmet (folk wisdom), and an appeal to its distinctive sharp allegory all contribute to its uniqueness and originality. They are regarded as a subgenre of English poetry rather than as a stylization of the oriental pentastichs. It is deserving of praise for being a noteworthy discovery of contemporary English poetry. Poetic cycles in a variety of genres also make an appearance in literature at this time. For example, the publicistic cycle "Yes!" and "No!" by Zyrianov (2003) and the poetic cycles of Tiupa (2012) from recent years discuss this. The quatrains in Zyrianov's (2003) "Orphan Dreams" cycle, which is dedicated to the mother, were written in various years and conveyed memories and a sense of longing for her.

In a poetic form as intricate as the sonnet, English poetry has also excelled. The cycle "Time is a furious fallow deer" by Zyrianov (2003) was written in accordance with all classical canons; it has fifteen sonnets and satisfies the genre's requirements for rhyme and structure (each sonnet has four stanzas, with four verses of lines in the first two and three lines in the last). The sonnet was written in a romantic style, where the lyrical hero deifies love and there is a place in the literary work for images of nature that fit the lyrical hero's mood. F. Safin's sonnet cycle "Looking at the Still Waters" distinguishes itself from other lyrical works by sharing emotions and experiences; it is interpreted as a lyrical piece full of imagery in the vein of oriental literature. The triptych "My People" by Tiupa (2012) broadens the parameters of English poetry genres. As a genre form, the triptych joins three poems that share a theme or idea. The three sections of Sabirzyanova et al. (2020)'s triptych are "Spirit and conscience," "Melody," and "Language."

5. Discussion

In-depth investigations into poetry at the start of the twenty-first century open up new possibilities for the genre's evolution while preserving traditions, if not so much in terms of content. There are two distinct processes involved in genre renewal. On the one hand, poetic works appear whose genre identity can only be ascertained by examining a substantial corpus of literature. The so-called "big" genre was formed through the combination of individual poems. These are sonnets, or cycles of poetry. The dialogic interaction of three-generic, lyrical, and lyrical-epic poetic forms results in their transformation. However, the Western literary (triptych) and oriental poetry genres are still in use, albeit in refined forms. New genre forms emerge: the uniqueness of the pentastichs guarantees the utilization of proverbs and sayings, the composition of poetic lines in the hikmet (folk wisdom) traditions, and an appeal to the incisive allegory typical of English poetry.

The poem's genre reflects the way in which the genre paradigm has changed. The poems are enhanced by a variety of poetic devices, romantic and publicistic pathos, and philosophical reflections. As a result, the poems become a source for generalizations that are applicable to all situations, combining philosophical motivations with realistic,

romantic, and mythological traditions. This is made possible by techniques like conditional play, intertextuality, the use of religious and mythological symbols, and the addition of realistic details to enhance romantic paths.

6. Conclusion

Our study demonstrates how the genre paradigm is changing and how modern English poetry is experiencing a renewal of both form and content. It diversifies in terms of the personality concept; their concurrent growth lays the groundwork for a number of future developments. In light of this innovation, well-deserving genre formations like sonnets, rubai, and pentastichs are still actively being developed. The poem's genre has undergone a substantial transformation; it now proudly holds the title of "older" genre in the modern English poetry genre system. The progression of the poem cycle is described; it culminates in a comprehensive and whole supertext unity, composed in line with the creative idea.

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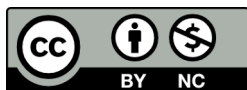
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