

**Narrative Mode and Fiction**  
**Prof. Sarbani Banerjee**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Roorkee**

**Module No # 01**  
**Lecture No # 01**  
**Genealogy of Genre- I**

Good morning and welcome to the lecture series narrative mode and fiction I am Dr sarbani Banerjee and this is our opening module one it is called a study of genealogy. We need to understand how genres happen what is a genre? What is genealogy? Study of genres? Once we understand this we can then start discussing the different genres sub-genres and the different modes we are going to discuss mostly the novel the modern and postmodern novel the short story within the scope of this lecture series.

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Genre and neo-classical formulation

- Genre, as a term indicates a formula and represents a conventional setting.
- Genre represents a set of formal features, thematic structures, a situation of address and rhetorical functions.
- Genre mediates between a social situation and text.
- Many scholars have stated their critical views regarding genre and Genealogy. According to **John Frow**, genre is a universal dimension of textuality.
- **Karlyn Kohrs Campbell** and **Kathleen Hall Jamieson** (1978) suggest that a genre is composed of constellation of recognisable forms bound together by an internal dynamic. This dynamic is a fusion of substantive, stylistic and situational elements, which works as a range of potential strategic responses to the demands of situation and purposes of rhetoric.

So let us start understanding genre and its neoclassical formulation as a term genre indicates a formula and it represents a conventional setting. So genre represents a set of formal features, thematic structures a situation of address and rhetorical functions. Genre mediates between social situation and the text. So many scholars have stated their critical views regarding genre and the study of genre which is genealogy.

For example John Frow notes that genre is a universal dimension of textuality. Further Karlyn Kohrs and Campbell and Kathleen Hall Jamieson observe that a genre is composed of

constellation of recognizable forms that are bound together by an internal dynamic. The dynamic is a fusion of substantive, stylistic and situational elements which work as a range of potential strategic responses to the demands of situation and the purposes of rhetoric.

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- **Carolyn Miller** states that genres are typified rhetorical actions based on recurrent situations.
- According to **Bronislaw Malinowski**, an anthropologist, genre is a “context of situation,” an information-laden structure that conveys an aim, purpose and direction of the accompanying activities.
- **Michael Halliday** states that genre is a semiotic structure and equivalent to linguistic register. It is the configuration of semantic resources that the member of a culture typically associates with a situation.
- Genre operates with an absolute dichotomy between concrete particular and abstract general.
- **John Frow** in *Genre* identifies genre as a rigid trans-historical class exercising control over the text that it generates.

Carolyn Miller states that genres are typified rhetoric collections that are based on recurrent situations. According to Anthropologist Bronislaw Malinowski genre is to quote Malinowski a context of situation unquote and information laid in structure that conveys a name purpose and direction of the accompanying activities. Further Michael Halliday states that genre is a semiotic structure and it is equivalent to linguistic register it is the configuration of semantic resources that the member of a culture typically associates with a situation.

Genre operates with an absolute dichotomy between concrete particular and the abstract general. So John Frow in his work genre identifies genre as a rigid trans-historical class exercising control over the text that it generates.

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- **Anne Freedman** suggests that a text subscribes to a genre, and corresponds through describing in terms of rules of one genre.
- **Charles Bazerman** - As an extension of literary genres, genres can be forms of life, ways of being. They are frames for social action. . . . Genres shape the thoughts we form and the communications by which we interact. They are the familiar places we go to create intelligible communicative action with each other and the guideposts we use to explore the familiar (1997, p. 19).
- **Jacques Derrida** notes that the genre draws the signs of limitation, and the limits establish the norms and interdictions within which a text can operate. Jacques Derrida in *The Law of Genre* states that "a text would not belong to any genre. Every text participates in one or several genres, there is no genreless text, there is always a genre and genres yet such participation never amounts to belonging" (Derrida, 1980,230)

Annie Freedman suggests that a text subscribes to his genre and corresponds through describing in terms of certain rules of a given genre. Charles Bazerman suggests that as an extension of literary genre, genre can be forms of life ways of being or existence they are frames for social Action. Genre shape the thoughts we form and the communications by which we interact they are the familiar places we go to create intelligible communicative actions with each other.

And they are the guide posts that we use to explore the familiar now a deconstructionist such as Jacques Derrida notes that the genre draws the signs of limitation and the limits establish the norms and interdictions within which a text can operate. So the Derrida in his work the law of genre states I quote a text would not belong to any genre. Every text participates in one or several genres years there is no journalist text there is always a genre and genres yet such participation never amounts to belonging unquote. So a text is more or less than a genre but not quite one particular genre that is where Derrida is coming from.

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- Genres are differentiated into simple and complex genres by John Frow, on the basis of situations dealt within them.
- It was Bakhtin who further differentiated genres into primary and secondary genres. Primary genres comprise artistic, scientific and socio-political texts, whereas secondary genres/ complex genres/ speech genres comprise novels, dramas and all kinds of scientific research. During the process of their formation, the secondary genres absorb and digest various primary genres.
- The primary genres transform themselves before entering into secondary texts. They lose their immediate relation to actual reality and real utterances.

Genres are differentiated into simple and complex genres by John Frow on the basis of situations that are dealt within them it was Michael Bakhtin who further differentiated genres into primary and secondary genres. Primary genres comprise artistic, scientific and socio-political texts whereas secondary genres also known as complex channels or speech genres. Comprise novels dramas and all kinds of scientific research during the process of their formation the secondary genres absorb and digest various primary genres.

The primary genres transform themselves before entering into secondary texts they lose their immediate relation to actual reality and the forego some of their real utterances.

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- Generic complexity happens when the simple genres mix with complex genres. The primary genre is univocal as it speaks its own language, whereas complex genres are multi-vocal.
- **Intertextuality** comes into play through a range of processes by which a text invokes the other, and also through their relationships with other texts.
- **Charles Briggs** and **Richard Bauman** - Genre is quintessentially intertextual. When any discourse is linked to a particular genre, the process by which it is produced and received is mediated through its relationship with a prior discourse. The link of a given genre is, however, not made to isolated utterances, but to generalized or abstracted models of discourse production and reception (1992;147).

Generally complexity happens when the simple genres mix with complex genres the primary genre is univocal. Because it speaks its own language on the other hand complex genres are usually multivocal. So intertextuality comes into play through a range of processes through which a text invokes the other and also through their relationships with other texts. Critics like Charles Briggs and Richard Bauman would note that genre is quintessentially intertextual.

When any discourse is linked to a particular genre the process by which it is produced and received is mediated through its relationship with a prior discourse the link of a given genre is however not made to isolated utterances. The link is made to generalized or abstracted models of discourse production and reception.

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- The neoclassical accounts of the literary genres prevailed in Europe during the seventeenth and eighteenth centuries in full spirit.
- According to **Socrates** - Everything that is said by poets and story-tellers is “a narration [diegesis] of past, present, or future things,” and it proceeds “either by pure narration or by a narrative that is effected through imitation or by both” (Plato 1961: 392d).
- **David Fishelov** states that literary genres were divided on the basis of four sets of analogies conceptualized by twentieth century critics, namely, biological species, family, social situations and speech acts.
- **Thomas Beebee** (1994: 3) speaks of four stages of genre criticism since the Renaissance, in which genre is understood successively as rules, as organically developing species, as patterns of textual features, and as conventions of reading.

So the neoclassical accounts of the literary genres prevailed in Europe during the seventeenth and eighteenth centuries in full swing. According to Socrates everything that is said by Poets and storytellers is a, to quote him a narration or digressive of past, present or future things unquote. And it proceeds to quote again either a pure narration or by a narrative that is affected through imitation or by both unquote.

David Fishelov states that literary genres were divided on the basis of 4 sets of analogies that are conceptualized by twentieth century critic’s namely biological species, family, social situations and speech acts. Further Thomas BeeBee speaks of 4 stages of genre criticism since their

renaissance in which genre is understood successively as rules as organically developing species as patterns of sexual features and as conventions of reading.

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- Classical writers tended to emphasize meter as a determining factor for genres. Accepting prosody as at least one determinant, most modern critics in England and America would call a form like the sonnet as genre; but other theorists, preferring to exclude metrical patterns from their consideration of genre, insist on placing a type like the sonnet into a separate category, termed 'fixed form.'
- **Tzvetan Todorov** maintains that genre is not a subject matter per se, but rather the state of mind it induces.
- The history of the epic exemplifies the force of generic conventions. According to Homer, an epic is generally a long heroic poem divided into units labelled cantos or books; its diction is elevated, its action sweeping in scope; more specific conventions include the invocation of the god or gods who will preside over the work, the epithets associated with the heroes, and so on.

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This is written Todorov maintains that genre is not a subject matter per se but rather the state of mind that it induces. The history of the epic exemplifies the force of generic conventions according to Homer an epic is generally a long heroic poem divided into units that are labeled cantos or books. Its diction is elevated its actions sweeping in scope and more specific conventions are there which include the invocation of the god or gods who will preside over the journey or the venture.

There are also mention of there are also epithets that are associated with the Heroes all of these qualities inform the primary epic the way Homer envisions it the Homeric primary epic.

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- The second type of genre is novel. It serves the novelist's interest in the literature of the past and lends a fresh perspective to the new literary forms.
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- In literature, the basis of resemblance lies in literary tradition. Tradition produces generic resemblances: a sequence of influence and imitation and inherited codes connect works in a single genre.
- Poems are made from older poems: to use Keats' metaphor, each is the child of an earlier representative of the genre, and may yet be the mother of a subsequent representative.
- Aristotle's tragedy is constituted by realizations of certain elements: namely, story (mythos); character (ethos); dialogue (lexis); characters' thought (dianoia); spectacle (opsis); and the lyrical element (melopoiia)

So the second type of genre that we have after epic is novel. The novel serves the novelist's interest in the literature of the past and however lends a fresh perspective to the new literary form is a breakaway from epic. So the treatment of time and characters are very different in the novel as the name itself suggests novel means something new. In literature the basis of resemblance lies in literary tradition.

So tradition produces generic resemblance a sequence of influence and imitation and inherited codes that connect works that belong to a single genre. Poems are made from older poems to use Keats' metaphor each is the child of an earlier representative of the genre and may yet be the mother of a subsequent representative. Aristotle's tragedy is constituted by realizations of certain elements these are story or Mythos character or ethos; dialogue or lexis; characters thought or dianoia; spectacle or opsis; and the lyrical element also called melopoiia.

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- The genre is identified not only by the presence of epeisodia and stasima, of certain metrical patterns and certain devices (for example, stichomythia), but also of a serious plot with reversals and discoveries, a noble protagonist and emotions of high intensity, occasioned by a conflict of values.
- Apart from the historical kinds, the broad term "genre" also includes the more or less unstructured modes on the one hand, and purely formal constructional types on the other. These categories can be distinguished by appealing to the idea of generic repertoire.
- In subgenres, we find a set of obligatory part-repertoire comprising substantive rules that pertain to external characteristics, together with some additional specifications of content.

So the genre is identified not only by the presence of epeisodia and stasima of certain metrical patterns and certain devices for example stichomythia. But also by a serious plot with reversals and discoveries a noble protagonist and emotions of high intensity occasioned by a conflict of values. Apart from the historical kinds the broad term genre also includes the more or less unstructured moods on the one hand and purely formal constructions or constructional types on the other.

These categories can be distinguished through appealing to the idea of generic repertory. In subgenres we find a set of obligatory comprising substantive rules that pertain to external characteristics together with some additional specifications of content. So in a subgenre some of the quality some of the aspects refer back to the genre from which it has originated and yet there are certain external additional characteristics that are specific to this subgenera specific to the content.

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- Compared with historical genre, the subgenre category adds features, whereas the mode subtracts them. *Amoretti*, for example, is amatory in mode, Elizabethan sonnet in kind, and of the blazon subgenre.
- Generic features have distinctive representational aspects, such as being narrative, dramatic and discursive.
- Every kind is characterized by an external structure. E.g. Attic tragedy has manifestly some such structure as prologue/choral song/ episode/ choral song ... / exode, whereas neoclassical tragedy has a five-act structure.
- Renaissance brief epics and Biblical epics are commonly divided into four or six or seven books, whereas classical epics are divided into twelve or twenty four books, either in accordance with ancient precedents or with number symbolisms (the hexametric six; the encyclopedic twenty-four). In earlier literature, numerological structure regularly contributed to generic differentiation: triumphal poems usually had symmetrical structures with a central emphasis; epithalamia were divided by temporal or nuptial numbers.

Compared with historical journal the subgenera category adds features whereas the mood subtracts them. So *Amoretti* for example is an *Amoretti* in mood Elizabethan sonnet in kind and of the blazon subgenre. Generic features have distinctive representational aspects such as being narrative being dramatic, lyrical or discursive. Every kind is characterized by an external structure for example attic tragedy has manifestly some such structure as prologue or choral song or episode or you know exude where new classical tragedy has a 5 act structure.

So renaissance brief epics and biblical epics are commonly divided into 4 or 6 or 7 books whereas in classical primary epics especially we see divisions into 12 or 24 books. Either in accordance with ancient precedents or you know in terms of number symbolisms so the hexametric 6 for example the inside the encyclopedic 24 for example. In earlier literature numerological structure regularly contributed to generic differentiation.

So based on how many books a work has how many can tools an epic has would account for the generic differentiation the genre it belongs to. So triumphal poems usually had symmetrical structures with a central emphasis epithalamia were divided by temporal or neutral numbers.

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- In ancient criticism, metrical structure was especially genre-linked. Indeed, meters were so rigorously connected with particular kinds as to provide a basis of classification.
- E.g. Aristotle writes of iambics as formerly used for invective, but extended to comedy. Some critics have also understood the form as promptly "becoming neutralized and abdicating its role as a generic label."
- Meter had subsequently become more closely genre-linked than in former times. E.g. Common Meter is mainly associated with the Christian hymn, whereas the ancient hymn lacked any metrical form.
- As every kind has a formal structure, so it must have a size. Indeed, size counts as a critical factor from a generic point of view.

In ancient criticism metrical structure was especially genre linked indeed meters were so rigorously connected with particular kinds as to provide basis of classification. For example Aristotle rights of iambics as formally used for invective but extended to comedy. Some critics have also understood the form as promptly becoming neutralized and abdicating its role as a generic label. Meter had subsequently become more closely genre linked than in the former times.

So for example a common meter is mainly associated with the Christian Hymn whereas the ancient Hymn lacked any metrical form altogether right. So as every kind has a formal structure so it must have a size too indeed size counts as a critical factor from a generic point of view.

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- Closely related to size is scale. Scale, when combined with other features, may serve as rather a sensitive generic indicator. Picaresque's frequent changes of setting establish a scale that is specific to its type, and rules out characteristics of other kinds of narrative.
- Similarly, values are inherent in all kinds. These have been among the themes of several important studies, such as Rosenmeyer's *Green Cabinet*, which focuses on the epicurean values in certain pastoral kinds.
- Satire may seem chaotic or nihilistic, but in reality it is more often traditional, if not conservative. Its positive values are implicit, and offered with elaborate obliquity, surprise and a sudden denouement – all of which entail familiarity in order to communicate themselves.

Closely related to size is scale. Scale when combined with other features may serve as a sensitive generic indicator. Picaresque risks frequent changes of setting establish a scale that is specific to its type and rules out characterizes and rules out characteristics of other kinds of narrative something that is unique to the Picaresque. Similarly values are inherent in all kinds there have been among the themes of so these have been among the themes of several important studies such as Rosen Meyer's green cabinet.

Which focuses on the Epicurean values in certain pastoral kinds? Satire may seem chaotic or nihilistic. But in reality it is more often traditional if not conservative its positive values are implicit and offered with elaborate obliquity surprise and even a sudden denouement or climates all of which entail familiarity in order to communicate themselves.

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- A distinctive value of satire is its strangely secure candor - as if confident that truth exposed is better than truth colored or made bearable.
- Each kind has an emotional coloration, which may be called mood almost in the sense that Milton uses – "That strain I heard was of a higher mood," where he raises *Lycidas* in generic pitch. Mood plays a specially vital part in gothic romance, where it often colors character, atmosphere and natural description.
- In their starting point, many kinds used to have a characteristic occasion. In these occasional kinds (e.g. epithalamium; epicede; genethliacon), relations with ritual and custom were particularly intimate and rich.
- Occasion, in its imaginary, attenuated form, coalesces with the stylistic features, as is observable in the short poetic kinds. Lyrical forms often seem to imply actual interpersonal relations; Donne's "A Valediction: Forbidding Mourning" adopts a similarly intimate stance.

A distinctive value of satire is its strangely secure candor it is a confident you know so it is confident of the fact that truth is exposed rather than colored or made bearable. That is where confidence or the Candor of satire comes from each kind has an emotional coloration which may be called the mood almost in the sense that Milton uses. To quote Milton the strain I heard was of a higher mood unquote where he raises *Lycidas* in generic pitch.

Mood plays a specifically vital part in Gothic romance where it often colours certain characters atmosphere and the natural description. In their starting point many kinds used to have a characteristic occasion in these occasional kinds. For example epithelium episode relations with rituals and customs were particularly intimate and Rich occasion in its imaginary attenuated form coalescence with the stylistic features as is observable in the short poetic kinds.

Lyrical forms often seem to imply actual interpersonal relations. So for example Donne's A Valediction forbidding moaning adopts similarly intimate stunts.

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- Narrative kinds may have a distinctive mise-en-scene. This is a highly developed feature with romance, science fiction, the gothic short story, and the psychological novel. With certain types of verisimilar novel, however, setting may be insignificant.
- Character is the focus of genre theory. This usually involves much fine-drawn moral analysis, since a character personifies values. In epic, the generic protagonist has gone through a long course of development, but has always had a strategic moral significance. E.g. Spenser related his Arthur to previous examples of "a good governor and a virtuous man"
- Milton, similarly, trains his readers to recognize his Satan as a hero with pagan epic values. Aristotle says that the tragic protagonist should be "a man preeminently virtuous and just," whose misfortunes are brought on "not by vice and depravity but by some error of judgment" (Poetics 1453a).

Narrative kinds may have a distinctive mise-en-scene. This is a highly developed feature in romance, science fiction, the gothic short story and the psychological novel. With certain types of very similar novel however the setting may become insignificant. Character is also a very important focus one of the chief focuses of genre theory this usually involves much fine drawn moral analysis since a character personifies certain values in epic the generic protagonist has gone through a long course of development.

But has always had a strategic moral significance as an example we have a Spenser we have Spenser relating his Arthur to previous examples of a good governor and a virtuous man. Similarly a Milton trains his readers to recognize his Satan as a hero with Pagan epic values. Aristotle says that the tragic protagonist should be to quote him a man preeminently virtuous and just unquote whose misfortunes are brought on to quote him again not by vice and depravity but by some error of judgment unquote. I would like to stop this lecture here today and let us meet for further lectures and for further discussions thank you.