

"JOURNEY" AS A GENRE OF ART LITERATURE: THEORY QUESTIONS

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Annotation: *The subject of research in this article is the travel genre. The author's reference to the works of Russian researchers - V. Guminsky, M. Shadrina, E. Stetsenko, N. Maslova and others, makes it possible to identify sometimes mutually exclusive definitions of the genre under study. The author's conclusions boil down to the following: "journey" is an independent genre of fiction, the attributive features of which are manifested in the principle of genre freedom, the special role of the author's image, the presence of documentary elements along with fiction, synthetic character, which implies the inclusion in the text of elements of other genres (diary, letters, reportage, anecdote, autobiography).*

Key words: *journey, genre, fiction, journalism, autobiography, travel essay, route.*

Descriptions of wanderings have been known in world literature since antiquity. Already in antiquity there was a division of the description of travel by sea. However, in modern literary criticism there is still no consensus on the boundaries and signs of travel as a literary genre. In the 1960s, this type of text was not defined as a genre in Soviet literary criticism. "A Brief Dictionary of Literary Terms" M.P. Vengerov and L.I. Timofeeva interprets the journey as "a work that tells about a real or fictional journey to a foreign, unknown or unfamiliar land. The journey describes the observations, impressions of the traveler, his discoveries and adventures" [1]. In the above definition, only the subject of the image, characteristic of this group of texts, is indicated.

It should be noted that attempts to identify the genre essence of "journey" have their own history. Such an attempt was made by N.G. Chernyshevsky, who defined travel as a genre that, "combining elements of history, statistics, state sciences, natural sciences and approaching the so-called light literature in its form, as a story about personal adventures, feelings and thoughts of an individual in his collisions with other people, - people whose lives are all the more curious for us because they live in a different environment than the public for which the book is intended - the journey combines in the easiest form the richest and most tempting content. Travel is part romance, part anecdote, part history, part politics, part science. It gives every reader everything that he wants to find" [2]. This definition, on the one hand, does not set the boundaries of the genre, but, on the contrary, expands them to the utmost, noting an extremely wide range of properties and features of travel texts. On the other hand, N. Chernyshevsky notes the most important feature of the travel genre - the ability to synthesize the features of other genres. Moreover, N. Chernyshevsky surprisingly approaches the most modern literary characteristics of the genre, emphasizing its dynamism, openness, genre multi-composition.

Domestic researchers of the genre of travel (N. Maslova, V. Mikhailov, M. Shadrina, O. Skibina) call the definition of V. Guminsky as the most complete and terminologically correct: "Travel is a genre based on a description by a traveler (eyewitness) of reliable information about any, first of all, unfamiliar to the reader or little-known countries, lands,

peoples in the form of notes, notes, diaries, journals, essays, memoirs. In addition to the actual educational ones, the journey can pose additional - aesthetic, political, journalistic, philosophical and other tasks; a special kind of literary journeys - stories about fictional, imaginary wanderings <...> with a dominant ideological and artistic element, to one degree or another following the descriptive principles of constructing a documentary journey" [3]. Among the genre-forming aspects of the form and content of travels, V. Guminsky singles out "the complex interaction of documentary, artistic and folklore forms, united by the image of a traveling hero (narrator)", the opposition of "one's own" to "alien", notes the characteristic focus of the narrative on the relationship to the motherland, which acts as a kind of the center of the work. Among the modern definitions of the travel genre, one should note the one given in his dissertation "The Evolution of the Travel Genre in the Works of Russian Writers of the 18th-19th Centuries." (1999) V.A. Mikhailov: "Travel is a genre of fiction, which is based on a description of a real or imaginary movement in a reliable (real) or fictional space of a traveling hero (more often a narrator), an eyewitness describing little-known or unknown domestic, foreign realities and phenomena, his own thoughts, feelings and impressions that arose during the journey, as well as a story about the events that took place at the time of the trip" [4]. The author thus joins the researchers who unconditionally attributed the genre of travel to fiction, which, according to Yu. Lotman, "should be judged according to the laws of a literary text" [5].

However, a number of authors consider travel only as a genre of journalism. For example, N. Maslova strictly divides travel into "real" and "fantastic" (fictitious), while analyzing only "real", documentary travel, completely referring them to journalism in a narrow sense. In "fantastic" journeys, the very fact of travel appears only as a literary device. Among the genre features of the journey, N. Maslova refers to "the creation of a holistic picture of the displayed social reality, the versatility of its description and the active role of the author-traveler, an eyewitness as a protagonist of the events described, the subjectivity of the author's approach" [6].

The Soviet literary tradition, reflected in the works of such travel researchers as V. Mikhelson, V. Kantorovich, D. Moldavsky, B. Kostelyanets, did not consider travel as a separate, independent genre, touching it only as a kind of essay. N. Maslova argues with her predecessors, exploring travel as an independent genre. She remains consistent in her scientific views and considers travel exclusively as a genre of journalism. The division of travel proposed by her exclusively into documentary-journalistic and fiction, fictional, in our opinion, narrows the boundaries of the genre.

In modern studies of the travel genre (the works of E. Stetsenko, M. Shadrina, O. Skibina, V. Mikhailov), on the contrary, there is a tendency to expand the boundaries of the travel genre. The emphasis is placed primarily on the synthetism of the genre, the combination of elements of other genres in it, the mixture of documentary and fictional, fictional beginnings in its structure. The journey is considered as a "collective literary form", including "as a whole, elements of different genre formations, without making a distinction between scientific and artistic types" [7]. Indeed, travel by its nature is on the verge of art and science: it organically combines what, it would seem, is at different poles: documents, figures, statistics and the world of images, which includes all its elements: portrait,

landscape, interior, and most importantly, the narrator himself as an essential element that forms the structure of any text in the travel genre.

The author of the monograph, E. Stetsenko, defines the features of this genre based on the study of the changes that occur within the travel genre during its evolution in the history of US literature. She notes that "journey" originates primarily in the form of non-fiction notes. Then, if we follow the line of development of the genre in the most general sense, there is a gradual transition from non-fiction to fiction texts. Moreover, the researcher considers a number of texts in the history of American literature to be an intermediate stage that cannot be fully attributed to either documentary or fiction. This way of development has left its mark on the properties of travel as an emerging genre of fiction. The author considers the mandatory features of the travel genre to be the presence of non-fiction elements in the text, which include the following: travel as the basis of the plot; autobiographical; description of nature; the central image of the author-narrator; diaries and letters; oral histories [8].

When describing the features of texts of this type, E. Stetsenko focuses not only on the synthetic nature of the genre, but also on its certain multi-level two-part structure. "This is undoubtedly a "dialectical" genre," the researcher writes, "creating a complex interaction of the objective and the subjective, reality and fantasy, the statics of descriptions and the dynamics of the path, the expected and the actual, the general and the particular. In it, the formation of a holistic picture of being from disparate details takes place, the individual correlates with the universal, the individual and the nation are in the process of self-knowledge" [8]. It can be concluded that the very genre essence of travel notes contains the principle of the grotesque, which manifests itself in the combination of opposite characteristics in one text.

V.M. Guminsky operates with the concept of "the idea of freedom" as the main characteristic of the travel genre [9]. "The idea of freedom", according to V.M. Guminsky, does not mean the absence of compositional harmony, the correlation in them of the part and the whole. No matter how the "travelers" call their works: "notes", "notes", "letters from the road", "travel essays", "portraits and landscapes", "travel diaries", they are all subject to the laws of genre unity and genre autonomy. We share this point of view. Modern literary criticism classifies the above types of travel as a "hybrid", intermediate, but nevertheless separate and independent genre of travel.

The "idea of freedom" as a constructive principle on which the genre of travel is based is embodied in the fact that in this genre the author has maximum opportunities for an unlimited choice of objects of the image and the transition from one object to another solely at the will of the author, without obeying the laws inherent in works with a well-defined plot. The "idea of freedom" is also expressed in the fact that the text of the journey is not closed within itself as a separate literary object. It is directly connected with reality, reflecting its real moments. The principle of genre freedom in travel can also be seen in the absence of literary conventions and canons that an author writing in this genre should adhere to.

However, despite freedom as a central and multifaceted concept in defining the genre of travel, one can still note some common structural features and patterns of construction

of travel texts. N. Maslova, as an element that determines the indisputably free, plotless structure of the journey, introduces the concept of a route as a pre-planned or established route. The choice of the route by the author depends on many subjective and objective reasons, including the author's goal, interests, inclinations. In accordance with the route, the work is filled with certain facts; their choice and emphasis on certain aspects determine the author's conclusions and assessments. Without exaggeration, we can say that it is the route that forms the entire plot of the work. During the trip, the author encounters various facts from different areas of life, gets into some stories, becomes a witness and participant in certain events, meets a huge number of people. Completely heterogeneous material could be embodied in journalistic and fiction texts of various genres. The materials united by the route, by what the author saw, what he thought about, what he studied as a whole constitute the subject of a special genre - travel. In addition, the route as a structure-forming concept of a work in the genre of travel reflects such a feature of the text as the synthesis of objective facts that the traveler encounters regardless of his will, and the subjective selection of these facts by the author, since the route of the trip is ultimately determined to one degree or another by the will. traveler.

Another feature inherent in most texts written in the travel genre is the homogeneous motifs that are repeated in almost every text and make up the plot of the work. This recurrence is due to the similarity of situations that a person usually finds himself in during a trip. All these situations are listed and classified in detail in his study by M. Shadrin. Usually these are facts of an informative nature: which cities the narrator visited, where he stayed, whom he met. The text of the journey consists of events and situations that are formed around two main spaces: the road (the process of moving, traveling, sailing on the sea) and the city (any points where the hero stops for a more or less long time). Typical "road" motives and events include accidents, natural disasters, illness, loss of documents, communication with fellow travelers. The space of the "city" usually includes visits to taverns, restaurants, dinners, meeting people, staying in hotels, getting to know the city itself, and entertaining heroes. The motif of customs, one of the most used in works about travel, stands apart. In addition, it is necessary to note such a feature as the direct linear construction of the series of events, due to the need to tell about the movements of the traveler and the events that happen to him, in chronological order. The narrator in this genre has no right to move from the future to the past and vice versa, to arbitrarily change the order of events. He is "obliged" to lead the reader strictly along the route. We consider the repetition of motives and plot situations as an attributive feature of the text, which allows us to classify it as a travel genre. This is all the more important because there are not so many such characteristic features of this "free" genre. Let's list them.

1. The principle of genre freedom, penetrating different levels of the travel text, the absence of strict literary conventions and genre canons. A structured plot in the texts of this genre is not mandatory, which does not mean the lack of compositional and structural harmony of the work.

2. A special active role of the author - a traveler, a participant in events, an observer, a bearer of a certain worldview. The image of the author is structure-forming in the travel genre.

3. Mandatory documentary elements. Travel to a certain extent is a cast from reality, the parameters of which are nevertheless set by the will of the author. The text of the journey always emphasizes the role of a fact, a document: the author seeks to convince the reader of the authenticity of what is being described.

4. The subjectivity of the author's approach and frank fiction as an integral part of the specifics of the travel text.

5. Publicism as a way of expressing the author's position.

6. Synthetic nature of the genre, which implies not just a combination of heterogeneous elements, but their refraction in each other, interpenetration, "impregnation" with each other, interweaving into a single fabric.

7. Route, road as a thematic and structural core of the text in the travel genre.

8. In the travel genre, the authors assert themselves as interesting storytellers and have maximum opportunities to develop an individual style. In this genre, authors often wrote, relatively speaking, of the second row, as well as outstanding artists at the beginning of their career.

9. Travel is a response to the needs of the audience. Travel as a genre is most strongly influenced by reality and various non-literary circumstances.

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