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Цуркан Игорь. Символистские тенденции в творчестве Александра Олеся и европейских символистов.

Творчество Александра Олеся отмечено влиянием романтической поэтики, наиболее важными компонентами которой были лирическое настроение и мелодичность фразы, что послужило созданию индивидуального образа духовного существа на пути к красоте и мечте. Александр Олесь принес идею «внутреннего человека», который восстал против мира общественных и государственных норм. Уникальность системы художественных образов, мотивов, духов, ритм и мелодичность впитала в себя мощный лиризм чувствительной души поэта. Поэтому целью данной статьи является раскрытие образов, которые создают метафорическую вселенную, наполненную символами человеческого существования. Достижение цели предусматривает исследование системы символов в творчестве Александра Олеся и европейских символистов, ее реализацию в интерпретации авторов. Методы исследования базируются на основных принципах филологического анализа текста. Определенные задачи предусматривают использование элементов рецептивной эстетики, герменевтического и интерпретационно-текстового анализа.

Ключевые слова: романтика, образ, природа, символ, знак, мотив, душа

Tsurkan Igor. The Symbolist Trends in the Works of Oleksandr Oles and European Symbolists. The creativity of Oleksandr Oles is marked by the influence of the romantic poetics, the most important component of which was the lyrical mood and the melodiousness of the phrases, that created the individual image of the spiritual being on the way to the beauty and dream. Oleksandr Oles brought the idea of the «inner individual», who revolted against the world and the public and government norms. The originality of the system of the artistic images, motives, spirits, rhythm and melodic absorbed the powerful lyricism of the poets' sensitive soul. That's why the purpose of this article is the revelation the images, which creates the metaphorical universe, filled with symbols of the human existence. Obtaining the purpose envisages to investigate the system of symbols of Oleksandr Oles and European symbolists and to reveal its realization in the authors' interpretations. The methods of the research is based on the main principles of the philological analysis of the text. The determined tasks foresee the use of elements of comparative and hermeneutic analysis as a general interpretation of literary texts.

Key words: romanticism, image, nature, symbol, sign, motif, soul.

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About the Problem of Definition of the Term «nonfiction»

The article deals with the attempts of defining nonfiction. During our research it was found out that one can see two stable tendencies in the American literature of the second half of the XXth century. On one hand, literature resembles journalism, factual reality, on the other hand, journalism borrowed different techniques from fiction. That's why studying T. Capote's creative work is very important. He has made an original genre experiment – a nonfiction novel «In Cold Blood».

Key words: New Journalism, genre, nonfiction novel, fact, document, T. Capote «In Cold Blood».

Stating the Scientific Problem and its Meaning. At the modern stage of the development of native study of literature the necessity of new interpretations of the brightest phenomena of the American literature of the XXth century. The presence of the intentions of genre experiments and innovations in the American literature of the second half of the XXth century met the need of that time. The originality of «In Cold Blood» is possible due to the combination of various views, of factual documentary material and its literary journalistic and psychological interpretation.

The Aim and Tasks of the Research are to analyze synonymous variety as literature was called in the XXth century in the USA which combined journalistic and art techniques and to reveal the peculiarities of genre synthesis in T. Capote's nonfiction novel.

In any period of social changes is nonfiction literature, syncretism of which is preserved during the whole history of humanity. Nonfiction literature / documentary literature / nonfiction / literature of fact is an old part of literature as fiction. In fact the separation fiction from the fact and the division of literature into «fiction» and «nonfiction» is one more acquisition of the XXth century. According to Marina Balina, professor of Illinois Wesleyan University, the USA, the reason of the interest in «life facts» which joined housewives and refined intellectuals is nonconfidence to the history, known as «historical document». Rethinking, reappraisal of the events caused the feeling of chaos. In these conditions the value of personal experience of a human life increased. The scientist states that the need in nonfiction, as opposed to the depersonalized «truth» of the document, may be determined by the interest in personal history, individual fact, biography of the people who stayed in the history. [2].

Nonfiction as a literary genre or style of writing develops brightly and many-sided in the USA. The scientists consider the national specificity of the American culture to be the reason of this phenomenon. A range of the realist writers was captured by the experiment in the 1960s, the period of the popularity of the American postmodernism. Some of them wrote one or two experimental novels and returned to their previous style (e.g. J. Updike). Another evidence of the writers' inclination to experiment was a new trend in realism – so-called nonfiction literature, an organic fusion of document and fiction. Nonfiction literature became an additional trend which defined the creative work of such realist writers as N. Mailer («The Armies of the Night», «Miami and the Siege of Chicago», 1968), T. Capote («In Cold Blood», 1965). The final fact of inclination of the American literature to reportage and document is the emergence of the New Journalism (Tom Wolfe, Hunter S. Thompson, Joan Didion, etc.). It enjoyed its popularity in the 70s. It developed simultaneously with nonfiction literature.

We should speak about the period of the emergence of the New Journalism in order to study the phenomenon of nonfiction. Political and emotional climate of America, the paradoxicality of the existence of the contemporary Americans who faced new facts which were complicated to realize, the further loss of faith in the American myths, the abrupt transition from counterculture, «pop art» in the Christian morals, Oriental mysticism, existentialism, psychoanalysis, romantic world grief, the latest inventions in psychiatry, anarchical theories, yoga, dadaism, psychological alienation, sexual permissiveness, cult of drugs affected on the crisis of the American literature. The school of New Yorker with its high grade, quiet ethical criticism of the American values wasn't anymore a trend in literature. An increasing interest in literature of fact, documents – reports, autobiographies, literary biographies, road notes, memoirs, economic, historical, philosophical, political and sociological essays, is associated with the loss of faith in the artistic imagery.

The facts of the social and political life either were included in the novels in the journalistic form or served as the starting points of storytelling or dictated novelists genres of road and documentary notes (M. McCarthy «Vietnam», 1967; «Hanoi», 1968, etc.) or peculiar stories-documents, diaries, reports in the literature of the New Journalism in the 1960s–1980s. The writers of the school of New Yorker began to state and recreate the state of the society which was successfully characterized by Norman Mailer: «Americans have double life, and our history is flowing in two rivers, one of them is invisible, another one is subterranean; one is the history of politics which is concrete, factual, practical and unbelievably dull ... another one is a subterranean river of untapped, ferious lonely and romantic desires, that concentration of ecstasy and violence which is the dream life of the nation» [1, p. 276]. Tom Wolfe became the follower of the New Journalism.

America hadn't felt such a need in variety of the life material for the whole period of its existence. Clay Felker, editor of New York, once said: «We had to do something TV couldn't do. It wasn't enough to give interpretation. We had to give style, too» [8, p. 57]. New Journalists wanted to reproduce personal sensations as if they shifted the reader «inside» the created world. New Journalists considered that a new form of storytelling had to combine the elements of formal structure of the novel and actual topical character of newspaper chronicle so to create some synthesis of journalism and nonfiction, the last had to be documentary factual and was approximate to the newspaper and other mass media in its political actuality [3, p. 435]. The tendency to the most possible converging of literature and journalism led to the unusual popularity of «hybrid forms». A considerable part of the works in the 1960s contained either lyric

recreation of claims of the contemporary torn spirit or venturesome self-destruction or self-derision or «intracranial game» [1, p. 156].

Thus, the New Journalism becomes an important and influential condition of the American literary, cultural and social reality. The phenomenon of the New Journalism is not new in the history of the English-American literature. The emergence of this genre is connected with such names as D. Defoe, Ch. Dickens, M. Twain, E. Hemingway, D. Mitchell, L. Ross, etc.

The best contextual synonyms to the New Journalism are the following terms «documentary literature», nonfiction, nonfiction novel, literary journalism, documentary narrative, creative nonfiction, journalistic novel, gonzo journalism, narrative journalism, literature of fact. These terms as synonyms exist and are used both in literature and in journalism. Nowadays we can speak about the formation and development of nonfiction genre with certainty, the peculiarity of which is mentioned but is still no appropriate definition, explanation and name of it in the literary criticism.

There are quite a few textbooks, articles and reviews in the popular American magazines devoted to the research of nonfiction literature. The professor, lecturer of Literary Journalism in Boston University Mark Kramer, former director of the Nieman Program on Narrative Journalism, refers nonfiction to the narrative journalism. He defines the characteristic features of this form: accurate, well researched information, intriguing people, human emotions, the private story behind the public story, blending the reportage of facts with the writing style of fiction. The scientist refers nonfiction literature to narrative journalism and not to the literature [7]. Belinda Carberry calls nonfiction the New Journalism and recommends the students of journalism study three novels that exemplify the New Journalism or journalism of the 60s and 70s. They are the books of Truman Capote, Tom Wolfe, Norman Mailer [6]. W. G. Nicholson, the teacher of the New Journalism, states that during the turbulent 1960s some writers considered that it was possible in nonfiction to use virtually any literary device to excite and engage the reader both intellectually and emotionally. Perhaps journalists were the first to use this new literary style, «someone, somewhere, dubbed it the New Journalism» [8, p. 55].

In the 1970s a new genre took a dominant position in the American academic society and critics. The anthologies and scientific researches appear among which is the research by J. Hollowell «Fact and Fiction: The New Journalism and the Nonfiction Novel» (1977) in which he proves the novelty of the New Journalism which lies in the refusal of standard pattern of the structure of a journalistic work «who-what-where-when», but the style is more free and the critic identifies six features of the New Journalism as opposed to T. Wolfe who identifies four ones. J. Hollowell adds «composite characterization» and «the presence of interior monologue» [12, p. 242–243]. He considers «the best form of writing...with startling inventiveness, the unusual self-consciousness about the historical importance of the 1960s» [4, p. 401].

The scientist D. Pizer introduced the term «documentary narrative» the features of which are the writer's emphasis on details: the names of people and places, the full listing of the objects in a room or the contents of a suitcase («the effect of documentation») including verifiable documents and quotations. D. Pizer thinks that the «passage of time» is a structural device of the narrative that's why chronology is its characteristic feature. The author of the «documentary narrative» must be exact about events in relation to time and it contributes to the effect of documentary authenticity. What does D. Pizer understand under «the art of documentary narrative»? The author imposes theme upon the event portrayed by means of his selection, arrangement, and emphasis of the details of his documentation and of his narrative. His theme may be an interpretation of a large phase of experience which the event illustrates [9, p. 106].

The New Journalism and documentary novel became widespread terms for the new nonfiction [11, p. 187]. Summing up the considerations on literary material R. Vanderauwera writes that in the time span from 1965 till the early seventies the amount of similar material was published and the claims made by the authors from both journalistic and literary side to have invented a new form – nonfiction novel the evidence of what is Capote's statement in the New York Times Book Review and mailer's digressions on «history as a novel» and «the novel as history» in «Armies of the Night» and Wolfe's polemical introduction to his anthology «The New Journalism» (1973) [11, p. 187].

T. Capote is referred to the authors who searched for new literary forms and made bold experiments with the traditional genres transforming them opportunely to the contemporary conditions. In the American prose in the 60s it became apparent in the author's creation of the nonfiction novel (according to his own definition) («In Cold Blood. A True Account of Multiple Murder», 1965). The combination of different

aspects of views, contemplations, of documentary material based on facts and literary journalistic and psychological interpretation is the basis of the author's experiment. The accurate depiction of the circumstances of characters' lives, preserving the sequence of deeds and even movements, reproduction of living language which creates the feeling of authenticity of the depicted events and makes the reader an eyewitness of these events were the most important factors for the writer. Despite the «factuality» of the narration and due to «reporting» principles the novel is saturated with emotions, descriptions of feelings and emotional experience.

The documentary authenticity of the book «In Cold Blood» by T. Capote is evident, the subheading proves it: «A True Account of a Multiple Murder and Its Consequences». The authenticity of «In Cold Blood» is confined to one sentence in the author's Acknowledgements: «All the material in this book not derived from my own observation is either taken from official records or is the result of interviews with the persons directly concerned, more often than not numerous interviews conducted over a considerable period of time» [5, p. ix]. Though the book lacks a bibliography, time-charts and notes (evident features of the documentary narrative), however, the reader gets impression of «documentary authenticity» due to the author's extensive use of special kinds of «official records» – letters, diaries, written statements, and even an article in a learned journal, speeches of judges, lawyers and psychiatrists – records which T. Capote identifies and quotes verbatim. The most important technique of «documentary authenticity» of «In Cold Blood» is direct quotation from the numerous interviews conducted over a considerable body of time and quotations in the form of monologue, dialogue or snatches of conversation within authorial comment and summary narrative. T. Capote believed in the benefits of the technique of direct quotation of speech of the characters. Much of this quotation in the novel is in the form of conversation with an anonymous journalist or acquaintance. Direct quotation is a technique associated with the New Yorker «profile» and the novel «In Cold Blood» was apparently written specifically for initial publication in the magazine (Capote didn't deny that stylistic techniques which he used in the novel were inherent to nonfiction novel which were published in magazines). Thus, Capote's novel is an example of «experimental narrative» and as well as a form of the higher journalism.

Conclusions. The concept nonfiction belongs to the categories which are not only reinterpreted but also renovated by every new generation of scientists, critics and writers. The synonymous variety which was referred to nonfiction literature in the USA in the XXth century affirms: we deal with the rare case of emergence of literature which combined journalistic techniques with the techniques of fiction. Having such a variety of meanings which emerged in the American cultural discourse, the term labeled by T. Capote is widely used: «nonfiction novel is a serious new art form that contained neither the persuasiveness of fact nor the poetic altitude fiction is capable of reaching» [10, p. 28]. The term nonfiction novel means a large text, narrative based on facts, creativity in contents and form, novelty and aesthetic attraction, emphasizing on discourse reasoning in our research. Its peculiarity is, first of all, in conversion life material into aesthetic art, in poetic comprehension of a real event, re-embodiment of real individuals in the characters of literature. The fundamental combination of documentation, reportage and art approach doesn't enable to refer nonfiction works to any of them. The subject matter, account of events, especial connection with time, higher actuality, expressiveness unite nonfiction with reportage; the presence of authentic documents, facts unite nonfiction with documentation; plot. Character. Imagery – with fiction. Nonfiction literature is a problem because of its boundary state. Nonfiction novel «In Cold Blood» has got the world's recognition and has become a literary tendencies of art typical for the American literature from the early 1960s.

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Чирва Юлія. До проблеми визначення терміна «nonfiction». У статті розглянуто спроби визначення літератури *nonfiction*. У процесі дослідження виявлено, що в американській літературі другої половини ХХ ст. можна простежити дві стійкі тенденції: з одного боку, художня література тяжіє до публіцистики, до фактографічної дійсності, з іншого – журналістика запозичує різноманітні прийоми белетристики. Література стає або документальною й не підлягає законам художньої прози, оскільки поєднує в собі репортаж та журналістику; або філософію – тоді виявляє нові якості. У цьому зв'язку важливим видається звернення до творчості Трумена Капоте (Truman Streckfus Persons, 1924–1984), котрий здійснив оригінальний жанровий експеримент – створив *nonfiction novel* «In Cold Blood. A True Account Of Multiple Murder» / «З холодним серцем. Правдива історія одного вбивства та його наслідків» (1965).

Ключові слова: новий журналізм, жанр, *nonfiction novel*, факт, документ, Т. Капоте «З холодним серцем».

Чирва Юлія. О проблеме определения термина «nonfiction». В статье рассматриваются попытки определения литературы *nonfiction*. В процессе исследования установили, что в американской литературе второй половины ХХ в. можно проследить две тенденции: с одной стороны, художественная литература тяготеет к публицистике, к фактографической реальности, с другой – журналистика заимствует разные приемы у беллетристики. В связи с этим важным представляется обращение к творчеству Трумэна Капоте, который осуществил жанровый эксперимент – создал *nonfiction novel* «In Cold Blood. A True Account Of Multiple Murder» / «Хладнокровное убийство. Правдивая история одного убийства и его последствия».

Ключевые слова: новый журнализм, жанр, *nonfiction novel*, факт, документ, Т. Капоте «Хладнокровное убийство».

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Інна Швед

Міфасемантыка і функцыянальнасць вобраза каршуна ў беларускім фальклоры

Мэтай працы¹ з'яўляецца вызначэнне міфасемантыкі і функцыянальнасці каршуна як чынніка арніталагічнага кода беларускага фальклору. Гісторыка-генетычнае і функцыянальна-семантычнае даследаванне «тэксту каршуна» ў беларускім фальклоры паказала, што ў ім дамінуюць адмоўныя канатацыі, звязаныя з

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¹ Прадстаўлены некаторыя вынікі навукова-даследчай працы «Зоологический код белорусской традиционной духовной культуры (по записям XIX–нач. XXI вв.)», якая выконваецца па ДПНД «Экономика и гуманитарное развитие белорусского общества» (№ дзяржрэгістрацыі 20160897 ад 13.04.2016).