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NONFICTIONAL LITERATURE: NATURE, TYPOLOGY, TERMINOLOGY

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72

ABSTRACT

The article is devoted to the reviewing of theoretical aspects of nonfiction literature. Similar in semantic content, but not identical terms as nonfictional literature, nonfictional writing, literature of fact, factography, fiction-documentary literature, fiction-documentary prose, fiction-documentary writing, literary nonfiction, literature of non-fiction, nonfictional prose, factual narrative, which have become commonly used in American, Spanish, Ukrainian, French, Slavic terminology, are analyzed. All these terms refer to a set of texts written on the basis of real events without the use of fiction. Typical features of this type of literature are the synthesis of documentary components and fiction, veracity, factuality, authenticity, objectivity, the use of real names, dates and geographical indications. At the same time, the reflection of real events and their participants is presented through the prism of the author's self, and therefore subjectivity, personal

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component, merging of images of the author and the narrator are added to the leading features of nonfiction literature.

The article focuses on the main structural and typological branches of nonfiction literature – historical nonfiction, literary biography, fictional journalism and memoirs. In compiling this classification, the main object of the non-fiction narrative was taken into account in the first place; sources of documentary information; varieties of author's presence in the text (in particular, as an outside observer, witness or main character); subjective factor of personal participation in the events described in the work, or personal acquaintance with the direct participants in the events; genre-typological characteristics of nonfictional works. The article highlights the main typological characteristics of each type of non-fiction, analyzes their genre system, presents the characteristics of varieties and subvarieties.

Particular attention is paid to the analysis of memoirs, which is a complex and multilevel type of non-fiction, which, in turn, consists of several subvarieties – the memoirs, the autobiography, the diary, the epistolary. The article differentiates the subvarieties of memoir literature, considers options for the synthesis of its types and forms.

Key words: non-fiction, historical literary nonfiction, literary biography, memoirs, fictional journalism, diary, autobiography.

INTRODUCTION. The term «nonfictional literature, or nonfictional writing» was first used in the 1920s in some literary works of Soviet scholars to define works written on a documentary basis. According to Elena Mestergazi, a Russian researcher of literary nonfiction, this term combines «diaries, letters, memoirs, notes, notebooks of writers, travelogues (descriptions of travels), biographies, autobiographies, and sometimes essays, namely genres that existed for centuries and which were united by the concept of "nonfictional literature" only in the twentieth century» (Mestergazi, 2007: 8).

For a long time, this term was not widespread, and only in the 1970s it re-entered the scientific community. It does not lose its relevance even in our time. Dictionary and encyclopedic definitions of this concept, according to Nadiia Koloshuk, «cause more questions than answers» (Koloshuk, 2009: 217). Thus, according to the definition of «Ukrainian Literary Encyclopedia», «nonfictional literature, or nonfictional writing are works of fiction, science-based fiction and fiction-documentary genres, which are based on

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documentary materials submitted in whole or in part, or reproduced in free form» (Morozova, 1990: 85), however the author of the article excludes memoirs and autobiographies from the range of nonfictional genres, although, as we know, they also use a document in its structure.

Yurii Kovaliv defines nonfictional literature as «journalistic nonfiction, science-based fiction works (essays, notes, chronicles, reports), based on the complete or partial use of documentary sources» (Literary Encyclopedia, 2007, vol. 1: 294). According to the scholar, documentary genres «differ from historical genres, annals, chronicles, diariusz, diaries in the way of using the documentary base, which, without being typified and invented, lays the structural foundations of the work, focuses on the analysis of fixed material, which is sometimes composed on the basis of comparison and installation» (Literary Encyclopedia, 2007, vol. 1: 294). However, the author does not explain which genres should be classified as nonfictional and which as historical, and why diariusz and diaries are excluded from the concept of «nonfictional literature», because, as we know, they have no typification and fiction as well.

74

According to Russian researcher Elena Mestergazi, an author of the experimental encyclopedia «Literature non-fiction / non-fiction», «nonfictional literature (nonfictional writing) are prose works in which fictional reality is created on the basis of documentary facts» (Mestergazi, 2007: 8), and therefore the realm of literary nonfiction includes «pure (primary) – a letter, a chronicle, a confession, a diary, a notebook, an autobiography, a biography, memoirs – and complex (secondary) nonfictional genres – a travelogue (a description of travel), a nonfictional short story, a nonfictional story, a nonfictional novel» (Mestergazi, 2007: 17), the boundaries of which are often quite blurred, and as a result «pure genres can be quite complex in their internal structure» (Mestergazi, 2007: 17), and «formally nonfictional genres actually become pseudo-nonfictional» (Mestergazi, 2007: 17).

Modern nonfictional literature as a specific phenomenon of world literature is still quite ambiguously perceived by scholars. So far, no single commonly

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used term has been developed to denote a set of real stories about what really happened, on this account in current times there are a number of similar, but not always identical, semantically loaded terms in various literary systems.

The term «literature of fact», as a synonym for the term «nonfictional literature, or nonfictional writing», is actively used in most Slavic literary studies (including Polish, Czech, Slovak, Croatian, Slovenian, etc.), and can be found in the works of modern Russian and Ukrainian researchers, such as E. Mestergazi (Mestergazi, 2007), N. Koloshuk (Koloshuk, 2006) and so on.

This term was introduced into scientific circulation in 1929 by representatives of the «Left Front of Arts» (LEF) to denote a set of works that «fictionally transform reality on the basis of a declared commitment to a documentary fact» (Mestergazi, 2007: 38). In their opinion, «the literature of fact is: an essay and a science-fictional, i.e. masterful, monograph; a newspaper and fact-editing; newspaper and magazine feuilleton (it also has many types); a biography (work on a specific person); memoirs; an autobiography and a human document; an essay; a diary; a report on the court session, together with the public struggle over the process; a description of trips and historical excursions; recordings of meetings and rallies, where the interests of social groups, classes, individuals intersect vigorously; a comprehensive correspondence from the place; a pamphlet, a parody, a satire; etc.» (Cit. for: Mestergazi, 2007: 38-39). The original definition of the «literature of fact», according to the ideas of Russian formalism, involved the abandonment of fiction genres in favor of factography, and gave priority to nonfictional and journalistic genres. This term is also found in later works of foreign researchers, in particular in works of P. Weber (Weber, 1980), G. R. Winterowd (The Literature of Fact, 1988) and others.

75

In the modern sense, this term is synonymous with the term «nonfictional literature, or nonfictional writing» and is used to denote a set of nonfictional works based on real events, which can be verified by actual existing documentary evidence.

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In a few researches (such as in the literary studies of M. Mikheev, E. Mestergazi, M. Varikasha, etc.) the term «factography» can be found, which can be defined as «a description of the facts without their analysis and generalization» (Varikasha, 2013). The scholars refer «dry records and notes of artists – everything that has no artistic value» (Varikasha, 2013) to «factography». According to the Russian researcher M. Mikheev, factographical texts of a private nature are «not yet literature, solely its original form» (Mikheev), so in the modern sense of the term, factographical are questionnaires, tests, official business autobiographies, receipts, interrogation records, notarial papers, etc., namely, those literary texts of personal recollection which have no fiction or conjecture, but are documentary sources.

The term «fiction-documentary literature/ prose» is used by E. Mestergazi, M. Varikasha, there is a synonymous term «a fiction-documentary / prose» (in the works of V. Fedorov and so on).

This term originated after the Second World War in Soviet literary studies, and as noted by Elena Mestergazi: «Initially, memoirs, diaries and notebooks of writers and other authors, whose works were valuable both in terms of fact and aesthetics, were called fiction-documentary prose. Later, the same term was used to denote works, authors of which described the real events in a fictional form, mentioning the real names of all the protagonists, and introduced valid documents into the storyline» (Mestergazi, 2007: 42), i.e., it was an organic synthesis of fictional and nonfictional literature.

76

At the present stage, in our opinion, fiction-documentary prose should include works written on a documentary basis using fictional writing techniques, in this sense, in particular, it is referred to non-fiction, represented by biographical/ memoir / autobiographical novels, stories, short stories and etc.

In Western literary studies, there is a traditional division of literature into fiction and non-fiction, which has become widespread since the 1970s.

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At this time, the term «literary nonfiction» appears in the English-language terminological system, and the terms «nonfiction literature» («littérature non fictionnelle»), «non-fiction writing» («écrit non fictionnel»), «factual narrative» («Recit factual») and other appear in French-language literary studies.

The term «literary nonfiction» (French «littérature non fictionnelle», «écrit non fictionnel», Spanish «literature de no ficción») has existed since the 1970s and refers to any nonfictional work. It includes a wide range of works – from purely scientific researches, encyclopedias, reference books, technical instructions, photographs, maps, recipes, etc. to highly artistic documentary canvases presented by non-fiction memoirs, autobiographies, diaries, letters, travel essays, etc. Some researchers, such as R. L. Root and M. Steinberg, even call nonfiction writing the «fourth genre» of literature, along with prose, poetry and drama (Root, 2008; *The fourth genre*, 2011). The term «literary nonfiction» can be found mostly in English and Spanish literary studies of such scholars as: L. Gutkind, R. L. Root, M. Steinberg, R. Wintermeyer, E. Ortells Montón and so on. Recently, it has become more frequent in the Ukrainian terminology, therefore this term is used in the researches of O. Halych (Halych, 2008; Halych, 2013; *Literary Non Fiction*, 2018), N. Koloshuk (Koloshuk, 2006; Koloshuk, 2009), M. Varikasha (Varikasha, 2013) and others.

77

Synonymous are the terms «non-fictional literature» (in particular in the works of M. Varikasha), «non-fictional literature/ prose/ writing» (in researches of M. Boyer-Weinmann, N. Koloshuk, A. Lazerra and others), «non-belles-lettres literature» (Koloshuk, 2006). By the term «non-fiction, or non-fictional literature» we mean factual, properly documentary and fiction-documentary works, in which the degree of authenticity of the described events, that actually took place, prevails over the degree of fiction and conjecture. The concept of «non-belles-lettres literature», in our opinion, covers a set of factual and properly documentary texts that are written without the use of fictional writing techniques, and therefore the terms

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«nonfiction, or nonfictional literature» and «non-belles-lettres literature» cannot be used as absolute synonyms.

French-language literary studies, as an analogue of the English term «nonfictional literature», use G. Genette's term «factual narrative» («*récit factuel*»), introduced into scientific circulation in 1991 as an opposition to the term «fictive narrative» («*récit fictionnel*») (Genette, 1991). As G. Genette writes, in the factual narrative «an author bears full responsibility for the claims in his story» (Genette, 1998: 398), and therefore in the first place there should be a real reflection of factual events. Thus, in the words of M. Boyer-Weinmann, the factual narrative remains «outside the field of literature» (Boyer-Weinmann, 2005: 12), because, as in factography, the possibility of fiction is excluded. According to G. Genette, the discourse of factual narrative consists of «historical works, a biography, a personal diary, a newspaper article, a police report, a legal narratio, household gossips and other forms of what Mallarmé called "general reporting"» (Genette, 1998: 387), in other words, as in the case of the terms «literature of fact» and «literary nonfiction», this involves a wide group of texts made without the participation of fiction. At the present stage, this term is used in the researches of R. Wintermeyer (Wintermeyer, 2008), J.-L. Jeannelle (Jeannelle, 2004), A. Keilhauer (Keilhauer, 2007) and others.

78

There are also attempts to attribute the literature of personal memory to the popular, or paraliterature. However, this is relevant only for some of the memoirs, because the vast majority of these works have artistic and aesthetic value.

Therefore, if we turn to the text corpus about author's self and his/her life, they are presented in both types of verbal creative activities – fictional and nonfictional, including intermediary variations. In our opinion, the rank of fiction should include fictional works which represent the fictitious life of fictitious characters (fictional memoirs, autobiographies, diaries, epistolary, etc.) and pseudo-memoirs, pseudo-autobiographies, pseudo-diaries and other works that are made with a partial introduction of real events and facts from the lives of real people to a fictitious plot (antimemoirs, autofiction works,

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etc.). The field of nonfictional literature, in our opinion, should include nonfictional (factographical texts and properly documentary memoirs, autobiographies, diaries, letters, etc.) and fictional (the latter are better known as fiction-documentary) works built on real events and facts with varying degrees of novelization of the story (with no fiction in factual texts, with a minimum degree of fiction in the proper documentary and with maximum novelization in fiction).

RESULTS AND DISCUSSIONS. Turning to the dichotomy fictional – nonfictional writing, it bears mentioning that the literature of personal memory is only partially included in nonfictional (or factual in the terminology of G. Genette) literature. In this case, it involves those memoirs that are written with no or a small percentage of fiction and conjecture, the presence of which is associated primarily with the peculiarities of human memory (something is forgotten, something got disarranged, something got consciously transformed, etc.). At the same time, fictional memoir, as well as autofiction works, are part of belles-lettres because of the high percentage of figment and novelization.

79

Among the features of nonfictional literature, scholars highlight the synthesis of documentary component and fiction, verity, factuality, documentary authenticity, objectivity and use of real names, dates, geographical indications in most cases.

Distinctively, the reflection of real events and their participants is presented through the prism of the author's self, and therefore the leading features of nonfictional literature also imply subjectivity, personal component, fusion of images of the author and narrator, and so on.

An important component of nonfictional writing is a documentary fact, so it can be stated that nonfictional literature is, above all, the literature of an official and a personal document, which in this type of literature, in addition to the auxiliary function, may have «independent aesthetic value» (Mestergazi, 2007: 9). The document not only serves as a source of necessary information for the scholars of nonfictional literature, but also is actively

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included in the storyline of the nonfictional work in the form of a plot construction.

At the same time, nonfictional literature is literature of memory – historical, cultural and personal. As M. Kotsyubynska notes in her study «History orchestrated by human voices», nonfictional literature attracts readers because there «anthropological truths, psychological depths of a human in his/her self-motivation, self-characteristics, confessions» (Kotsyubynska, 2008: 57) can be found. Therefore, the list of leading features of nonfictional literature includes existentialism, deep psychologism, «correlation of the author's own spiritual experience with the inner world of his/her characters» (Halych, 1991: 30). A distinctive feature of nonfictional writing is that it not only captures, reconstructs, but also interprets and reinterprets the present and the past. That is why most nonfictional works appear in the crucial moments of society. Despite the fact that the concept of «nonfictional literature, or nonfictional writing» has existed for more than half a century, scholars still do not have a general consensus about its basic characteristics and structure. Thus, most works on the theory and history of nonfictional literature refer to typological varieties and separate genres of nonfiction.

80

Within the scope of nonfictional literature, N. Koloshuk (Koloshuk, 2006) and others lay emphasis on camp prose as a separate thematic variety, which is «documentary evidence of the living experiences of Soviet and Nazi concentration camps prisoners» (Koloshuk, 2006: 62). N. Ihnativ (Ihnativ, 1998), V. Fedorov (1991) and others consider «tape literature», or «polyphonic, choral self-study of life» (Fedorov, 1991: 14) (in the terminology of N. Ihnativ «epic-choral prose», or «genre of voices» (Ihnativ, 1998: 1) as a separate kind of nonfiction literature. The peculiarity of this literature lies in the fact that a fiction-documentary text is constructed from scattered documentary evidence of witnesses or participants in a particular event or events. The text has a double construction – on the one hand, polyphonic documentary evidence of witnesses, and on the other – the work of the author, who makes a solid text from the scattered texts.

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We have much fewer works that would distinguish and characterize the structural varieties of nonfictional literature.

M. Zweig, «stipulating the conditionality of such a classification» (Zweig, 1970: 6), considers «autobiography, biography, diary, memoirs, essays, epistolary literature, documentary drama, etc.» as separate types of fiction-documentary literature (Zweig, 1970: 6).

In Ukrainian literary studies, the most common is the classification of O. Halych (Halych, 2001), who believes that nonfiction covers three most important areas: memoirs, a novelized biography and journalistic writing.

M. Fedun takes a different view, according to which nonfiction has eight varieties – journalistic and documentary cinema, photography, documentary art, collection of documents, business and personal documentation, documentary drama, epistolary and documentary prose, which consists of literary science-fiction and memoir. Literary memoir, in turn, is divided, according to the researcher, into six subvarieties – travel literature; autobiographies, essays, stories, notes, portraits, memoirs, obituaries, martyrological literature; diaries, reports from the past (historical information is prevalent); memoir stories and novels, poems, poetry, autobiographical works; works in which events are investigated, facts are specified (journalistically directed); collections of memoirs (Fedun, 2010: 447). In our opinion, from a structural and typological point of view, nonfictional literature consists of four main branches – historical nonfiction, literary biography, fictional journalism and memoirs.

81

Compiling this classification, we have taken into account, first of all, the main object of the nonfictional narrative; sources of documentary information; types of author's presence in the text (in particular, in the role of an outside observer, witness or main character); subjective factor of personal participation in the events described in the work, or personal acquaintance with the direct participants of the events; genre-typological characteristics of nonfictional works, etc.

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We relied exactly on these factors of differentiation due to the fact that in nonfiction, in our opinion, the image of the author is key in shaping the reader's reception of the work. As O. Mestergazi aptly points out, «if the reader can still do without knowledge of the biographical author somehow, the work as such will cease to exist without the "author`s image", because the "author`s image" can be compared to the axis around which the world created by the writer revolves and inevitably disintegrates» (Mestergazi, 2007: 117). Especially given the fact that one of the sources of information about an important historical event or a prominent figure of the past or present is the autobiographical memory of the author.

Thus, **historical literary nonfiction** is a complex of fiction-documentary works about real historical events, in which the author was not personally involved, but reconstructed them with the help of official and personal documents left by witnesses and participants of the described events. Classic examples of historical nonfiction works are «History of the French Revolution» by T. Carlyle, «A Tale of the Glorious Zaporozhian Lowland Army» by A. Kashchenko, and so on. Historical literary nonfiction has no leading genre of its own, so it actively uses synthesized genres of a documentary epic, a documentary novel, a documentary story, etc.

82

The main object of an author's attention in historical literary nonfiction is the historical event, however, unlike the memoirist, the historical nonfictionist relies not on his own memory, but only on the conducted documentary investigation. In this case, the document, which is an important source of information, can be entered into the storyline of the work in the form of an insert structure, where it performs, for the most part, an auxiliary function. In this type of nonfiction, the author`s image is identical to the narrator`s image, but is not identical to the image of the main character and the story is usually told from the third person. Typically, historical literary nonfiction, in addition to being generally documentary, is panoramic, epochal, analytical, retrospective, etc.

Literary biography is a collection fiction-documentary works about the life and work of a prominent person with whom the author was not personally

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well acquainted, and therefore the reconstruction of the I / Other takes place mostly through documented facts and conversations with the main character or people who know or knew him/her personally.

As well as in historical nonfiction, the document is an important source of information and can be actively included in the text of a literary biography work, where it usually performs an auxiliary function. Classic examples of this type of nonfiction writing are «Olympio, où La vie de Victor Hugo» by André Maurois, «Agatha Christie» by D. Morgan, «Leo Tolstoy» by Henri Troyat, «I Believe» by J. Khorunzhy, etc.

Literary biography has its main genre – a fictional biography, but at the same time uses the genre of literary portrait and synthesized genres of fictionally biographical novels, stories, short stories and so on.

The main object of author's attention is the life story of a prominent person, which is why storytelling from a third person is typical, and, as in historical nonfiction, the image of the author is identical to the narrator and is not identical to the main character.

83

Depending on the main subject of the exposition, the literary biography is divided into plot-event and associative-psychological biographies (in this regard see the work of O. Halych, in particular «Modern Literary Documentary Biographical Prose» (Halych, 1984), our research «Narrative dimensions of literary biographical prose» (Cherkashyna, 2009) and so on).

Distinctive features of literary biography, in addition to being generally documentary, are factuality, retrospective, with dominance of one main character, etc.

Fictional literary journalism is a set of fictional and documentary works, the main purpose of which is to reflect an author's position on important, in his opinion, events. Examples of fictionally journalistic works are «Essays» by M. Montaigne, «Voices of Marrakesh» by E. Canetti, «Journey from Poltava to Gadyach» by P. Myrny, etc.

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The main genres of fictional journalism are epitomes, essays, reports, pamphlets, interviews, obituaries, and more.

Arbitrary topics are typical for fictional journalism, as the object of the author's attention can be socio-political, philosophical, moral, religious, literary, economic, environmental, and other problems.

The author's position in this type of nonfictional writing is a key factor of the work. No less important is the author's art of persuasion. That is why among the leading features of fictional journalism are emotionality, influence on the consciousness of a wide range of people, dialogue, dynamism, and so on. The composition of fictionally journalistic works, as a rule, is free.

Memoirs, in our opinion, are a complex of fiction-documentary works in which the author was a witness or direct participant of the described events, reconstructed or recorded not only with official and personal documents, but also on the basis of the author's autobiographical memory. And the vast majority of works about authors' selves and their lives are included into this area of nonfictional writing. We tend to say that memoirs are a complex and multilevel type of nonfiction, which consists of several subvarieties – the memoirs, the autobiography, the diary, the epistolary, and so on. The memoirs are a complex of fiction-documentary works, the main purpose of which is the reconstruction of the events by the I / Other as a witness or by a direct participant in the events demonstrated in the work.

84

Typical examples of works of this subvariety of the memoirs are «Military Memories» by Charles de Gaulle, «From Tallinn to Turkey. Memoirs of a Swede and a Diplomat» by Lillegren, «Thoughts and Memories» by M. Bazhan, «Red Parnassus» by V. Minko, etc.

The memoirs have their own genre – memoirs, but at the same time the genre of literary portrait, memories / recollections, synthesized genres of memoir novel, story, etc.

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The memoirs have a wide thematic variety, such as military memoirs, literary memoirs, camp prose, etc., and is perhaps the most theoretically developed subvariety of nonfictional literature.

In the memoirs, the main object of the author's observations are important historical events and prominent people with whom the author was personally well acquainted. In a memoir, the author, who is also the narrator, acts primarily as a witness to the story being told. Thus, a memoir can be perceived as a personal document, a living testimony.

In the memoirs, the author's point of view is a key factor in presenting information and the author's position on the described events is not always unambiguously perceived.

Among the typological features of the memoirs there are retrospective, conceptuality, the presence of two timing templates – present and past, autobiography component, confession, etc. can be distinguished.

The autobiography is a collection of fiction-documentary works, the main purpose of which is the fictional reconstruction of the author's self, made by him on the basis of official and personal documents, autobiographical memory, self-observations and observations of others.

85

J.-J. Rousseau's «Confession», «Poetry and Truth» by V. Goethe, «Autobiography» by M. Kostomarov, etc. are considered a classic of autobiography.

Its main genre is an autobiography. Among other genres used in the autobiography we can distinguish a confession, an apology, a self-portrait, an alphabetical autobiography, an autogeobiography, and synthesized genres are also actively used, such as an autobiographical story, an autobiographical short story, etc.

In contrast to the memoirs, in the autobiography the main object of an author's attention is the author him/herself and the history of his/her life,

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and therefore the author, who is also the narrator, is the main character of the described events.

Depending on the main subject of the pattern, we can talk about spiritual, intellectual, creative, scientific, political, sports and other types of autobiographies. At the same time, some researchers single out feminine autobiography and childhood autobiography as separate subvarieties of autobiographical writing, as they have special typological features.

In the autobiography, an author's autobiographical memory is the main source of information, because according to the deep conviction of most autobiographers and scholars of autobiographical literature, no one can know a person better than him/herself, especially when it comes to intrinsic motivations, personal thoughts and beliefs, etc.

As well as for historical literary nonfiction, literary biography and the memoirs, the autobiography is characterized by a retrospective display of events, the presence in the work of two timing templates – present (time of writing) and past (time when the events depicted in the work took place), conceptuality, factuality. An important feature of the autobiography is confession.

86

The diary is a complex of fiction-documentary works, where superiority belongs to the direct fixation of events, thoughts and feelings of the author, made by him/herself on the basis of daily impressions, observations or reflections.

Among the classic examples of the diary there are J. Chirac's Diary, F. Dostoevsky's Diary of a Writer, V. Vynnychenko's Diary, O. Honchar's Diary, etc.

The main genre of this subvariety of the memoirs is a diary (there are also historical variants of the name – diariusz, journal). Other genres of the diary include a blog, microblogging, notes and notebooks.

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The diary is close to the autobiography, as the main object of the author's attention in both cases is the author's self and his/her life. But if the autobiography is mainly a certain summarizing of life with a retrospect (as it was), i.e., the story is turned to the past, then the diary is a story of direct daily impressions, emotions and considerations, i.e., a story about the author's present.

The subject of the diary works is quite broad – daily commotions and worries, the author's psychological introspection, meetings with different people, philosophical considerations, sketches of future works, descriptions of important socio-political events, etc.

Typical features of the diary are plotlessness, fragmentation, spontaneity, «change of styles, forms and subjects» (Koloshuk, 2009: 270) literary unprocessed records. As O. Halych notes, «this is the author who gives aesthetic integrity to diaries. His/her thoughts are strung day by day on a single axis, giving the diaries a certain, rather conditional, completeness» (Halych, 2001: 41). Among its other features are autobiographicity and confessionalism.

87

The epistolary is a complex of fictional-documentary works that have the form of a written communication of the author with a specific addressee.

Examples of the epistolary are «Letters» by M. Bashkirtseva, «Correspondence of 1902-1929» E. Chykalenko and V. Vynnychenko, «Quite personally: private letters to D. Kremen» by V. Korotych, «Selected correspondence. Against the background of the day. 1992–2002» O. Zabuzhko and Y. Shevelyov, etc.

The main genre of the epistolary is a letter, which, for the most part, is a private document not intended for publication (here, it's not a case of open letters). As a rule, over time, letters are combined and systematized by an author, his family or researchers into a single text, which receives publicity and becomes an important source of information about the external and internal life of the author.

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As well as the diary, the epistolary has no clearly defined subject, and is characterized by immediacy of impressions, plotlessness, fragmentation. Its typical feature is encrypting.

A distinctive feature of the memoirs is that memoir genres rarely exist in pure form. The process of synthesizing several nonfictional genres within one work is more typical for them. On this account, the genre definition of a particular nonfictional work often becomes problematic. This is especially the case of memoirs and autobiographies, as memoirs often contain fragmentary autobiographies of the author, and autobiographies rarely do without memoirs of people familiar to the author (such as «On Kalinov Bridge» by P. Panch).

It is also difficult to distinguish between literary biographies and memoirs, when it refers to personal acquaintance of the author with the main character (for example, «King Voltaire» by A. Hussay).

Memoirs and a diary (R. Ivanychuk's «Non-Daily Diary», M. Kotsyubynska's «Book of Memories»), memoirs, an epistolary and a diary (I. Zhilenko's «Homo feriens») can also be synthesized.

88

Distinctive is the introduction of one nonfictional genre or genres into another, such as a self-portrait, a self-commentary, a diary, a letter is often a part of autobiography; diaries, letters, notebooks are organically included in fictional biographies and memoirs of famous people.

In all structural and typological varieties of private nature literature (the memoirs, the autobiography, the diary and the epistolary) we have not only a synthesis of nonfictional and personal, of objective and subjective, of nonfictional and fictional, but also the intertwining of memoir and autobiographical principles. As noted by most scholars of this type of nonfictional writing, in particular I. Shaitanov, «life does not take place in a deserted space» (Shaitanov, 1981: 43), from this perspective there are inclusions of memoirs at any rate, even in the most intimate, intrinsically psychological stories. As in a mostly memoir story about events that an author

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personally witnessed or participated in, there is always an autobiographical component.

The memoir component usually consists of events about people whom an author knew personally, observed them from the side or heard about them from others; events of the author's non-private life, for example, historical, cultural, social, those related to other people. In other words, it is referred to those components that make up the author's external life and which are common to a particular group of people or to a generation as a whole. This is exactly the commonality of the memoir component that leads to the fact that the same memoirs (although in different, sometimes diametrically opposite, interpretations) are pervasive in the memoirs, the autobiography, the diary and the epistolary of different authors.

The autobiographical component, in turn, consists of events, facts, information concerning the private life of an author. These can be dry biographical facts, reflected in the official personal data, a description of the various author's activities, information about the author's daily, family life, the circle of his/her acquaintances and personal interests. The autobiographical component includes all information about the inner, psychological, deeply intimate life of the author, data on his/her psycho-emotional states in different periods of life, mental and emotional reactions to certain events, messages and so on.

89

Memoir and autobiographical components interact at all levels of the structural organization of memoirs and are more or less inherent in all types of memoir literature without exception. In the memoirs (memoirs, literary portraits, etc.) priority is given to the highlighting of the memoir component, because memoirs are initially focused on the story of external, non-private life of an author, on memories of people who had a direct or indirect relationship to the author's life. Thus, the memoir component serves as the basis of the plot; the main character may be a person well known to the author, and in cannot be the author him/herself, and so on. However, quite often the events of the author's external life are shown with a projection on his individual life, thus in memoirs and literary portraits there is also a fragmentary author's

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autobiography, which is on the periphery of the plot, while the author acts as the main narrator and minor character.

But there is a diametrically opposite situation with the autobiography. Here the autobiographical component comes in first place, and the memoir component acts only as a contextual background. Accordingly, the main plot of the story is an author's individual life; the author stands in as the main narrator and the main character, and people he/she knows are portrayed as minor or episodic characters.

The diary and the epistolary, in turn, can equally represent memoir and autobiographical information, because they are primarily focused on polythematics and on highlighting a wide range of problems and diverse evidence about an author's life and his/her social relations.

Often in the works of modern researches we have a confusion of genre concepts as «memoirs» and «an autobiography». And there is an explanation for this. If we turn to the definition, basic characteristics and typology of memoir and autobiographical literature, we can identify many common features. In view of this, a number of scholars (such as G. Misch, J. Olney, L. Ginzburg, I. Shaitanov, etc.) say that it is impossible, and not even necessary, to make clear distinctions between these subvarieties of nonfictional writing, because, as I. Shaitanov notes, «there can be no complete and unconditional distinction between an autobiography and memoirs» (Shaitanov, 1981: 43).

According to L. Ginzburg, «a literary memoir holds a direct conversation about a human being» (Ginzburg, 1976: 133). And indeed, in both cases it is a question of an author's appeal to his/her own past, to the events of his/her multifaceted life.

Documentary, factual, retrospective features, the presence of two timing templates (past and present), subjectivity, conceptuality, existentialism, etc. are typical for both memoir and autobiographical literature.

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Both memoirs and autobiographies are meta-genre formations that can be represented in epic poetry, lyric poetry, and drama, have an extensive genre system, and so on. Both the memoirs and the autobiography actually consist of texts of different kinds, of different factual and aesthetic value. Both the memoirs and the autobiography have similar development trends and have undergone a complex evolutionary path from purely nonfictional texts with a predominance of factual components to memoir and autobiographical fiction and pseudo-memoir and pseudo-autobiographical works.

It is also common for them to introduce other nonfictional, journalistic, artistic genres into the text storyline, such as diaries, letters, leaflets, originals or excerpts from magazine and newspaper articles, insert stories, etc., which help to express or confirm the veracity of an author's story.

In both cases, we can deal with literary and self-portraits, involving photographs. Intertextual reminiscences are also typical.

Both memoir and autobiographical literature are based on the correlation between memoir and autobiographical, social and personal components. Memoirs and autobiographies are interdependent, because memoirists, referring to the description of important, in their opinion, events and memories of prominent contemporaries, use their own autobiographical memory, and therefore, eventually, they fit their own self into the general storyline of the memoir. Autobiographers, even in the case of associative psychoautobiography, also cannot be completely abstracted from the world around them and the social relations.

Memoirists can refer to their own autobiographies in the text or use information taken from other people's autobiographies, and autobiographers, in their turn, can refer to their own, previously published, memoirs and to other people's memoirs. Thus, both memoirs and autobiographies can stand in as not only macro- but also micro-genres in relation to each other.

The vast majority of scholars (such as A. Stone, J. Gusdorf, Ph. Lejeune etc.) see the main criterion for distinguishing these types of memoir literature in

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the main subject of the narration. And we can completely agree with this, because, indeed, as noted by the authors of the «Ukrainian Literary Encyclopedia», in memoirs «more attention is paid to memories of people the author met, and the events he witnessed» (Ukrainian Literary Encyclopedia, 1995: 21), and autobiographies, in turn, are more focused on the description of one's own life and one's own self. Thus, the social component prevails in memoirs, and in autobiographies, on the other hand, – the personal one.

According to J. Gusdorf (Gusdorf, 1991), Ph. Lejeune (Lejeune, 1975), A. Tsiapa (Literary Studies, 2008), and other scholars, memoirs, and autobiographies should be divided into extroverted and introverted modus of narrative. According to the authors of the article on memoirs in the German dictionary «Literary Studies», in memoirs «the focus is on social, political, cultural and historical events, memories of famous contemporaries or their own political, cultural or social activities (unlike autobiography which is more focused on the process of mental and emotional development of an author)» (Literary Studies, 2008: 134). We can partly agree with this, but within this study we tend to say that autobiographical literature is not limited to describing one's own mental states, and along with psychoautobiography it can also be represented by a memoir autobiography in which the author addresses the history of his public, socially oriented existence.

92

Scholars define the professional activities and social status of authors as another criterion for the differentiation of memoirs and autobiographies. According to A. Zlatar: «Memoirs are related to historiography, and an autobiography – to the fictional genre» (Zlatar, 1998: 35-36), so «politicians in most cases will have memoirs, and artists – autobiographies» (Zlatar, 1998: 36).

G. Misch, Ph. Lejeune, J.-F. Mireau, R. Wintermeyer and other researchers classify memoirs and autobiographies by the role of an author in the narrated story. According to them, in memoirs the author is a witness who acts as a chronicler, and in a autobiography – he/she is a participant in the events he/she tells about. Thus, in memoirs the author plays a passive role in contemplation of the surrounding reality, and in autobiographies – an active

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one. We also adhere to this point of view, because, in our opinion, in memoirs the author is a chronicler, a passive observer, and in an autobiography he/she is an active participant.

Ph. Lejeune was one of the first to classify memoirs and autobiographies by textual strategies. According to his theory, there are four main positions that characterize an autobiography and distinguish it from a memoir, a biography, an autobiographical poem, a diary, a self-portrait or an essay. This involves «1. Form of narration: a) story, b) in prose). 2. The main plot: personal life, personal history; 3. Author's situation: the identity of an author (whose name refers to the real person) and the narrator. 4. The position of the narrator: a) the identity of the narrator and the main character, b) a retrospective perspective of the story» (Lejeune, 1975: 14). In Ph. Lejeune`s opinion, the autobiography should correspond to all the above positions, while in the memoirs there is no paragraph 2, i.e., there is another existing main plot.

There are other, less common, authorial versions of the differentiation of memoirs and autobiographical literature. Thus, R. Wintermeyer categorizes memoirs and autobiographies on the basis of the veracity of the work. According to him, memoirs are more veracious than autobiographies, because «the autobiographer lies more often» (Wintermeyer, 2008: 25).

93

In our point of view, the term memoirs should be referred to works in which the main subject of an author's story is a description of important events, in the author's opinion, which he personally witnessed or participated in and works dedicated to the memories of prominent contemporaries of the author. From this point of view, we actually consider memoirs such as «Black Snowstorm and Other Memories» by Yu. Lavrinenko, «Cold Sky of the North» by E. Ivanychuk and others.

Autobiographical works include not only psycho-autobiographies, spiritual, intellectual, intimate, and other autobiographies devoted to reveal an author's inner world; but also memoir, in which the author, for the most part, tells the story of his/her external life, his/her own professional, public, and other achievements, namely, this involves political, scientific, and other

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autobiographies (as an example, we can mention «Autobiography» by D. Bahalii, «My Life» by I. Ohienko, «Third Company» by V. Sosiura, etc.). In memoir autobiographies, the personal destiny of an autobiographer, his growth and development as a politician, scientist, public or cultural figure, writer, journalist, etc., are in the first place. The social (an epoch, important events in which he/she participated or had the opportunity to observe, prominent people he knew personally, etc.) in a memoir autobiography appears only as a broad contextual background that emphasizes the personal achievements and career changes of the author.

Thus, with a number of common typological features, memoirs and autobiographies are closely related, but not identical branches of the literature of personal memory.

One of the intermediate interspecific formations, which is at the junction of the memoirs and autobiographical literature, is memoir-autobiographical prose. Its works most organically combine the memoir and autobiographical components within one text, and are included in the memoir and autobiographical literatures. Turning to the concept of «memoir-autobiographical prose», it should be noted that, on the one hand, memoir-autobiographical are the works in which the author, while telling about his life in chronological order, focuses not on his/her own private life, but on those important events, from his/her point of view, which he witnessed or participated in personally, i.e., they are referred to autobiographical memoirs. H. Kostiuk's «Meetings and Farewells» can be mentioned as an example. The memoir-autobiographical works of this group speak more about the biography of an era, the biography of a certain generation, than about the history of the individual author's existence.

On the other hand, the category of memoir-autobiographical prose includes a part of autobiographical literature, in which the individual author's path is reflected against the background of broad contextual information, i.e., this involves memoir autobiographies. Unlike the works of the first group, at the core of the story is the author him/herself, and, consequently, he/she tells mainly about him/herself, his/her perception of the world around him/her,

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gives a personal description of the events of his/her external life. To identify exactly this group of memoir-autobiographical works, modern Ukrainian researchers introduce the terms «autobiographical-memoir literature» (Fedun, 2010), «autobiographical-memoir prose» (Fedun, 2010), thus emphasizing the priority of the autobiographical component. The memoirs and autobiographical works of this group include V. Sosiura's «Third Company», M. Rudenko's «The Greatest Miracle of Life», and so on.

According to H. Masliuchenko, memoir-autobiographical can be only those works in which the memoir and autobiographical components are equally represented (Masliuchenko, 2003), as, for example, in M. Kotsiubynska's «Book of Memoirs», I. Dziuba's «Not a Separate Life», etc. In this context, the term «meta-genre» is often used, which emphasizes the multi-genre nature of the work. It should be noted that meta-genre is inherent not only in memoir-autobiographical prose, but also in the memoirs in general.

Meta-genre works are really quite difficult to identify by genre. However, it bears mentioning that the presentation of memoir and autobiographical components in one work in equal parts is quite rare. In most cases, depending on the author's intentions, either a memoir or an autobiographical beginning is dominant, as, for example, in the work «My Kyiv. Entrances» by V. Shevchuk, where the autobiographical component is dominant, while the memoir is auxiliary.

CONCLUSIONS. To conclude, the body of memoir-autobiographical prose consists of works of several genres and typological varieties, some of which belong to the field of nonfictional literature, with its fixation on the veracity, factuality, reference, authenticity of the described events and phenomena; others are an integral part of fiction, with a focus on high art, figurality, figment, etc. The unifying criterion is the description of the life history of a real person (prominent or not), made on a broad memoir-contextual background.

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98

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НЕФІКЦІЙНА ЛІТЕРАТУРА: ПРИРОДА, ТИПОЛОГІЯ, ТЕРМІНОЛОГІЯ

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99

АНОТАЦІЯ

Статтю присвячено розглядові теоретичних аспектів нефікційної літератури. Аналізуються близькі за семантичним наповненням, проте не тотожні терміни документальна література, документалістика, література факту, фактографія, художньо-документальна література, художньо-документальна проза, художня документалістика, література non fiction, нефікційна література, нефікційне письмо, нефіктивна література, нефіктивна проза, нефіктивне письмо, фактуальна оповідь, які набули широкого вжитку в американській, іспанській, українській, французькій, слов'янських терміносистемах. Усі ці терміни позначають сукупність текстів, написаних на основі реальних подій без використання вигадки. Типовими рисами літератури цього виду є синтез документального начала й художньої вигадки, правдивість, фактографічність, документальна достовірність, об'єктивність, використання справжніх імен, дат і географічних позначок. Водночас відображення дійсних подій та їх учасників подається крізь призму авторського Я, а отже до провідних рис нефікційної літератури додаються суб'єктивність, особисте начало, зрощення образів автора та наратора.

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У статті акцентується на основних структурно-типологічних різновидах нефікційної літератури – історичній документалістиці, художній біографії, художній публіцистиці й мемуаристиці. При укладанні цієї класифікації враховувалися передусім основний об'єкт нефікційної оповіді; джерела отримання документальної інформації; види авторської присутності в тексті (зокрема, в якості стороннього спостерігача, свідка або головної дійової особи); суб'єктивний фактор особистої участі у подіях, описаних у творі, чи особистого знайомства з безпосередніми учасниками подій; жанрово-типологічні характеристики документальних творів. У статті виокремлюються основні типологічні характеристики кожного різновиду нефікційної літератури, аналізується їх жанрова система, подається характеристика видів і підвидів.

Окрему увагу приділено аналізу мемуаристики, яка є складним і багаторівневим видом нефікційної літератури, що, своєю чергою, складається з кількох підвидів – власне мемуаристики, автобіографіки, діаристики, епістолярію. У статті диференціюються підвиди мемуарної літератури, розглядаються варіанти синтезу її видів і форм.

Ключові слова: нефікційна література, історична документалістика, художня біографія, мемуаристика, художня публіцистика, діаристика, мемуари, автобіографія.

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