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## Theoretical Explanation Of The Formation Of Genres And The Relationship Between Genre And Literary Creativity

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### **Abstract**

This article explains how genres are formed, and defines the relationship between genre and literary creativity. The subject of this article is not a historical or diachronic study of how genres are formed, but according to creation phenomenon, this study is a synchronic study of how literary authors deal with the phenomenon of genre. The modern conception of genre is based on the fact that genres are not merely tools for classifying and describing literary texts, but according to the new genre theory, genres are speech acts in repetitive situations, so they are tools for creativity; and without genres there is no any literary creation at all. In modern genre theory it is said that all texts belong to one or more genres. Issues that are considered in this article are: first, genres are related to writers, readers, texts, and social contexts. Contrary to the claims of the Romantics and some of their modern followers, the texts all belong to one or more genres. Genres, although obliging rules, provide opportunities for selection. Another issue is the stability and flexibility of genres, which is closely related to the phenomenon of literary creativity, because generic alterations are subject to literary defamiliarizations. The concluding point of this article is that literary creators do not create genres without background, but literary genres are the result of the alterations of speech acts into literary forms. Therefore, genre is not only a tool for describing and classifying texts, but also is a tool or a device for creativity. In fact, none of the literary

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works can escape from the genre rules. In addition, among literary genres, some are more flexible than others, and this flexibility provides an opportunity for innovation and creativity.

**Keywords:** *genre, literary creators, literary creativity, generic alteration.*

### ***Extended Abstract***

#### **1. Introduction**

In the contemporary era, genres have the same functions as in the past; However, due to the new understanding of the phenomenon of genre in the fields of literary theory, linguistics, and rhetoric, contemporary theorists no longer see genre as a means of classifying or describing the structures and meanings of literary works. Carolyn Miller, in her famous article “Genre as Social Action,” does not define genre solely on the basis of formal and structural features; According to her, “genres are typified rhetorical actions that rely on repetitive situations” (Miller, 2005: 57). According to this definition, genres, although useful for classifying and describing texts, are devices for the construction and creation of speech. Thus, for literary authors genres are typological linguistic actions that create their works upon those devices. Of course, it does not mean that genres are useless for classification, because grouping and classification of the literary works is a necessary process. Creativity and transformation of genres are related together. Writers and poets, however, consciously and unconsciously did not believe in the stability of genres.

#### **2. Literature Review**

Amy Devitt studied the boundaries of genre and creation. Devitt also criticizes the views of some theorists who see the genre as merely a tool in the hands of critics. Alastair Fowler also deals with the “formation of genres” in a chapter of his book entitled *Kinds of Literature*. He believes that genres are not made of non-existence sphere, but they are the results of the evolution of other discourses. In an article entitled “The Origin of Genres”, Tzvetan Todorov criticizes and evaluates the views of the Romantics who have denied the laws of the genre.

### 3. Methodology

This article has a descriptive and analytical method and approach towards the views of contemporary theories on genre and creativity. In this article, these subjects are studied: 1) the necessity of genres, 2) the dependence of texts on genres, 3) genre as an optional and obligatory device for literary creation, 4) the formation of genres from other genres, 5) finally, some literary genres of Persian literature have been studied on this basis.

### 4. Results

Genre is not only a tool for describing and classifying texts, but also a tool or device for creativity. In fact, every literary work depends on genres. Also, among literary genres, some are more flexible than others. Literary creators regarding to genres, could be creative and innovative or not. It is true, however, that constructing any poem or story doesn't mean that they are creating generic rules. If we look at writers and poets according to the creativity or innovation, we will see that many outstanding poets and writers have not necessarily been the innovators of a genre. For example, Ferdowsi, was not the creator and initiator of the epic genre, but he is the typical of this literary genre; Hafez, who is one of the leaders in Persian lyric poetry, is not the originator of Persian lyric poetry, but he culminated this genre to a climax. Therefore, the artistic innovation and defamiliarization may be in the realm of components such as form, style, language, imagination, story elements, and syntactic levels. Therefore, the attribution of generic innovation- that is, the invention or the transformation of a genre- to a writer or poet is rare.

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