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THEORETICAL FOUNDATIONS OF GENRE ANALYSIS

Genre is one of the fundamental categories of literary studies and the humanities, functioning both as a means of classifying texts and as a tool for their interpretation. In the contemporary scholarly paradigm, genre is understood not as a static form but as a dynamic system reflecting cultural, historical, and communicative processes. The relevance of this study is due to the lack of a universal definition of the genre, as well as the diversity of theoretical approaches to its interpretation in international scientific literature.

The article examines the key areas of genre theory: the structuralist approach (T. Todorov, G. Genette), the deconstructivist approach (J. Derrida), the archetypal approach (N. Fry), and the sociorhetorical approach (K. Bazerman, A. Devitt). Particular attention is paid to understanding genre as an open and developing system associated with discursive practice and cultural context.

The principles of genre analysis are considered, including the identification of structural, thematic, and functional characteristics of a text, as well as the analysis of interaction between the author and the reader. It is emphasized that genre establishes interpretative frameworks and shapes the expectations of the audience.

The category of genre has traditionally occupied a central place in literary studies, serving as one of the primary tools for the classification and analysis of literary texts. As early as classical poetics, genres were regarded as stable forms possessing specific defining features. However, in the 20th and 21st centuries, conceptions of genre have undergone significant changes.

The study concludes that a comprehensive approach to genre analysis is necessary, one that takes into account both the internal properties of the text and the external socio-cultural conditions of its functioning. The results obtained may be applied in literary studies, text linguistics, and communication theory.

Keywords: genre, genre analysis, literary theory, poetics, text structure, interpretation, discourse.

Introduction. Contemporary scholars emphasize that genre cannot be viewed as a fixed and unchanging structure. On the contrary, it represents a flexible and evolving system that reflects transformations in culture, society, and language. As noted by D. Duff, genres are historically conditioned formations that transform depending on the context of their functioning [4, p. 14].

The relevance of this topic is determined by the fact that in contemporary culture there is an active blending of genres, the emergence of hybrid forms, and the erosion of traditional boundaries between genre categories. This necessitates a reconsideration of classical theoretical approaches and the development of more flexible models of genre analysis.

Moreover, genre plays an important role in the process of communication. It establishes certain expectations for the reader, shapes the ways in which a text is interpreted, and influences the perception of its content. Thus, genre analysis becomes not only a

tool of classification but also a means of understanding the text.

Analysis of Recent Research and Publications.

Analysis of the recent research and publication. In international literary theory, several major approaches to the study of genre have emerged, each emphasizing different aspects of this category. The problem of genre occupies a central place in international humanities scholarship, ranging from the ancient tradition to contemporary interdisciplinary studies. In the 20th and 21st centuries, genre ceased to be viewed solely as a literary classification category and has instead become a complex theoretical construct that integrates linguistic, literary, philosophical, and socio-cultural dimensions [1, p. 48].

One of the most influential approaches is structuralism, within which genre is understood as a system of stable rules and conventions. T. Todorov was among the first to propose a systematic understanding of genre as a historically changing yet internally organ-

ized structure. He argued that genres emerge from the repetition of certain textual models and become established in literary practice [10, p. 21]. At the same time, Todorov emphasized that genres are not fixed entities but rather “dynamic structures of expectation” formed through the interaction between text and reader.

The development of the structuralist approach is associated with the work of G. Genette, who introduced the concept of the “architext” as a set of genre relations that unify texts within a single system. Genette views genre as part of a broader intertextual network in which each work relates to others through shared structural and thematic features [7, p. 52]. He also introduces the notion of transgenericity, emphasizing that texts often exceed the boundaries of a single genre and simultaneously interact with multiple genre traditions.

In contrast to structuralism, the deconstructionist theory of J. Derrida questions the very possibility of a stable definition of genre. In his work *The Law of Genre*, he argues that genre boundaries are always blurred and conditional, and that any text simultaneously conforms to and violates genre rules [3, p. 64]. Derrida introduces a paradoxical idea: genre exists only through its violation. Thus, genre affiliation is not a fixed property but rather the result of interpretation.

The archetypal approach, represented by N. Frye, offers a different perspective on genre analysis. In his work *Anatomy of Criticism*, genres are seen as manifestations of universal mythological structures underlying literary creation [6, p. 78]. Frye identifies four main archetypal genres—comedy, tragedy, romance, and satire—linking them to cyclical patterns of human experience. He argues that genres reflect not only literary forms but also deep structures of collective consciousness embedded in cultural memory.

A special place in contemporary genre theory is occupied by the socio-rhetorical approach developed by C. Bazerman. He regards genre as a form of social action emerging within communicative interaction among people. In this context, genres are understood as stable ways of acting in specific social situations [1, p. 36]. Bazerman emphasizes that genres do not exist outside social practice but arise in response to the communicative needs of society.

A. Devitt further develops this idea, proposing to view genre as a flexible and adaptive system that changes alongside social conditions. In her concept, genre functions as an “instrument of social action” that enables people to organize communication, regulate interaction, and structure information [2, p. 41]. Devitt highlights that genres are not fixed forms but constantly evolve in response to changes in the cultural environment.

Task statement. The present study aims to provide a comprehensive and systematic analysis of the theoretical foundations of genre analysis based on key international scholarly concepts. Genre, as a multifaceted and dynamically evolving category, occupies an essential position in contemporary humanities, particularly in literary theory, linguistics, discourse studies, and cultural studies. Despite its long scholarly tradition, the concept of genre remains theoretically open and subject to reinterpretation, which necessitates its detailed and interdisciplinary examination.

Outline of the main material of the study. In modern academic discourse, genre is no longer understood as a rigid classification tool limited to literary taxonomy. Instead, it is increasingly conceptualized as a complex cognitive, communicative, and cultural mechanism that structures both text production and interpretation. Therefore, the present research seeks not only to systematize existing theoretical perspectives but also to demonstrate how genre functions as a dynamic framework within various communicative and cultural contexts.

To achieve this aim, the following research objectives are formulated:

The first objective involves clarifying the conceptual status of genre and identifying its core defining features. This includes examining genre as a system of recurrent textual patterns, communicative conventions, and cultural expectations. Special attention is given to the multidimensional nature of genre, which encompasses structural, thematic, stylistic, and functional components. The study also considers genre as a historically conditioned category that evolves alongside cultural and communicative practices, rather than remaining a fixed and universal form.

The second objective focuses on a critical review of major theoretical paradigms that have shaped contemporary genre studies. These include structuralist approaches, which conceptualize genre as a system of formalized rules and textual structures; deconstructionist perspectives, which emphasize the instability and fluidity of genre boundaries; archetypal theories, which interpret genres as manifestations of universal narrative patterns; and socio-rhetorical approaches, which define genre as a form of social action embedded in communicative practices. By comparing these perspectives, the study aims to demonstrate the diversity and theoretical complexity of genre research.

The third objective is to systematize the methodological principles underlying genre analysis. These include the identification of structural organization, thematic content, and functional purpose of texts, as well as the examination of their linguistic and stylistic features.

Additionally, genre analysis requires consideration of contextual factors such as historical background, cultural environment, and communicative situation. The integration of these principles allows for a more holistic and nuanced interpretation of textual phenomena.

The fourth objective addresses the interpretative function of genre in reading and understanding literary texts. Genre plays a crucial role in shaping reader expectations, guiding interpretative strategies, and framing textual meaning. It acts as a cognitive and communicative framework that influences how texts are perceived and evaluated. In this sense, genre not only categorizes texts but also actively participates in the construction of meaning, functioning as a mediating structure between authorial intention and reader reception.

The final objective involves analyzing current transformations in genre systems, particularly in the context of digital culture and media convergence. Contemporary literature and communication practices demonstrate increasing hybridity, intermediality, and genre fluidity. Traditional genre boundaries are being redefined due to the emergence of new digital formats such as blogs, podcasts, online narratives, and social media discourse. These developments require a reassessment of classical genre theory and highlight the need for more flexible and adaptive analytical frameworks.

In summary, the formulated objectives provide a structured framework for investigating genre as a dynamic, multifunctional, and context-dependent category. Their implementation allows for a comprehensive understanding of genre not only as a theoretical construct but also as a practical mechanism of textual production, communication, and interpretation.

An additional important aspect of contemporary genre theory is the concept of intertextuality. According to this approach, any text exists not in isolation but within a network of other texts with which it enters into dialogue. This perspective allows genre to be understood as the result of interaction between different textual traditions. In this context, genre ceases to be a strictly defined category and becomes a field of intersecting discursive practices.

It is also necessary to note the influence of post-structuralist studies, within which genre is considered a fluid and unstable category. Poststructuralism emphasizes that textual meaning is not fixed and depends on the context of interpretation. This directly affects the understanding of genre, which in this case functions as an open system of interpretations.

Contemporary research also pays attention to the mediatization of genres. In the context of digital culture, genres are actively transforming, and new forms of communication are emerging, such as blogs, pod-

casts, and social media genres. This expands the traditional understanding of genre and requires its rethinking within digital humanities.

Thus, the review of international literature demonstrates that genre theory is a multilayered and multifaceted field of study. Structuralist, deconstructionist, archetypal, and socio-rhetorical approaches collectively form a comprehensive understanding of genre as a dynamic and open system. Despite methodological differences, all scholars agree on one point: genre is not a fixed category but a changing structure dependent on historical, cultural, and communicative contexts.

One of the most significant directions is structuralism, whose representatives view genre as a system of rules and conventions. T. Todorov defines genres as historically formed types of discourse based on the recurrence of structural elements [10, p. 20].

He emphasizes that genres are not innate categories but are formed in the process of literary practice. Thus, genre is understood as a result of cultural activity.

G. Genette develops structuralist ideas by introducing the concept of the “architext,” a set of genre characteristics that determine a text’s belonging to a particular system [7, p. 48]. He identifies several levels of textual analysis, including the generic level, which allows for a more precise understanding of textual structure.

J. Derrida proposes a fundamentally different view of genre. In his work, he argues that genre does not have clear boundaries and always exists in a state of indeterminacy [3, p. 62].

According to him, any text simultaneously belongs to multiple genres, making its unambiguous classification impossible. Derrida introduces the concept of the “law of genre,” which suggests that a text must conform to a genre while inevitably transgressing it. This approach highlights the instability of genre categories and their dependence on interpretation [8, p. 131].

N. Frye considers genres as universal structures based on mythological archetypes. He identifies four main genre forms corresponding to specific types of plots and images [6, p. 75].

According to Frye, genres are part of a broader system of cultural symbols and reflect fundamental patterns of human thought. This makes it possible to view genre not only as a literary but also as a cultural category.

Contemporary scholars such as C. Bazerman and A. Devitt, A. Fowler view genre as a form of social action. Within this approach, genres are understood as stable forms of communication that arise in specific social contexts [5, p. 34].

In their view, genres perform a practical function by regulating interaction between participants in communication. They are formed through social practice and reflect its characteristics.

Thus, genre is considered not only as a literary but also as a social category.

The conducted analysis makes it possible to formulate several key propositions that characterize genre analysis as a theoretical and methodological framework within contemporary humanities research. These propositions reflect the complexity of genre as a category and demonstrate its relevance for literary studies, discourse analysis, and communication theory.

Genre should be understood as a complex and multilayered system that integrates several interrelated dimensions: formal features (structure, composition, narrative organization); content-related characteristics (themes, subject matter, problems addressed); functional aspects (communicative purpose and pragmatic orientation).

These dimensions cannot be analyzed independently, as genre emerges from their dynamic interaction. In other words, genre is not defined by a single dominant feature but by the interplay of structural organization, semantic content, and communicative function. This integrative nature explains why genre analysis requires a holistic approach that considers the text as a unified but internally differentiated system.

Genres are not fixed or universal entities; rather, they are historically conditioned and culturally determined formations. They evolve in accordance with changes in social structures, communicative practices, and cultural paradigms. As D. Duff notes, genres are constantly undergoing transformation and adaptation to new historical and cultural contexts [4, p. 28]. In contemporary literary and cultural practice, one of the most significant tendencies is the increasing blurring of genre boundaries. Traditional distinctions between genres are becoming less rigid, giving rise to hybrid forms that combine elements of different genre traditions. This process reflects broader postmodern and postclassical shifts in cultural production, where flexibility, intertextuality, and experimentation become dominant features.

Genre performs an essential communicative function in the interaction between author and reader. It acts as a mediating framework that structures communication and facilitates mutual understanding. By signaling a specific genre, the author establishes a set of expectations that guide the reader's interpretation of the text [9, p. 74].

For instance, when encountering a text identified as belonging to a particular genre, the reader activates prior knowledge about its typical structure, stylistic

features, and thematic patterns. This anticipatory mechanism significantly reduces interpretative uncertainty and enhances comprehension. Thus, genre functions as a cognitive and communicative contract between participants in the communicative process.

Genre also plays a crucial role in shaping the interpretation of literary texts. It functions as a cognitive framework that organizes perception and determines which textual elements are considered meaningful or central. From this perspective, genre can be viewed as an interpretative mechanism that structures reading strategies. It not only guides attention but also influences the hierarchy of meanings within the text. Depending on the genre framework, the same textual element may acquire different significance. Therefore, genre does not merely classify texts but actively participates in the construction of meaning [11, p. 95].

Genre analysis is a structured methodological procedure that includes several interconnected stages: identifying the genre affiliation of the text; determining its structural organization and compositional features; analyzing thematic and semantic content; examining stylistic and linguistic characteristics; considering the broader cultural and historical context. The effectiveness of genre analysis depends on the integrated application of these principles. A comprehensive approach enables researchers to move beyond superficial classification and achieve a deeper understanding of the text as a complex communicative and cultural phenomenon.

Conclusions. The results of the study demonstrate that genre analysis is a significant and productive methodological tool in contemporary literary and interdisciplinary research. It allows not only for the classification of texts according to formal criteria but also for a more profound interpretation of their structural, semantic, and communicative dimensions. Modern theories of genre consistently emphasize its dynamic, flexible, and multidimensional nature. Genre should therefore be understood as an open and evolving system that is continuously reshaped by cultural, historical, and social forces. This perspective moves away from rigid typologies and instead highlights processes of transformation, adaptation, and hybridization. The diversity of theoretical approaches—structuralist, deconstructionist, archetypal, and socio-rhetorical—contributes to a more comprehensive understanding of genre. Rather than being mutually exclusive, these approaches complement one another, offering different analytical lenses through which genre can be examined. Structuralism highlights formal organization, deconstruction reveals instability, archetypal theory emphasizes deep cultural patterns, and socio-rhetoric focuses on social function.

In the context of contemporary culture, genre analysis acquires particular importance due to the increasing complexity and diversity of textual forms. The rise of digital media, hybrid genres, and multimodal communication further challenges traditional classifications

and requires more flexible analytical models. Consequently, genre analysis becomes an essential tool for navigating the expanding textual landscape and for understanding how meaning is constructed across different communicative environments.

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Гусейнова Р. Ф. ТЕОРЕТИЧНІ ОСНОВИ ЖАНРОВОГО АНАЛІЗУ

Жанр є однією з фундаментальних категорій літературознавства та гуманітарних наук, що функціонує як засіб класифікації текстів, так і інструмент їх інтерпретації. У сучасній науковій парадигмі жанр розуміється не як статична форма, а як динамічна система, що відображає культурні, історичні та комунікативні процеси. Актуальність цього дослідження зумовлена відсутністю універсального визначення жанру, а також різноманітністю теоретичних підходів до його інтерпретації у міжнародній науковій літературі.

У статті розглядаються ключові напрямки теорії жанрів: структуралістський підхід (Т. Тодоров, Г. Женетт), деконструктивістський підхід (Ж. Дерріда), архетипний підхід (Н. Фрай) та соціориторичний підхід (К. Базерман, А. Девітт). Особлива увага приділяється розумінню жанру як відкритої та розвиваючої системи, пов'язаної з дискурсивною практикою та культурним контекстом.

Розглядаються принципи жанрового аналізу, включаючи визначення структурних, тематичних та функціональних характеристик тексту, а також аналіз взаємодії між автором і читачем. Підкреслюється, що жанр встановлює інтерпретаційні рамки та формує очікування аудиторії.

Категорія жанру традиційно займала центральне місце в літературознавстві, слугуючи одним з основних інструментів для класифікації та аналізу літературних текстів. Ще в класичній поетиці жанри розглядалися як стабільні форми, що мають специфічні визначальні риси. Однак у 20-му та 21-му століттях уявлення про жанр зазнали значних змін.

У дослідженні робиться висновок про необхідність комплексного підходу до жанрового аналізу, який враховує як внутрішні властивості тексту, так і зовнішні соціокультурні умови його функціонування. Отримані результати можуть бути застосовані в літературознавстві, лінгвістиці тексту та теорії комунікації.

Ключові слова: жанр, жанровий аналіз, літературна теорія, поетика, структура тексту, інтерпретація, дискурс.

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