

літератури», редактором якого був Е. Енгель, 21 жовтня 1882 року опублікував перше повідомлення про перекладацьку діяльність Івана Франка, зокрема коментар про якісний переклад першої частини трагедії «Фауст» Й. В. Гете. При перекладі цього твору Франко особливу увагу звертав на художню своєрідність і стилістичне забарвлення оригіналу: «Я поклав головну увагу на зрозумілість і ясність бесіди... старався переводити «Фауста» вірно, оскільки мож дослівно, подавати кожну думку автора по змозі в такій самій формі, наскільки се було згідне з духом нашої мови». [13, (13), с. 179-180]. І. Франко був добре обізнаний з перською класичною поезією. Цьому сприяла його дружба і листування з А. Кримським.

Аж ніяк не применшуючи ролі самого Франка, все ж зауважимо на значенні світового письменства у формуванні Франкового феномену. На цьому, до речі, наголошував С. Єфремов: «... з Франка був добрий учень – «semper tūo»; він засвоїв і те, що доброго давала тодішня російська література... але й коректував її однобічності західно-європейськими впливами, братими просто з джерела. І Франко – це був досить сміливий синтез Сходу і Заходу» [2, с. 234]. Українські Словаччини стверджують, що лише у зв'язку зі смертю Івана Франка з'явилося у періодиці 230 статей різними європейськими мовами.

Сприймаючи культуру як основу для самозбереження народу, Франко популяризував на рідному ґрунті світову літературу і вважав її «одним із засобів здобуття інтелектуальної і соціально-політичної волі для своєї нації» [1, с. 351]. Він твердив, що перекладання потребує доброго знання двох мов, особливо рідної, а також «треба бути добре ознайомленим із тою наукою, до якої належить перекладений твір» [13, (39), с. 9].

Отже, незважаючи на значну часову дистанцію, творчість Франка і надалі зберігає контекстуальну суголосність запитам ХХІ століття. І серед десяти секретів такого успіху один із них – це «органічна інтегрованість в європейський та, ширше, світовий культурний контекст, відкритість до інтеркультурного діалогу» [11, с. 14]. Сьогодні потрібен аналіз витоків української культури для актуалізації перекладу художньої та наукової літератури українською мовою і навпаки. У статті ми намагались розширити рамки сприйняття процесу збагачення культур «на рівні їхньої безперервної взаємодії» [3, с. 15]. Вивчаючи перекладознавчу діяльність Франка, ми виокремили чотири принципи міжкультурної комунікації, які можна використовувати для вивчення наукового доробку діячів українського перекладу, а також для спецкурсу з історії українського перекладу. Перспектива дослідження полягає в поглибленні вивчення матеріалу про сучасний період українського перекладу, висвітлення домінантних рис перекладацького процесу у нових політико-культурних умовах.

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ABOUT THE PROBLEM OF DEFINITION OF NONFICTION LITERATURE

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 article deals with the attempts of defining nonfiction literature by the American scientists. 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». The research of nonfiction novel «In Cold Blood» showed that T. Capote didn't defraud us, he really wrote an unprecedented work in all senses, especially, genre. In crucial period of social development the actualization of this genre demanded the author's great dedication and outstanding talent as comprehended material generated the need in a new form. «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.

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

СПРОБИ ВИЗНАЧЕННЯ ЛІТЕРАТУРИ NONFICTION

У статті розглядаються спроби визначення літератури nonfiction американськими науковцями. У процесі дослідження виявлено, що в американській літературі другої половини ХХ століття можна простежити дві стійкі тенденції: з одного боку, художня література тяжіє до публіцистики, до фактографічної дійсності, з іншого боку, журналістика запозичує різноманітні прийоми белетристики. У цьому зв'язку важливим видається звернення до творчості Трумена Капоте, котрий здійснив оригінальний жанровий експеримент – nonfiction novel «З холодним серцем. Правда історія одного вбивства та його наслідків».

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

О ПРОБЛЕМЕ ОПРЕДЕЛЕНИЯ ЛИТЕРАТУРЫ NONFICTION.

В статье рассматриваются попытки определения литературы nonfiction американскими учеными. В процессе исследования выявлено, что в американской литературе второй половины ХХ века можно проследить две тенденции: с одной стороны, художественная литература тяготеет к публицистике, к фактографической реальности, с другой стороны, журналистика заимствует разные приемы у беллетристики. В связи с этим важным представляется обращение к творчеству Трумена Капоте, который осуществил жанровый эксперимент – создал nonfiction novel «Хладнокровное убийство. Правдивая история одного убийства и его последствия».

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

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.

The American study of literature hasn't advanced greatly in the aspect of the definition of «nonfiction literature» for the last half of the century. Nowadays the concepts such as «literary journalism», «new journalism», «documentary narrative», «creative nonfiction», «nonfiction novel», «journalistic novel», etc. function as synonyms in science though they are not always synonymous. The synonymous variety of literature of fact of the XXth century in the USA affirms that we deal with a rare phenomenon of the new form of literature which combined journalistic and art techniques.

Modern American literary dictionaries define nonfiction literature as that is based on facts [see: 6; 8, p. 734; 20]. Mark Kramer, former director of the Nieman Program on Narrative Journalism, refers nonfiction to the narrative journalism [see: 17].

Belinda Carberry calls nonfiction New Journalism and recommends the students of journalism study three novels that exemplify New Journalism or journalism of the 60s and 70s. They are the books of Truman Capote, Tom Wolfe, Norman Mailer [see: 11]. W. G. Nicholson, the teacher of New Journalism, states that the literary form of nonfiction surprised the practitioners and dismayed literary establishment [see: 18, p. 55]. The creative approach to the documentary narrative is the peculiarity of the nonfiction literature. The document, fact as basis of the text is an indispensable peculiarity of this literature.

Nonfiction novel is narrative based on the facts about real events (mainly received in the result of journalistic investigation) which are told using dramatic techniques. The forefather of this genre in the USA is Truman Capote who wrote the true crime novel «In Cold Blood» in 1965 which he labeled «nonfiction novel». Hunter S. Thompson, Norman Mailer, Tom Wolfe who tested the form's «original» concept, are considered to be the followers of T. Capote. The writer, editor G. Garrett wrote about the reasons of emergence of nonfiction novel in the USA in the XXth century: «the real world was too wild for fiction but the hard facts of it could be tamed and arranged in a narrative form [14, p. 474]. Some scientists refer nonfiction novel to historic novel which depicts real social events by means of fictional techniques in combination with historical documents, private interviews [5, p. 194].

In the book «Fact and Fiction: The New Journalism and the Nonfiction Novel» (1977) J. Hollowell considers «In Cold Blood», «Miami and the Siege of Chicago», «The Armies of the Night» and «The Electric Kool-Aid Acid Test» to be «the best nonfiction novels that reveal a moral vision that may serve as a guide to the persistent human dilemma common to man in all eras», and also «the best form of writing... with startling inventiveness, the unusual self-consciousness about the historical importance of the 1960s» [see: 7, p. 401].

Lee Gutkind defines «In Cold Blood» by Truman Capote as a creative nonfiction reading like fiction but it isn't fiction. Creative nonfiction uses the combination of journalistic techniques: the style of cinematography, dialogues, inner monologues, descriptions, revealing real situations that can and have changed the world, trustworthiness (even more than it could be expected), only unchecked facts with the style of the classic novel [see: 15].

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 [see: 21, p. 106].

Though the American scientists label this debatable form of prose in different ways, still, it is a form which remains within the constraints of facts as a basis of the narrative, it is defined by actuality like in journalism; and it employs literary techniques like in fiction. The author tells us the story based on his personal thinking (in the form of a novel).

Why did 1960s of the XXth century give birth to the rise of «hybrid» genres of literature?

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 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, ferocious lonely and romantic desires, that concentration of ecstasy and violence which is the dream life of the nation» [see: 2, p. 276]. The boundary between fiction and documentary prose, novel and reporting was disappearing. This process is going on and nowadays [see: 1].

America hadn't felt such a need in variety of the life material for the whole period of its existence. Contrary to the novel of «new sensuality» which stated that it was more important «to sense» than to know a literary trend called «new journalism», «parajournalism», «literature of ideas» appeared. In B. Lounsbury's opinion, the essence of New Journalism is in using themes which are constant for the American literature and journalism, among them are conflict of the personality and society and peculiar force of influence of «the American dream» upon the personality [see: 3, p. 3]. The representatives of this trend had the aim to react to the events immediately using fictional techniques. The works of New Journalists can be compared with a research. 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» [see: 18, p. 57].

New Journalists wanted to reproduce personal sensations as if they shifted the reader «inside» the created world. New Journalists considered that 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 [see: 4, p. 435]. The tendency to the most possible converging of literature and journalism led to the unusual popularity of «hybrid forms».

New Journalism was criticized in America in the 1960s. D. Markis, P. Anderson, D. Reston wrote that the reports contained only «bare» facts and considered that interpretative reporting could not only describe the event but explain its essence. The famous journalists D. Macdonald dismissed the new literary style as «parajournalism a bastard form exploiting the factual authority of journalism and the atmospheric license of fiction» [see: 18, p. 55]. A new term «new nonfiction journalism» emerged. A good few critics condemned the main assumption of New Journalism; they considered that the writer had to be at the centre of the events and that the classic distance between author and subject had disappeared.

New Journalism was called «parajournalism». They said that combination of literary and journalistic techniques created a «defective genre» – neither journalism nor literature. But documents and facts received by means of interviews or letters, diaries, tapes, newsreels became the basis of the works of New Journalism. Ignoring the reality, abstracting away from it was considered to be an anachronism. 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» [see: 2, p. 156]. H. Tompson described crimes and criminals in details («Hell's Angels», «The Strange and Terrible Saga»; John Sak joined the army in Vietnam and Showed this agony in his works; Gail Sheehy depicted prostitution in Manhattan in details. Already famous writers who chose New Journalism as their new method – Norman Mailer and Truman Capote – brought honor to the new trend.

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. In his work the writer had to change a lot on the traditional genre canon – both a character and style and genre. T. Capote compared genre of his book with «the stylistic equation»: «It was like trying to solve a quadratic equation with the X-in this case, the subject matter – missing... I had no natural attraction to the subject matter; it just suddenly meshed into the equation» [19]. For that matter genre hadn't just been changed but actually was initiated by the author.

Capote witnessed with his novel «In Cold Blood» that there was not only the author of the work before us who combined the depths of philosophical concepts with the art virtuosity but the creator of something considerably greater than a text, images or ideas. 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 writer comprehends the existence of «the little man». It led to the modification of the arts textual structure of the work.

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» [10, 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. Nowadays such notions as nonfiction, nonfiction novel, «documentary literature», «literary journalism», «new journalism», «documentary narrative», «creative nonfiction», «journalistic novel», «prose narrative», «nonfiction journalism», «alternative journalism», «interpretative reportage», «parajournalism», etc. function as synonyms though it isn't always correct.

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 [22, 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.

The research of nonfiction novel «In Cold Blood» showed that T. Capote didn't defraud us, he really wrote an unprecedented work in all senses, especially, genre. In crucial period of social development the actualization of this genre demanded the author's great dedication and outstanding talent as comprehended material generated the need in a new form. «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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ЛЕКСИКО-СЕМАНТИЧНІ ПАРАМЕТРИ ІТАЛІЙСЬКОЇ МОДИ: ІНТЕРНЕТ-ДИСКУРС

У статті наведені результати інтернет-дискурсу лексико-семантичних параметрів італійської моди. Проаналізовано лексико-семантичне поле текстів, пропонованих споживачеві на офіційних веб-сторінках італійських домоді. Виокремлено лексико-семантичні параметри італійської моди: «тканина / матеріал», «декор» і «колір». Національна специфіка лексико-семантичного поля виявляється в кількості наявних у полі слів і в характері логічних зв'язків між компонентами поля.

Ключові слова: лексико-семантичні параметри, італійська мода, емоційно забарвлена лексика.