

Genre Diffusion Of Baricco's Works

Rasulova Munira Maratovna

PhD student Samarkand State Institute of Foreign Languages

Annotation

This article examines the genre diffusion of Baricco's works. As it is known, the essential parameter of any text is its belonging to a certain style and genre. However, when determining the genre of any of A. Baricco's works there are certain difficulties. The author strives to go beyond the traditional genre definition, experimenting with form and content. This has led to the emergence of new genres or subgenres, as well as the emergence of a unique artistic style. Among his works there are adventure and philosophical novels, a prose poem, a love melodrama or a thriller.

Key words: genre, genre diffusion, Italian literature, postmodernism, story

Introduction

Genre diffusion is the process by which the boundaries between different genres begin to blur and elements of one genre are transferred into another. This process is becoming particularly evident in contemporary art, culture and media, and can manifest itself in a variety of forms, including literature, film, theatre, music and other artistic disciplines. The main aspects of genre diffusion are genre mixing, experimentation, cross-cultural influences, changes in perception.

Genre diffusion is the process when works begin to integrate the characteristics of several genres. For example, in cinema, elements of drama and comedy can be combined, creating so-called "dramedies". In literature, elements of fantasy and realism may be intertwined, creating fantastic realism.

Discussion and results

It is known that the essential parameter of any text is its belonging to a certain style and genre. As L. Babenko notes, the organization of texts of different styles are studied primarily by functional stylistics and rhetoric. The literary genre of a text as a historically formed type of literary work with a set of essential features and aesthetic qualities is the subject of literary studies (Babenko 2005: 34).

C. Todorov explains the importance of studying the genre of a work: "any literary analysis, whether we want it or not, is carried out in two directions: from the work to literature (or genre) and from literature (genre) to work. Genre is precisely the link that connects a literary work with the world of literature as a whole" (Todorov 1999: 10-11).

V. Shklovsky believes that pure genres do not exist at all. However, sometimes a genre phenomenon is fixed as a classic. In general, all genre phenomena contain movement, and thus they are contradictory (Shklovsky 1970: 78). His thought became relevant at the turn of the XX - XXI centuries, forcing many researchers to turn to the phenomenon of genre diffusion and the problem of genre in general. In this period, globalization and the availability of information are evident, which allows genres to borrow elements from each other.

Genre diffusion is a characteristic phenomenon of turn-of-the-century literature. O. Kovaleva sees the reason for this pattern in the following: "The change of cultural paradigms at the turn of the century revives the idea of art synthesis as a basis for the development of a new language of expression. The turn to other arts leads to the sharpening of the boundaries of many genres" (Kovaleva 2002: 77). The worldview of the turn of the century itself is synthetic, and therefore it is impossible to apply the previously established genre criteria to the writers of this period.

When determining the genre of any of Baricco's works there are certain difficulties. A symbiosis of a story and a novel is often noted. Among his works there are adventure and philosophical novels, a prose poem, a love melodrama or a thriller. The author himself calls his works "stories": "I start with stories or situations... I begin my story" (Audino 1995: 107).

This is due to the fact that Baricco's creative activity takes place during the period of postmodernism. Modern researchers often address the problem of genre diffusion, synthesis, cross-genre, often in the perspective of postmodern literature.

N. Leiderman, analyzing postmodern literature, writes: “Starting from the 60s and up to the end of the 20th century, there was a process of forming a whole system of genres relevant to the post-realistic artistic strategy. During these years, new genres based on the constructive implementation and conceptual rethinking of postmodern paralogies were emerging. At the same time, there was a revival and renewal of genres that had developed in previous periods” (Leiderman 2010: 867).

I. Lanslots also believes that Baricco’s narrative is postmodern in an eclectic way...his narrative is non-linear, that is complex, obeying musical principles. His repetitious way of writing, evident at various levels, is striking. First of all there is the repetition of sentences, fragments of texts which recur on several occasions, like the refrain in a song, like “oh yes” in *Novecento* (Lanslots 1999: 53).

V. Khorolsky, observing the evolution of genres in the XX century, comes to the conclusion: “In addition to the aesthetic orientation of postmodern writers, prone to genre synthetism, the genre system is influenced by the development of mass fiction” (Khorolsky 1999: 14).

The skill of a writer consists not only in the ability to create popular genres that are in demand by the mass readers: melodrama, detective, fiction. Rather, it is the ability to combine elements of these popular genres in the fascinating way in one work. The ability to diffuse genres probably depends on the level of interaction of genres in the writer's artistic system.

In this respect, A. Baricco's creative heritage is very diverse. Having a brilliant experience as a musician, presenter of intellectual programs, cinematography, he created essays on music criticism; he became famous for his unusual novels of different genres.

The author strives to go beyond the traditional genre definition, experimenting with form and content. This has led to the emergence of new genres or subgenres, as well as the emergence of a unique artistic style. There is a variety of genres in the writer's works. And these genres did not exist separately in the writer's work, they actively interacted.

It can be supposed that “Ocean Sea” and “Silk” tend more towards the tales, while “Castles of Anger” and “City” tend towards the novel (not because of the volume, but because of the abundance of characters and the disclosure of issues). “Novecento” is a theatrical monologue and a novella-jazz (moreover, jazz in Baricco is both a form, a content, and a meaning). “Homer. Iliad” represents portrait dialogues. The genre of “Abel”, according to the definition of the author himself, is a “metaphysical” western, which is found for the first time in the author's work.

We also agree with Whitney Losapio, who believes that A. Baricco's works try to avoid the label “novel” and remain just stories, emphasizing the narrator and the fact that the story must be told. For example, “Castles of Anger” is described by the critic as “pullulare di storie” - teeming with stories, and “Silk” is “non un romanzo. E neppure un racconto...una storia” - it is not a novel. And it's not even a tale... it's a story (Losapio 2010: 7).

The experience of a TV presenter, critic and musician has forever endowed Baricco's works with a dynamic plot; therefore, they are not perceived as “protracted”. That's why Baricco's works are scenic. There are a lot of film adaptations of his novels and short stories, numerous theatrical productions: “The legend of 1900” (“La leggenda del pianista sull'oceano”, 1998) directed by Giuseppe Tornatore, based on the book “Novecento”, “Silk” (“Seta”, 2007) based on the novel of the same name, “Without Blood” (“Senza sangue”, 2024) directed by Angelina Jolie.

Also Baricco's novels often became micro-plots for future novels. For example, “Mr. Gwyn” foreshadowed “Three Times at Dawn”.

Conclusion

To summarize, Baricco creates his own literary myth even in modern works. Composition of his texts, complex subjective organization, ambiguous details and sophisticated visual and expressive linguistic mean allow us to assert that there is genre diffusion of the works of Baricco.

Balancing on the border of “serious” and entertaining, taking into account the multiplicity of the reader's interests, Baricco actively and often intentionally used elements of popular genres of adventure literature, detective fiction and melodrama in his works, combining elements of fantasy and realism.

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