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ABOUT THE PROBLEM OF GENRE SYNTHESIS IN THE PROSE OF NEW JOURNALISM AND IN T.CAPOTE'S NONFICTION NOVEL

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The article deals with the peculiarities of genre synthesis in the prose of New Journalism and in T.Capote's novel «In Cold Blood». 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 the one hand, literature resembles journalism, factual reality, on the other hand, journalism borrowed different techniques from fiction. That's why studying T.Capote's creative work is very important. He has made an original genre experiment – a nonfiction novel «In Cold Blood».

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

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 becomes evident. The presence of the intentions of genre experiments and innovations in the American literature of the second half of the XXth century met the expectations of that time. The originality of «In Cold Blood» by T.Capote 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 in the American literature of the XXth century, which combined journalistic and art techniques and to reveal the peculiarities of genre synthesis in T.Capote's nonfiction novel.

Paraphrasing the statement of the famous publicist M.Riabchuk «the history of a lot of problems is mainly the history of words», we can say that the history of «nonfiction» is mainly the history of a word [6, 30].

The American study of literature hasn't advanced greatly in the aspect of the definition of «nonfiction literature luring» 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 in the USA of the XXth century confirms the fact that we deal with a rare phenomenon of a new form of literature which combined journalistic and art techniques.

Modern American literary dictionaries define nonfiction literature as that which is based on facts [8; 10, 734; 18]. Mark Kramer, former director of the Nieman Program on Narrative Journalism, refers nonfiction to the narrative journalism [15].

Belinda Carberry calls nonfiction as New Journalism and recommends the students of journalism to study three novels that exemplify New Journalism or journalism of the 60s and 70s of the XX century. They are the books by Truman Capote, Tom Wolfe, Norman Mailer [12]. W.G.Nicholson, the teacher of New Journalism, states that the literary form of nonfiction surprised the practitioners and dismayed literary establishment [16, 55]. A creative approach to the documentary narrative is the peculiarity of the nonfiction literature. The document or fact as the basis of the text is an indispensable peculiarity of this literature.

Nonfiction novel is the narrative based on the facts about real events (mainly received in the result of journalistic investigation) which are narrated using dramatic techniques. The forefather of this genre in the USA is Truman Capote who in 1965 wrote the true crime novel «In Cold Blood», which he labelled «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 and editor G.Garrett wrote about the reasons of emergence of nonfiction novel in the USA of 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» [13, 474]. Some scientists refer a nonfiction novel to a historic novel which depicts real social events by means of fictional techniques in combination with historical documents, private interviews [7, 194].

In his book «The Mythopoeic Reality: The Postwar American Nonfiction Novel» (1976) Mas'ud Zavarzadeh employs the term «nonfiction novel» to describe a genre of prose narrative which is neither fictional nor factual. The scientist argues that the nonfiction novel articulates an unresolved tension between the two modes (fictional and factual) which he terms «factual». The author of the factual narrative deals with «preternaturally strange and eerie» facts in a purely phenomenalist fashion [9, 402]. The teacher of New Journalism J.M.Bailey states though the popularization of factual and fictional about which M.Zavarzadeh writes, as obsolete and which between the objective and subjective point of view. M. Zavarzadeh writes that nonfiction novel is the foremost narrative form in contemporary American literature and the reasons of the development of this form are the increasing of social problems in society [9, 402].

In the book «Fact and Fiction: The New Journalism and the Nonfiction Novel» (1977) J.Hollowell considers the novels «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» [9, 401].

Still M.Zavarzadeh and J.Hollowell pay tribute to the «reality-outstrips-fiction» thesis. The inability of novelists to make sense out of reality has led to the decline of the traditional novel in favor of forms such as nonfiction (zero interpretation) and transfiction (over-interpretation or fabulism). The new genre was the result of mess in the society which J.Hollowell calls as the epistemological «crisis of the XXth century».

The researches of M.Zavarzadeh and J.Hollowell are a great contribution to the analysis and estimation of the debatable literary form.

Lee Gutkind defines the novel «In Cold Blood» by Truman Capote as a creative nonfiction reading like fiction but which 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), and only unchecked facts are presented in the style of the classical novel [14].

The scientist D.Pizer introduced the term «documentary narrative», the features of which are the writer's emphasis on details; namely: 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 the events in relation to time and it contributes to the effect of the documentary authenticity. What does D.Pizer understand under «the art of documentary narrative»? The author imposes the 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 [19, 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, defined by actuality like in journalism; and it employs the 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?

In 1960 a senator-democrat John F.Kennedy became the president of the United States that led to the promotion of reformatory activity which was labelled as the program «New Frontier» (the increasing of economic, scientific, technological potential of the country, welfare of the population). «Period of changes» has come: the society became more frank; the generation of youth who searched for their place in life appeared. J.Kennedy's youth and energy personified this period. However, his assassination in 1963 and the USA involvement into the Vietnam conflict caused anti-

government mood, disappointment and distrust. Literature was aimed at noting spiritual depression in which the nation was. The writers were interested mainly in psychological changes which happened in the American consciousness. In their works they portrayed in details anxious inner world of the characters – characters who wanted to cognize themselves, «to listen to» their emotions. The second half of the 1960s is characterized, on the one hand, by the situation the deepening of spiritual depression in the country and, on the other hand, by the active striving for overcoming the depression. The latter made the depression deeper. The opposition to the government became more active: students' protests, racial disorders, «the Negro revolution», the American Indian Movement («Red Power»), youth labor organization, antiwar military movements, protests in front of the Pentagon, moratoria, demonstrations, burning call-up papers, the intellectuals' (writers') wish to influence the spiritual climate in the country, «new left», hippies, yippies, etc. This difficult situation resulted in the emergence of a new form of literature – a various one which sometimes reacted to the changes in people's thinking.

The political and emotional climate of America, the paradoxicality of the existence of the contemporary Americans who faced the new facts, 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, – all this contributed to the crisis of the American literature. The school of a 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 and documents, i. e.: reports, autobiographies, literary biographies, travel 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 were either included into the novels in a journalistic form or served as the starting points of storytelling or dictated the novelists genres of the travel 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 a New Yorker began to recreate the state of the society which was successfully characterized by Norman Mailer: «Americans have double life, and our history is flowing in two rivers, one of them is invisible, another one is subterranean; one is the history of politics which is concrete, factual, practical and unbelievably dull ... another one is a subterranean river of untapped, ferious lonely and romantic desires, that concentration of ecstasy and violence which is the dream life of the nation» [3, 276]. The boundary between the fiction and documentary prose, the novel and reporting was disappearing. This process is going on nowadays [1].

The consideration of the famous Czech poet, the master of journalistic genre Jan Neruda is still actual as to this phenomenon: «As the circle of our life is graving, the circle of things which we can describe artistically in literature is growing too. Fact as it is doesn't satisfy the readers, they want this fact to excite not only their feelings but mind» [2, 100].

America hadn't felt such a need in variety of the life material for the whole period of its existence. Even Muckrakers (1910 – 1920s) couldn't compete with that interest in facts and documents of the period. Contrary to the novel of «new sensuality» which stated that it was more important «to sense» than to know a new literary trend called «new journalism», «parajournalism», «literature of ideas» appeared. In B.Lounsbery's opinion, the essence of New Journalism is using themes which are constant for the American literature and journalism, among them is the conflict of the personality and society and peculiar force of influence of «the American dream» upon the personality [4, 3]. The representatives of this trend had the aim to react to the events immediately using fictional techniques. The works of the New Journalists can be compared with a research. Clay Felker, the 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» [16, 57].

New Journalists wanted to reproduce personal sensations as if they shifted the reader «inside» the created world. New Journalists thought that new form of storytelling had to combine the elements of formal structure of the novel and actual topical character of a newspaper chronicle so as 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 [5, 435]. The tendency of the most possible converging of literature and journalism led to the unusual popularity of «hybrid forms».

The principal advocate of the New Journalism was the author Tom Wolfe. The documentary basis of his novel «The Electric Kool-Aid Acid Test» is the life of the hippie commune Merry Pranksters which is shown by means of the letters of the head of the commune Ken Kesey, a 40-hour film made by the travelling hippies, tapes and interviews with the members of the commune. The book received the status of contemporary classics and it is still considered to be one of the best works devoted to the 1960s. One of the first manifestos of the New Journalism is the letter of T. Wolfe in the form of the article «There Goos (Varoom! Varoom!) That Kandy-Kolored (Thphhhh!) Tangerine-Flake streamline Baby (Rahghhh!) Around the Bend (Brummmmmmmmm...) (there are the sounds of the automobile in the brackets) which was published under the title «The Kandy-Kolored Tangerine-Flake streamlike Baby». In 1973 (when New Journalism had been existing for 10 years) T.Wolfe published the theory of New Journalism which became a manifesto of a group of writers (D.Breslin, G.Talese, J.Didion, etc.) [5, 435].

New Journalism was criticized in America in the 1960s. D.Markis, P.Anderson, D.Reston wrote that the reports contained only «bare» facts and thought that interpretative reporting should not only describe the event but explain its essence. The famous journalist D.Macdonald dismissed the new literary style as «parajournalism is a bastard form exploiting the factual authority of journalism and the atmospheric license of fiction» [16, 55]. A new term «new nonfiction journalism» emerged. A few critics condemned the main assumption of New Journalism; they believed that the writer had to be at the centre of the events and that the classic distance between the author and the subject had disappeared.

New Journalism was contemptuously called «parajournalism». They said that the combination of literary and journalistic techniques created a «defective genre» – neither journalism nor literature. The authenticity, which T.Wolfe stated, was unauthentic as intentional mix of facts and fiction led to faction and when one couldn't understand what was real. A new literary form seemed to be «ephemeral», «just an entertainment». The critic Pauline Kael considered «non-criticality» to be a serious disadvantage of New Journalism as this literature «excited» the youth negatively and it wasn't ethical [16, 55]. T.Wolfe that New Journalism «didn't evaluate the material»: all the New Journalists pay sufficient attention to the analysis and account of the material though they didn't do it as moralists. The main claims to T.Wolfe and other representatives of the school referred to the way they wrote turning around the conception of objective character which was sacred for traditional journalism. But the 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 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» [3, 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.

Norman Mailer in «Armies of the Night» (1968) is an eyewitness of the events, a reporter and a character. He includes the quotations from the reports of other journalists, real characters, a number of details and scenes which will stuck in our memories for a long time, explains historical events in his text. «Miami and the Siege of Chicago» is an authentic book: it includes the speeches of congress, and satirical portraits of the candidates for the Presidency, the events of the youth protest rally in Linkoln Chicago park are depicted. A Mailer-reporter presents the documentary materials, and a mailer-writer is lost in thoughts about the reasons of the events, he extends his journalistic observations, correlates real events with the main character-novelist who realizes how everything is going on.

Truman Capote initiated an essentially new trend – New Journalism – in the American literature in the 1960s. T.Capote referred to the authors who searched for the new literary forms and

made bold experiments with the traditional genres transforming them in contrast to the contemporary conditions. In the American prose of 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 according to 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» [17]. For that matter genre hadn't just been changed but actually was initiated by the author.

By his novel «In Cold Blood» Capote proved that there was not only the author of the work in front of us who combined the depths of philosophical concepts with the art virtuosity but also 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 the «reporting» principles, the novel is saturated with emotions, descriptions of feelings and emotional experience. The writer comprehends the existence of «the little man» who is in the boundary situation through his own existence. It led to the modification of the artistic textual structure of the work.

The documentary authenticity of the book «In Cold Blood» by T.Capote is evident, the subtitle proves it: «A True Account of a Multiple Murder and Its Consequences». The authenticity of the novel «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» [11, 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 scientific journal, speeches of judges, lawyers and psychiatrists – the records which T.Capote identifies and quotes. The most important technique of the «documentary authenticity» of the novel «In Cold Blood» is a direct quotation from the numerous interviews conducted over a considerable period of time and quotations in the form of monologues, 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. A direct quotation is a technique associated with the New Yorker «profile» and the novel «In Cold Blood» was apparently written with the aim of initial publication in the magazine (Capote didn't deny that the stylistic techniques which he used in the novel were inherent to nonfiction novel, published in magazines).

Thus, Capote's novel is an example of the «experimental narrative» and as well as a form of the higher journalism. The modern writer is confronted by the problem both as an observer and as a maker. «Documentary narrative of T.Capote, with its contrapuntal striking of the chords of 'truth' and 'art', appears to have found favor not only because it 'solves' this problem but because it proclaims its solution loudly and clearly» [20, 118].

The concept nonfiction belongs to the categories which are not only reinterpreted but also renovated by every new generation of scientists, critics and writers. This literature emerges from the true everyday reality and makes a document a literary art fact, that's why it can't be a subject of every author. 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 referred to the XXth century American nonfiction literature

in 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». The term nonfiction novel means a large text, narrative based on the 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 the events, especial connection with the time, actuality, expressiveness unite nonfiction with the reportage; the presence of authentic documents and facts unite nonfiction with documentation; plot. Character, imagery do the same with fiction. Nonfiction literature is a problem because of its boundary state.

The research of the nonfiction novel «In Cold Blood» showed that T. Capote didn't defraud us, he really wrote an unprecedented work in all senses, especially, concerning genre. In crucial period of social development the actualization of this genre demanded the author's great dedication and outstanding talent as the comprehended material generated the need in a new form. The work «In Cold Blood» has got the world's recognition and has become a literary tendency of art typical for the American literature from the early 1960s.

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Чирва Ю. О. До проблеми жанрового синтезу у прозі «нового журналізму» та в nonfiction novel Т.Капоте.

У статті розглядаються особливості жанрового синтезу у прозі «нового журналізму» та в романі Т.Капоте «З холодним серцем». 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. Література стає або документальною і не підлягає законам художньої прози, оскільки поєднує в собі репортаж і журналістику, або філософію і тоді виявляє нові якості. У цьому зв'язку важливим видається звернення до творчості Трумена Капоте (Truman Streckfus Persons, 1924-1984), котрий здійснив оригінальний жанровий експеримент – створив nonfiction novel «In Cold Blood. A True Account Of Multiple Murder» / «З холодним серцем. Правда історія одного вбивства та його наслідків» (1965).

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

Чирва Ю. А. О проблеме жанрового синтеза в прозе «нового журнализма» и в nonfiction novel Т.Капоте.

В статье рассматриваются особенности жанрового синтеза в прозе нового журнализма и в романе Т.Капоте «Хладнокровное убийство». 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 Трумэна 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».