

THE CONTENT CHARACTERISTICS OF THE AUTHOR'S PERSONALITY IN THE WORK OF MAXIM KIDRUK "LOVE AND PIRANHAS"

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The article considers the image of the author as a hero of mass adventure literature. Maksym Kidru's book "Love and Piranhas" is performed in the genre of travel log, which synthesizes the features of the guidebook, travel essay and adventure novel-travel log. On the example of the book "Love and Piranhas" the content characteristics of the author's personality were determined, and, accordingly, it was identified that the author of travel essay journalism can appear in several roles - as a writer, a hero-adventurer of an adventure novel, a publicist-researcher, and an author of the guidebook. This is proved by the methods for understanding reality presented in the text, which are characteristic of each of the images mentioned above. It is proved that the objectivity of scientific data in the text is combined with the subjectivity of the author's thoughts and reflections regarding what he saw and heard during the journey. It is determined that the author actively uses the means of emotionally and expressive influence on the recipient skillfully combines an adventurous narrative with a scientific journalistic statement, successfully synthesizing a variety of content. In Maksym Kidru's book "Love and Piranhas", the writer-publicist took as a basis a real journey; the real events and facts given in the book are represented by various literary techniques. An analysis of plotting the book "Love and Piranhas", which balances on the edge of documentary and artistic prose, has allowed to distinguish the risky-adventure component of the travel log and to determine the personality of the author at the same time as the hero and the author of an adventure travel novel. Thus, it established the legitimacy of the classification of the central character as the hero of the novel of one of the leading genres of mass communication.

Key words: Travel log, content, author's characteristics, adventure novel, hero-adventurer.

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Introduction. Travel logs are an interesting and new genre, which is on the verge of literature and journalism: events and facts are taken as the basis, but are presented with the use of different literary techniques. It is important that Ukrainian novels-travel logs are written by Ukrainians and for Ukrainians. Having a common cultural code, a picture of the world, ways of knowing, and values, the Ukrainian writer becomes more reliable "view" of a Ukrainian reader than for example, an American writer does. It happens because the Ukrainian writer and reader originate from one cultural environment, that is, it is more likely, that a Ukrainian writer and the reader will pay attention to the same things while abroad [4]. To see another culture through their own, to compare them, to understand another and themselves is the main communication goal of the author of the travel essay [6, c. 16].

The genre of the travel log is in demand, but in the modern information market - its characteristics are very blurred: the story of travel can be realized in a book or, as is popular now, in a blog. The intrusion of travel log, sometimes even large, is an integral part of modern novels, stories, etc. Travel logs exist in fiction, in artistic and documentary (non-fiction). They freely combining facts with fiction, they turn into a literary form (diaries), function on the verge of artistic and documentary literature (documentary), and have a certain range of their own characteristics, such as the principle of genre freedom, the main role of the author-narrator, subjectivity of the author's point of view, the presence of elements and features of other genres (autobiography, letter, diary, folk tales, newspaper information) [8].

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The **purpose** of the work is to determine the content characteristics of the personality of the author of the travel log.

The **task** is to establish the legitimacy of the classification of the central character of "Love and Piranhas" as a hero of the novel, one of the leading genres of mass literary and artistic communication.

The **object** of the study is Maksym Kidru's book "Love and Piranhas".

The **subject** is a traveler-narrator in the book of the first Ukrainian writer-traveler.

Methods of research are motivated by the specifics of the object, the subject, and the purpose of the tasks of the work. For disclosing a scientific problem and solving tasks at different stages of work, different methods were used, such as classification, typological and logical approaches.

The results of the research and their justification. Constant development of genres leads to the fact that the theory is constantly develops after the practice. The essential difference between artistic and journalistic texts from the actual artistic is the factual basis of imagery, since the journalistic text in its structure and function is intended to objectively reflect reality [7, p. 156]. Works of fiction is an invented by author world, where everything lives on its own laws, subject to the author's concept. The reality in this world is somewhat deformed and appears in the conditional form, with the displaced space-time frames; an author being a part of this conditional world is also an artistic image. The author as an artistic image may differ from the author as a real person.

It is clear that Maksym Kidruk did not care about theoretical problems of the genre of the travel log, but he has the author's reflection on his own studios. The writer-traveler offered to the reader not one, but several genre definitions "Love and Piranhas". The name "risk adventurous saga", as the author pointed out, indicates, firstly, a direct connection with genre features of travel essay and its basis - a guidebook. Somewhat controversial is the subtitle "novel" - a genre, which, at first glance, does not fit into the system of artistic-documentary or artistic-journalistic genres. The subtitle "novel" is a little controversial issue, because it is a genre, which, at first sight, does not fit into the system of artistic-documentary or artistic-journalistic genres. (The modern travel log really begins its history from the book of Jack Kerouac (1957), the genre of which is also defined by the author as a novel). Moreover, in the annotation to the book "Love and Piranhas», it is called an adventure saga, and in its text repeatedly the words "adventure" and "risky adventure" are repeated.

Travel logs of Maksym Kidruk on the background of the genre tradition characterized by increased subjectivity of the author's writings, which is manifested, in particular, in creating the image of the hero of the book, built on the laws of the literary genre - the novel.

According to the definition of the Literary Encyclopedic Dictionary, the novel is an "epic work in which the narration focuses on the fate of the individual in the process of its formation and development, that expanded in the artistic space and time, sufficient for the transfer of the " organization" of the individual" [1, p. 329-330]. The determinative feature of its genre content is the presentation of individual and social life as relatively independent elements. In addition, the history of individual fate takes here a general, substantial meaning. The development of a novel hero takes place in the process of alienation of the individual from the whole in various forms. At the same time, the involvement of the novel hero in collective ideals serves as the ultimate, culminating moment in the development of his self-consciousness.

In the book "Love and Piranhas" by M. Kidruk the story of a novel hero is written as a biography of a young man who is under thirty. Unlike literary autobiography, it was created not in declining years, but at the beginning of its new stage, and is understood as an appeal to the past, to the childhood and adolescence in order to find himself. The book is dedicated to Ihor and Vyktoriia, and their daughters Nika and Vlada, and the French Bulldog Richi. The author is gratitude to all of them for being there for him, and help him with the writing of the book.

The information-factual level of the work is presented in a kind of symbolic "convoy", which are epigraphs to the book and its sections. The novel begins with the epigraph of Robert Stevenson, who is the author of the adventure novel "The Island of Treasures". He writes, "Personally, I never travel to a certain place; instead, I travel just to travel. I travel for the journey itself. It's a big deal - just to move forward". Then, M. Kidruk offers an epigraph from the great travel writer Mark Twain: "A wandering way of life hides in itself a crazy temptation for everyone: whether it's a urban or a village dweller. We all come from the Arabian tribes that have long been nomads in the desert, and millennial path to the heights of civilization did not obliterate our desire to roam the world. Just the thought of overnight near the campfire is full of mysterious magic. In conclusion John Tolkien's epigraph was given: "Not everyone who wanders is lost" [5, p. 1].

These epigraphs fill the author's thoughts with meaning, bring the fragments of autobiography to the semantics of the whole, and help to see behind the routine the high content of the formation of personality, with its desire to embody the children's dreams into reality in adulthood. They carry out a motivate function, provoke an appropriate type of behavior, call to join the ranks of young backpackers from different countries of the world, which the author always meets in his journeys. The openness of the great world, the possibility of its learning is one of the main semantic constants of the book. At the same time, the words of Robert Stevenson and Mark Twain about a wandering lifestyle, about traveling for the journey itself can be regarded as appeals to impose a certain type of behavior. The desire to feel the fullness of life is the core of the personality of the traveler-narrator, which formed in his childhood. In the prologue, the writer explains what this book is about. He noted that this is a novel with a double happy end. This is not the regular wandering adventurous saga of the author's never-ending wanderings around the world; it is not a book about Brazil. M. Kidruk writes about the meaningful content of the book "Love and Piranhas". He notes, "In the book you will find many other stories and episodes that do not usually occur in travel books, namely: stories about the specifics of the relationship between business lady and homeless tramps, about love, about the visibility of love and its complete absence, about how difficult it is today to be a traveler. And that the escape, despite the widespread opinion, is a good solution to problems, especially when you run away, whatever you call it, to another continent. And also this is the story about the things that help me overcome all kinds of life problems" [5, p. 2].

M. Kidruk tells, with what it all began, in the first chapter "Axes of the Amur". While studying at the university, the hero of the novel was a member of the student dance group, who has constantly performed at various events of university scale. One of such events was the annual contest "Miss Universe." Therefore, every year, during the rehearsals, the "dancer" were stretching before going to the stage, and the participating beauties were preparing for the defile. So it was necessary to dress up with the girls behind the same scenes, on a voluntary basis, zip up the girls on the back, help to remove narrow dresses or hold them when the girls changed shoes on the sandals or vice versa. Such an existence, as the hero himself testifies, "shape my mentality" [5, p. 3]. Perhaps, therefore, the hero-lover every year looked for trouble with the next queen. Perhaps, therefore, now our hero sadly lived without adventures, and he decided to fall in love. At first, it was a simple friendship, until the hero realized that "we are very much friends." Occasionally, meeting in Kiev, Max and Maruska either get relations on track, or upset them. By the way, they were quite different people: the girl wanted "an apartment, a little one, one-room, and a normal faithful husband. In addition, a child... ", the boy was, "like a wind: today he is, tomorrow he is not.

The personal love story of the author, the description his own impressions and thoughts about communicating with Maruska, distinguishes M. Kidruk's book "Love and Piranhas" from the utilitarian genre of travel history - the guidebook. Travel log of M. Kidruk is a genre that balances on the edge of documentary and artistic prose. His book is a novel of the road, in which, in addition to the descriptions of the landscape and geography, the documentary history of travels, the love story of the heroes of the book is exposed to the reader. Moreover, this is not just the usual communication; it is intrigue, quarrels, rudeness,

misunderstandings. The author not once emphasizes that this story did not become happy, but for the hero it ended with an enchanting adventure. Such love affair is an obligatory part of any novel of the road.

The opportunity to travel happened as if by chance, but it was exactly the stimulus that brought to life what a person was striving for, perhaps even without knowing it. On their next quarrel, Maruska told Max everything she thought about him: "You did wrong. You decided to run away from problems, instead of trying to solve them. It is not like a man, Max! I say to you straight and not shy - you behaved like a child" [5, p. 17]. This quarrel also became the impetus for a spontaneous adventurous journey. Of course, in this love story everything could have been different, because the hero admits that he did not want to lose "cute and nice curly girl".

The story of amorous adventures is filled with the meaning of half-conscious searches for what is excitingly interesting, which allows you to get distance from everyday and trivial things, when Ali suggested to go to Brazil. So at first glance the friends did everything easily and nice: Maks quarreled with his girlfriend, and Ali-savior offered to flee to Brazil. However, as further the author writes, "it's only at first glance that everything is so simple." In fact, life is too complicated to be content with simple decisions. In general, Amur - this shaggy Roman monster - still never has let me go amicably. <...> So the direct cause of all subsequent events (read - troubles), I became myself" [5, p. 14].

From this moment, the story of the hero is even more like a novel. In addition, it covers not only the hero's adventures, but also the obstacles that he has to overcome on the way to the goal.

After traveling to Mexico and the Easter Island, it was hard to get back to normal living in Kiev and work in the office. The soul of the hero, who feels free "like a wind in the field, like a bird in the sky", could not reconcile with the social role, prepared by parents, friends, women; with the social role that its master played more or less conscientiously. Daily work in the office, most importantly, long lasting relationships with Maruska - all this has become an obstacle to the traveler's journey into the big world. His soul did not live for real in close Kiev.

A trip to Brazil was a desperate attempt to escape from problems with Maruska. This decision M. Kidruk commented in his story epigraphs to the third section, which is called "Kyiv - Milan - São Paulo - Campo Grande - Cuiaba". "They insist that the journey is a way to reach some exciting finish, and therefore the worries and the danger of the road should be minimized. They perpetuate the wrong statement that the journey itself does not mean anything. Chak Palanik, "Rent: An Oral Biography of Buster Casey"; "...The trip opened my eyes to one important thing: to flee from problems in the literal sense of the word - it helps a lot. Aleks Harland, "Beach" [5, p. 19].

Brazil as the purpose of the trip was so unexpected that the traveler himself was at a loss. It happened once in autumn, during the dinner in one Kyiv restaurant "Violet", located in the basement of the "Industrial Bank", where Sasha (Aleks, Ali) invited Maks, who was in love, and with a broken heart, to make him feel better after a quarrel with Maruska. During the conversation, Aleks blurted out:

- Listen-dude-let's-go-to-Brazil!
- Where? - I stared at him.
- To Brazil!

... And in a second I no longer thought of anything but one: to go! Go, for any cost. To go where eyes look, plunge into the adventure, put yourself into the whirlpool of adventure, forget about everything that oppresses and pains the soul, in the end, just to escape from the problems!" [5, p. 13] Despite the Maruska's dissatisfaction, the partners bought tickets. Hero did not even inform the girl that he flies to Brazil.

Immediacy of the decision demonstrate the exceptional importance that journey for him, because it was motivated by the desire to one goal - to see a great world. It is what united two Ukrainians, made them not just companions, but like-minded people. That is why the dinner ended with unexpected but logical taking one more decision, because of which the

hero was bursting with happiness. From this moment, his life made sense, and the story focuses solely on future travel, all the rest falls out of sight as unimportant.

In travel logs, the journey always begins with the route, which embodies the purpose of the trip, and the narrative about the journey of the marked route is the archaic basis of the traveler - a guide. The idea that a person does not only passively live in a world created without her participation, but acts as its constructor, in all its courage, is one way or another present in the M. Kidruk's book. It is true, that it is easier to change your location in this world than to change the world as a whole. No less if not a big obstacle on the way to Brazil than the lack of finance, were the promises given to the girl on the eve of the trip.

In order to travel in the winter of 2009 and to see another, deserted and wild, Brazilian world in its true greatness, it was necessary to abandon the "glittering future" with Maruska. The hero did not want to offend the innocent girl, but he also regretted nothing: "While making a decision about the trip, he did not hesitate a second. I really did not want to lose Maruska, but even for a moment, I did not think about retreating and canceling the journey. The fact is that in the three months that I was confined to Kiev, I came across a complete misunderstanding. Everywhere I was surrounded by indifferent people who did not care a hoot of my new life values, and who was not destined to understand how it is possible to refuse everything to become an ordinary peripatetic" [5, p. 23].

The traveler's Ukraine is the other world that, with all its hopelessness, allowed a person to occupy a place to which they was capable. To blame the traveler M. Kidruk in patriotism would be an obvious exaggeration. Kiev was chosen as the starting point for travel only for pragmatic reasons. For a professional of almost European level, which the hero of the book was at that time, there was an opportunity to find a decent job, and not even one, and expenses for daily needs were minimal. Kiev, which the traveler M. Kidruk returned to, was gray, cold and ordinary, with rain and snow, and unpleasant water splashing under his feet. Moreover, in general, the Ukrainian world in the book is somewhat strange and simply uninteresting.

The narrator explained to the reader how important the journey was for him and realized that he would never be able to return to everyday life, which for some reason is called "normal". "Having traveled almost three dozen countries, having visited places where in order to meet alive man, one must go more than a dozen kilometers, I realized that there is no better way to find answers to all the questions, which I before had been searching in vain in the dusty asphalted streets, than to remain alone with the stars in the middle of a not trampled path. And only then, when you stopped in a completely lonely long road that leads unknown to where, you opened your mind and heart to universe, you would feel yourself real and alive - alive, as never before in your life, and began to understand who you really are" [5, c. 24].

Thus, the story of the traveler-narrator in the book "Love and Piranhas" is complete in its own way. The hero reaches a depth of self-understanding and his place in everything he saw through his own world outlook, and that determines the prospect of his further life. However, it does not end even after a trip to Brazil. The pleasure, with which the traveler has just returned home, makes it clear to the reader that this story of this romantic hero's wanderings and love has not ended.

M. Kidruk's hero is a multifaceted personality; he does not fit into a particular genre model. Undoubtedly, this first of all a traditional hero of a travel essay in its modern modification, which a travel log of the Ukrainian author is. Indeed, he sees the meaning of life in traveling by strange worlds, cultural-ethnic or historic-civilizational. The cognitive orientation of his outstanding personality to "strange" is beyond doubt. However, unlike the static traditional traveler-narrator of a travel essay, Kidruk's hero during the book develops, as his biography evidences. Moreover, he develops as a person under other laws than his social and professional entourage. Actually, the history of Maks must be regarded as a process of steady alienation from social roles imposed by tradition and collective ideas about the place and role of man in the world.

As in the novel "Love and Piranhas», the hero seeks to find or create the world with which he as a personality would be in harmonious interconnections. The journey is not the purpose of the trip; its main goal is to find oneself true.

Conclusions. Describing adventures about long or short trips is always relevant and cognitive. The very description of travel became the basis for the emergence of several genres of literature. Among such genres are travel notes, essays, letters, memoirs, novels, travel guides, reports, chronicles, journey, and diaries. Recently, a new genre emerged on the literary arena, which gained popularity on the world book market - travel log.

After consideration of the structure of the traveler-narrator travel log of M. Kidruk "Love and Piranhas", its multi-levelness should be noted. The author, whose figurative intention in the work is directly the traveler-narrator performs simultaneously several functions, which are "syncretically" linked to each other. The result of such a universalization is the increase in the subjectivity of the travel log relative to the travel essay, whose genre modification it is. The indicated tendency is manifested in two forms. First, the travel log, as well as the travel essay, functions on the intersection of traditional types and genres of mass communication, but entertainment function and the corresponding genres accompanies them, which leads to the transformation of the narrator. Secondly, there is a significant enlargement of the author as a character, increasing attention to his personality and relationships with the world. Multy-functionality of the traveler-narrator, which is being discussed, appears during the study in the fact that in his integrity the author of the guide, the hero of the novel, adventurer of adventure literature, and publicist are distinguished. They are in one way or another interrelated with the corresponding types and genres of mass communication.

In classical travel essays, the authors of which have not only information-cognitive, but also scientific-journalistic, and artistic-aesthetic mass-communication goals, the story about the way is accompanied by inserts of different content, which in general does not violate its sequences and architectonics of the guidebook as the basis of the genre. At the same time, sometimes there is a deviation from the typical presentation logic of the guidebook, which consists in transferring information about a certain area of the way to a place subjectively selected by the author. Of course, this is not a norm, and not a stable property of the genre, but not a deviation from the norm, because it fully corresponds to the tendency of activating the author's beginning, which takes place in the system of journalistic genres in general. This compositional feature of travel logs is conditioned by the desire of the writer-traveler to reach maximum contact with the target audience of the book.

The narrative about the path and movement of the traveler-narrator is the history of the trip, an open-chain structure, between the elements of which the author, with the peculiar pauses in his story, puts a description of the characters (portraits) and dialogues with them, the description of the buildings (airports, bus stations, hostels, etc.). The most significant violation of the sequence of motion by the chosen way is observed in the narrative about staying in the Pantanal that is due to the invasion of the genre structure of the travel log of the mass-literary beginning, namely the adventurous plot.

As in the novel, in the work "Love and Piranhas", the hero seeks to find a world with which he will interact harmoniously. His idea of what a great world - the planet Earth - should be, the traveler-narrator M. Kidruk formulated in his thoughts about the lesson of Easter Island. In it, according to the writer, the conflict of nature and civilization, which may have tragic consequences for earthlings, must change to harmony. The journey into the past, in the history of the Easter Island, is due to the need to find yourself true.

Thus, the linear-chain type of the plot, which is observed in M. Kidruk's book "Love and Piranhas", is one of the manifestations of its genre peculiarities, to which the presence of such an ingredient as risky adventure belongs. In this tradition of mass literature, the main mass-communicative function of which is entertaining, building a significant amount of mini-plots stuck. In particular, the story of a trip to Pantanal is indicative. This, undoubtedly, testifies to the author's desire to establish communication with the mass reader, by intriguing them with sharpness of dramatic events.

Kidruk's traveler in travel log is a universal image that synthesizes various types and genres of mass communication. Besides the guidebook, the structural basis of the travel log, it is entertaining adventure literature, journalism, and romance. However, this is not a mechanical symbiosis, the fruit of the author's whim, but a certain artistic and journalistic unity, motivated by the author's communicative intentions and the specific properties of the genre form, which is capable of synthesizing diverse content.

КОНТЕНТНІ ХАРАКТЕРИСТИКИ ОСОБИСТОСТІ АВТОРА У ТВОРІ МАКСИМА КІДРУКА «ЛЮБОВ І ПІРАНЬІ»

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У статті розглянуто образ автора як героя масової пригодницької літератури. Книга Максима Кідрюка «Любов і піраньї» виконана в жанрі тревелогу, у якому синтезовано риси путівника, подорожнього нарису та пригодницького роману. На прикладі книги «Любов і піраньї» визначено контентні характеристики особистості автора і, відповідно, з'ясовано, що автор подорожньої нарисової публіцистики може одночасно поставати в кількох іпостасях: письменника, героя-авантюриста пригодницького роману, публіциста-дослідника, автора путівника.

Доказом цього є представлені у тексті методи осмислення реальної дійсності, які характерні для кожного з означених образів. Доведено, що об'єктивність наукових даних у тексті поєднується із суб'єктивністю авторських думок і рефлексій щодо побаченого й почутого під час мандрівки. Визначено, що автор активно використовує засоби емоційно-експресивного впливу на реципієнта, вмів поєднує авантюрну оповідь із науково-публіцистичним викладом, вдало синтезуючи різноманітний контент. У книзі Максима Кідрюка «Любов і піраньї» за основу письменником-публіцистом взято реальну мандрівку, наведені дійсні події й факти, однак репрезентовані вони із застосуванням різних літературних прийомів. Аналіз побудови сюжету книги «Любов і піраньї», яка балансує на межі документальної та художньої прози, дозволив виокремити авантюрно-пригодницьку складову тревелогу й визначити особистість автора водночас як героя й автора пригодницького роману-тревелогу. Таким чином, встановлено правомірність класифікації центрального персонажа «Любов і піраньї» як героя роману, одного з провідних жанрів масової літературно-художньої комунікації.

Ключові слова: тревелог, контент, характеристики автора, пригодницький роман, герой-авантюрист.

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