

UDC 007 : 304 : 070

## THE SPECIFICS OF FIGURATIVE PARTS IN TRAVEL ESSAYS

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*The article illustrates the specifics of using figurative details taking as an example the travel essays in magazines of 1920–1930's. The following types of artistic details are distinguished: figurative, specifying, characterological, implication. There is a glut in insignificant details in travel essays of 20–30-ies of the XX century. The largest group constitutes landscape, interior, exterior, portrait, etc. details, and the functional capacity of which is to form the aesthetic expression of the reflected content. The characterological and implication details are found much less. It is proved that a detail is efficient and effective means of informing and aesthetic impact on the recipient in the examined Ukrainian travel journal essays of Soviet period; it is an emphasis which is specially aimed at sharpening the reader's attention to certain content planes.*

**Key words:** travel essays, image, detail, particular, function.

**I**ntroduction. The problem of text analysis as a comprehensive whole, identifying its essence through individual components are one of the most urgent and most pressing problems both in literary criticism and in journalism.

The theoretical studies of artistic system of a journalistic work is represented in the works of Ukrainian and foreign scientists such as T. Benevolenska, V. Halych, V. Zdoroveha, M. Kim, H. Kolosov, Y. Lazebnyk, I. Mykhailyn, V. Svyatovets', M. Styuflyayeva, V. Uchonova, M. Cherepakhov and others. Today we have a significant amount of works devoted to the detail as a poetic means of outstanding masters of the word including P. Kulish, M. Kotsyubynskyi, Hr. Tyutyunnyk, M. Khvylovyi, I. Franko and others. But the nature of expressive means used in a journalistic work, including details, needs specifying and separate analysis.

An opinion is traditionally considered to be the main element of journalistic writing. V. Zdoroveha emphasized that creative thinking could play only an auxiliary role in it. The researcher approached gradually to this idea, firstly formulating it with many warnings and then going to the full categoricalness. In his book «The Art of a Publicist» he wrote: «The role of artistic image in journalism is very large. Yet if we are guided by a broad journalistic practice, but not by good intentions, we must admit that the image in journalism has no such independent significance, as in literature, it is still subordinated to a logical reflection of reality; the main thing in journalism, in most of its genres, is scientific and logical analysis of facts, phenomena of life» [3, p. 73].

In the second book «In the Workshop of a Publicist» the scientist returned to this issue. «Where does the talent of a publicist reveal? – he asked and then answered: – First of all, in the freshness, originality of thought» [4, p. 95]. But realizing soon that some readers might emphasize not on the notion of «idea» but its attributes – «freshness, originality», he again emphasized this conceptual idea to affirm even more categorically: «Still, the main hero of a journalistic work is a thought, made bigger by the image lens, but nevertheless it is a thought. Emotions in general and image in particular are subordinated to a thought» [4, p. 100].

But the travel essay transforms this general rule of journalism. The journalist, who works in this genre, cannot complete his tasks only within a rational approach to the reality and its rational reflection. The specific of the genre is that creative thinking prevails in it. This peculiarity of traveler essay as a

genre brings forward for researchers the analysis of imaginative details and particulars confirming the relevance of the chosen topic

Object of the research is the travel essays represented in the Ukrainian magazine periodicals of 1920–1930. Subject of research is the peculiarities of artistic details and particulars functioning in the image system of the text of travel essays.

The selective approach prevails in the analysis of such text components as details and particulars in journalism. Modern journalism does not only communicate information to the readers, but it also produces a certain attitude to the facts of reality. The role of effective stimulus of reader's reflection in travel essay is played by an artistic detail. The purpose of the research is to clarify the functions of details and particulars in the creation of the artistic image in the system of travel essay text.

**Results and discussions.** The means of literary stylistics are widely used in journalism, which «allow adding emotional expression to the form of notion, to underline the attitude to the described, its essence and significance» [2, p. 12]. The author of the essay addresses to the reader through the artistic image and directly through a journalistic judgment. The important is the ability to combine the elements of journalism, direct author's appeal to the reader with the technique of figurative writing. Image and figurativeness of writing consist of details. The main task of the essay is to tell brightly and figuratively about the events and people in order the reader could see the described by words.

One can distinguish a lot of bright details in travel essays, but their character is different than in a story or a novel. There is no diligent describing in the travel essay, but the journalist chooses the most vivid and characteristic among what he saw or observed, moreover he describes it in passing. Such description of reality is the essay imaginary. The well-chosen and well-selected details contribute to it. V. Aleksyeyev says, that «one can create an image choosing the main features, qualities of subject or phenomenon» [1, p. 52]. The details acquire the special meaning in the essay also because of their limited quantity.

There is no single approach to identifying the notion of «detail» nowadays. Thus, the «Dictionary of literary terms», ordered by V. Lesyn and A. Pulynets', gives: «Artistic detail is a trait of the characteristics of an object or phenomenon, which has no independent value and is not especially underlined» [9, p. 105].

According to V. Svyatovets, an artistic detail is a «basic trait, part of the artistic image that points out some supporting feature, property or quality. Often the details are the background, a kind of scenery for artistic details come into sight» [8, p. 13].

Thus, detail is a kind of description of an object or phenomenon, which specifies, helps create a clear idea, creates the overall image.

As for the meaning of «artistic detail» we can observe various opinions.

«Literary Dictionary and Handbook» gives the following definition: «Artistic detail is a verbal and painting art means, which is characterized by a special semantic content, symbolic charge, important compositional and characterological function. In some cases, the artistic detail may obtain the character of a symbol, in other cases it may be a detail and a trait» [7, p. 731].

As defined by V. Uchenova «a detail, which is the heart of the artistic image for its special highlighting by the author of work, acquires properties to «emit» information not only about itself, but also to deepen the overall presentation of the content» [10, p. 166].

V. Svyatovets' determines an artistic detail as «an expressive, meaningful trait, detail, nuance, in fact, large or small microstructure based on the totality, the synthesis of individual and general features of character, phenomenon, events, subjects, etc., which become their the most characteristics, the colorful voice, the extract, the quintessence» [8, p. 18].

Based on above mentioned definitions we can conclude that artistic detail is a vivid tool, a trait that fills the work of literature and gives the author the opportunity to express the idea of work more specifically and eloquently. But we cannot clearly distinguish a detail and a particular basing on interpretations of above definitions. Therefore, we conclude that there is a connection between them: a particular in the correspondent context can transform into a detail. At the same time V. Svyatovets' emphasizes that «a detail and a particular are closely related, although they have different artistic parameters» [8, p. 12].

Thus, the detail is endowed, of course, with the categorical meaning. A particular is a kind of detail, a neat peculiarity of something or someone. Mostly the concept of particular is organically used to describe certain events. A detail is a particular elevated to the semantic significance. This elevation

occurs either due to repetition or to synonymic underlining, to symbolization and direct inclusion into context forming processes. An artistic detail is considered to be a means of creating of an artistic image, which is characterized by special semantic content and important compositional function. The detail does not only enhance the artistic imagery and specifies the described events in the sketch, but is «an effective means of typification of sketch images» [5, p. 200]. In the essay, if the author uses minor details, then they become basic in the image, because they draw the attention of a reader. One can distinguish a detail-trait and a detail-microimage. A detail-trait is a bright detail in the portrait (character) of a man, landscape, interior, a detail-microimage is an important means of individualization and typification of an image. Due to the detail, an image becomes unique, and is well remembered. A detail-microimage is a dominant of the whole work, while acquiring allegorical meaning; it enhances its compositional integrity and communicativeness.

Such literary scholars as Ye. Dobin, Yu. Kuznetsov, V. Svyatovets' and others suggest distinguishing two basic types of details: occasional (short-term) – landscape, portrait, interior, etc. – are used in narrow context, and prevailing details, which have the character of artistic directed repetition through the whole work, collected works and even the works of an individual writer. «Detail-trait / occasional (short-term)» and «detail-microimage / prevailing detail» are used as synonymous terms.

Based on the works of V. Zdoroveha, M. Kim, V. Svyatovets' concerning imagery of essay, we distinguish the following types of details according to the performed functions in the text: figurative, clarifying, characterological, implication details.

The figurative details are widely used in portrait, landscape, interior descriptions. The landscape is important for travel essays, although its functions are somewhat limited. Thus, it «must always be related to content, the idea of the work, but not exist separately for the sake of beauty» [1, p. 62]. Such description is especially necessary in travel essays and it is used to describe the scene of events. The depiction of nature can be transformed in journalistic digression of the author. Thus, the journalist links the landscape to the content.

For example, O. Korzh created such landscape in his «Pidtrishni essays» [Vsesvit. – 1925. – № 15]: «... here and there *belated* apple-trees sadly dropped their *last* little white petals to the ground. They thanked the spring for the sun, tenderness, and as if the *farewell kisses they tore off* from the caulis with grief, and they were flying lazily and melting, melting... It was cold. The sun was hidden behind the *blanket of gray clouds*, and the north wind was blowing not as in summer. People said that the snow fell down somewhere in the neighboring village – that's why it was so cold» [P. 8–9]. The successfully used detail «snow in the nearby village» in the text acquires symbolic sounding. The visual detail in combination with the epithet «gray» symbolizes the venerable age of the grandmother, with whom the author met further. Gray clouds, snow is the colour of grey hair. The psychological landscape is filled with details that aimed at uniting in something whole and general, although they remain a «necessary detail, an ordinary trait» [P. 12], with the help of which O. Korzh depicted the image of the woman tired of life. Thus, the landscape, which cannot be accurately portrayed without neatly selected or chosen characteristic details, is introduced in the essay for good reason.

The essayist introduces the landscape description in text to accurately convey the time of trip, the space in which the author is now – completely cut off from the city of «hot asphalt and street dust». He does not mention a specific place of his stay, but with the help of artistic details the reader imagines, feels, where and why the author «runs away»: «I will escape to *the gray svytka, manure, straw, to the forgotten meadow and blackthorns* – and I will dream of the stars and for the thousandth time I will think over *simple and quiet life that had grown in black earth together with grass and rye and bitter wormwood under the fence*» [P. 8–9]. The figurative details have special impact on the reader in the essay. They help create the psychological portrait of the author: they convey a feeling of mental fatigue, aspiration for beauty, unity with nature, probably the return to the world of childhood. The used imagery epithets («simple» and «quiet») for the word «life» seem to hint at this. The traditional symbols «rye» and «bitter wormwood» are details-symbols in the text with the help of which the essayist calls for unity with nature, because only then the person feels harmony in this «stuffy» world.

The portraits of travel essays characters cannot be depicted without figurative details. The name or even character traits does not still create image. «The particular details show life not abstract, but in

individual manifestations. Some, even small interesting observations find their place in the essay only when they are connected by generalization power» [6, p. 66]. It must be pointed out that the nature of the character reveals vividly in action, in deeds, that's why the essayist should describe those actions that would fully disclose the nature of his character traits. We single out figurative details in portrait description in «Pidstrishni essays» by O. Korzh: «The old woman with a crutch, *wrapped tightly in a warm shawl*, limped behind the others, *dreaming quietly*. Maybe she was recollecting her childhood – She was a shepherdess then, but not as she is now, she was cheerful, carefree like those who were ahead. The wind unfastened her coat and the grandmother held it by the hand. – Is it cold, granny? – Yes, it is very cold... Elder grove is in blossom» [P. 8]. The diminutive words indicate author's gentle attitude towards the women. The reader makes an idea about her appearance through such a detail «wrapped tightly in a warm shawl». But this detail in the general storyline plays a very important role in revealing her internal state and it makes the image of the heroine tangible, visible. The image forming detail «elder grove is in blossom» is figurative and it is not transformed into minor detail as it may seem at first sight, as it takes quite a different role in the text. We assume that this detail is introduced by O. Korzh to show the age of grandmother and to emphasize her rich life experience, full of anxieties, hopelessness, deprivation and poverty, and that's why she was cold, «wrapped tightly in a warm shawl», but «the wind unfastened her coat», «it was cold». So detail «elder grove is in blossom» acquires symbolic meaning.

The artistic skills of essayist allow the reader to see in figurative details the pictures of reality. Such visual and audio figurative details urge the recipient to empathize with the author, to his own reflections. Thus, the figurative detail depicts the great through the small, the whole through the part.

Thus, landscapes and portraits are especially fruitful «consumers» of artistic details, which also provide individuality and concreteness to exactly this picture of nature or external image of the character. The figurative detail clearly reflects the author's opinion, his attitude towards reality.

In the travel essays, the particulars «affect the reader's imagination in their totality, they do not have the versatility, they are not stressed out and they do not have relative independence as a detail» [8, p. 12]. For example, A. Kopylenko in the essay «A Thousand and One Night» piled details with the meaning of provincial boredom and feeling of being lost: «Such *amazingly unnecessary and forgotten* native stations in the sands... People cast in sand – *sleepy and forgotten*... The Aral Sea is *boring, with bluish water and bare banks*... The settlement is very quiet and *hopelessly boring*» [P. 4–6]. Thus, subtle particulars often add to figurative details that emphasize the internal connection of the events. The successful chosen epithets allow the essayists to combine two important problems: life full of suffering of the Muslim women remote from civilization and luxurious life of the Muslim men, who is the main character of the story. Further in the description we read: «man are sitting and drinking tea lazily. They are decorated with colored robes ... and there is no a single women around» [P. 4]. The figurative details of the urban landscape «unnecessary», «forgotten» are opposed to synonymous visual detail «decorated with colored robes» [P. 4] that characterize the image of a Muslim man. This detail becomes even more vivid, when the author continues his story about the woman, who is «hopelessly forgotten» in the Muslim world. In an essay we read: «Going stealthily, in veil and yashmac, emerges a woman – *the eternal slavery and bondage* of Orient people. She is an *absolute slave* of her husband. It is only now when a woman disentangles from this millennial web» [P. 4–6]. Thus, small details can acquire more emotional sounding in different context.

E. Burksier in his essay «On the banks of the Nile» [Vsesvit. – 1925. – № 20] eliminates the unnecessary details in the created portrait, leaving only figurative: «The steamer is full of different public, but the most here are *fellah in blue clothes and their women in long, black dresses, often with not hidden faces, but almost always with tattoos on the chin and temples, with earrings in ears or nostrils*» [P. 11]. The essayist does not create a broad description, he gives the factual material in detail on which the reader's attention must be focused.

The figurative details acquire great importance in creating of interior or exterior visual image. The exterior detail «manor estate», used by the author, hiding under the name of Hedgehog, acquires original sounding in his essay «Young sprout» [Vsesvit – 1925. – № 13]. This eloquent expression denotes noble estate, where several generations lived, is used by the essayist probably to emphasize the importance and greatness of the Soviet regime. At this time the nobles, who dominated many generations, were recognized by the Bolsheviks as enemy class. After their destruction, «manor estate» also disap-

peared and a new nursery appeared on its site– home to the younger generation of «renewed» Soviet people, who have bright future in their hands. The journalist suggested the idea that the Soviet government came for a long time. There is an ideological influence on the recipient when the author draws attention to the «generosity» of the Soviet government, who gave «*large rooms of the old manor estate*» into the property of the village» [P. 14] for the opening of «peasant kindergarden» where would stay «children of the poor peasants, who are working in the field and unable to care for their children» [P. 14], and it is more than one generation. As we see, this figurative detail is introduced in this essay with the purposes other than the description of chambers. With its help the author gently suggests thoughts of noble intentions of the party as to the peasantry, and it influences the reader effectively.

Thus, using figurative details and particulars, the visual image of the described events is created. Although their number is limited, they reflect the reality accurately and truthfully. Thus, this type acquires a particular importance in the texts of the following genre.

To create a journalistic image the journalists distinguish important features and qualities of an object or a phenomenon. The figurative details in the travel essays have peculiar semantic content, symbolism, due to which the creative thinking a publicist is revealed, his ability to snatch out among many things or phenomena the one which will convey the author's idea laconically and with great emotional expressiveness. In some cases the figurative detail gains the nature of symbol, in other cases it is a vivid detail in the portrait (character) of a man, landscape, and interior. The detail-microimage is a dominant of the whole work, while acquiring allegorical significance, it strengthens its compositional integrity and communicativeness. Due to the detail, the image becomes unique, and is well remembered. This way of thinking is materialized in material, portrait, landscape, interior details, which are both prevailing (repeated) and short-term; they always have a hidden meaning, implication, rise a wide range of associations, replace long descriptions, author's characterizing, considerations, the whole episode, etc. These details are important means of individualization and image typification at the same time.

There are many specifying details and particulars in the travel essays of the studied period, main function of which is with the help of minor details, facts, phenomena to create the impression of authenticity. The general picture of life in the essay «Modern Palestine» by I. Mandrivets [Vsesvit. – 1925. – № 19] is depicted using some clarifying details: «Arab peasants live in *misery*; they are *poor and uncultured*; he *does not know any machines*». And there is only one clarifying detail: «An Arab peasant is so wretched, that he *does not have a cart, the bread is carried by women from the field to home*» [P. 8–9], which concretizes, emphasizing the truthfulness of the depicted.

The specifying statistical detail is found in the essay «Living in commune» by K. Hordienko [Vsesvit. – 1925. – № 8]: «Peasant ploughman collected grain by grain... The waterfalls of grain flew into the sacks of commune. *120 poods winter wheat of were gathered from a dessiatyna. 10 poods were gathered by a peasant*». It was used by the journalist to emphasize the benefits of life in the commune. We read in the essay then: «When the cattle shed was opened, the *warm stream* gushed. In front of our eyes *the kingdom of white carcasses stirred, grunted, breathed heavily and noisily and turned their rhino muzzles... Hefty Orlov's trotters were around the manger... Cowshed. Dozens of obtuse muzzles opened their eyes and seeing that we come empty-handed; they turned away their muzzles indifferently*» [P. 19]. The essayist does not limit himself with naming the place, where he is, he clarifies and concretizes what he sees. Such description creates the whole picture seen by the author.

The artistic specifying details are used in dialogues and monologues. Thus, we find in the essay «Pidstrishni essays» by O. Korzh: «– *And how many are there in the sack? (cucumbers). Sometimes one hundred, sometimes two hundred, sometimes three hundreds* – was the answer. Red-haired Okhrim has agreed to bet that *there are not more than two hundred and fifteen* ... He assures: – *I have counted myself ... I was interested ... And then Kalistrat, experienced and reasonable old man, while filling pipe, added: – And not two hundred and not three hundred ... and it depends on the year, cucumber, and sack...* And it became clear that this is so, and red-haired Okhrim agreed: *well, yes ... yes it true...*» [P. 8]. Such specifying details help the reader depict the true image of the character with his individual traits.

The characterological details constitute the other group that performs their function directly, fixing some features of the depicted character. For example, in the essay «How I was the editor» by K. Hordi-

enko [Vsesvit. – 1925. – № 21] we read: «Once we passed gardens with «Red scarf»... There was a slight tension of intimacy, which was hidden under the guise of guise of different things... – What is the bush growing? – asked she. – Grapes ... – answered I ... She stopped for a moment, and *frowned reproachfully (and that brows – I will not tell)*» [P. 2–3]. One neat detail «*frowned reproachfully*» allowed the recipient to make his own conclusions as to the narrator's attitude towards the women. Thus, the author does not give the detailed characteristics of the character, but gives minor but neat artistic details which help the reader to form the clear idea as to any character in the text.

We also see a vivid characterological detail in «Pidstrishni essays» by O. Korzh, which is mentioned by the author in passing, and, at first glance, it does not attract the reader's attention: «A bloom, resonant *mower* stood in the fields every day – *the song of harvest*. The stooks were becoming more and more: they were rich and reliable and they made joy for black earth souls. *The winds rolled autumn songs* on prickly stubble and *they tangled* in thick weeds. *It was ringing far away*. It was like sun splashes. The *suntanned, tireless mower* roamed in the fields... The life roamed tirelessly searching for beauty...» [P. 9]. The essayist showed the image of a person without the person. «*Suntanned, tireless mower*» is a successful characterological sound detail. The essayist deliberately introduces into the text such a psychological landscape which helps the reader imagine a strong and stocky peasant who tirelessly mows rye in the field. The author does not portray the hero, as the exact sound detail creates the image. The characterological sound details are successfully used by the author to enhance the details. The sound of scythe is strengthened by «*song of harvest*», «*autumn songs*», «*ringing far away*» [P. 9]. These are the neat details that add to the image of the peasant. The author emphasizes that the person does not only works, but at the same time has a rest in harmony with nature.

O. Korzh replaces broad portrait characteristics with short-termed vivid detail, «eliminating extra and those which hide the essence, the particular» [5, p. 200] while creating another character in the essay: «Then they were talking. *The guys are heartfelt, sincere...* – The forester's wife is feeding us ... we are pasturing cattle there... and in winter we will hew the wood somewhere and do something else... *we will survive somehow...* and I shook their hands in my mind: – And in their hearts *sad autumn is roaming...*» [P. 9]. This description it is clearly shows the attitude of the author to his characters: «I shook their hands in my mind» [P. 9]. The detail «*in their hearts sad autumn is roaming*» is used by the essayist to allow the reader to identify the age of «guys» and that they are not «guys» but adult men who are not afraid of any work, because they had done it a lot.

Thus, the selected characterological details give the reader an opportunity to see the images as a whole. Such details have reduced the volume of the text, but the ideological, psychological content has remained deep. The essayist allows the reader to add to an image, to create a character on his own, while finding the author's characterological details in the text.

The prevailing detail in the essay is a symbol of «go over the round (roam)». The essayist names accidentally the pseudonym of his character «Ivan Kolobrodko», because he does not know his name. Then we read: «And now – as I said – he roams and paints for himself» [P. 9] – so describes himself Ivan. Then we have the author's description: «And in their hearts sad autumn is roaming ...» [P. 9]. Thus, implication prevailing detail completes the system of characterological details and particulars, which helps to create the image of relationship between the characters, the author and reality. The implication is created: the journalist does not only portray a man and nature, he focuses on emotional experiences, his feelings and feelings of his character, «He recollected the days and twilight, the desert country roads, where *the life was roaming* searching for beauty...» [P. 8]. We can state that O. Korzh introduces a metaphorical detail, but it should be noted that this prevailing detail urges us to the joint creative process with the author, when you have to imagine the picture that is not finished by the essayist.

The important implication detail in the essay is «desert country road» [P. 8]. This image is socially important in the essay: road is the dream of a better life. It is also interpreted as stages of life, obtaining of experience, achieving of goal. Therefore, we find another type of artistic details in the travel essay. It is an implication detail that focuses on the external characteristics, which helps to reveal the content. From the Latin «implication» means «I closely connect». Thus, implication detail means such a detail in which two phenomena are linked associatively.

We read the following in the essay «Autumn» by K. G. [Vsesvit. – 1925. – № 20]: «... I can hear how *the road is thinking* ... But who will uncover her thoughts?... It has stretched both for a friend and a foe. There is *the road deep in thought* in front of me... *The wisdom of the ages is hidden in its sad wrinkles...*» [P. 22]. In this case, the «road» is not only a prevailing detail, but it is a detail-symbol. «*The road deep in thought*» symbolizes a human life. The purpose of this detail is to create implication, implied sense, and the internal state of the character is the subject of depiction.

The implication detail is a detail-symbol in the essay «Hamburg – the World Port» by Yu. Platonov: «And after around nine months (like in a woman)... the newborn runs for the first time with his nose into the water» [P. 13] – is a detail symbol. The author drew a parallel between technological progress, industrial development and the emergence of a new human life. Thus, the technological development of the country is given a great importance, it embodies the birth and development, and it is interpreted as a keystone. Here there is a hint at the origin of the Communism in Germany. This idea is often repeated by the author sometimes directly, sometimes disguised: «There is a reason for Hamburg police to be nervous and watch the public in the shipyard. Among fifty thousand workers working there, thirty-five thousand are the Communists». The prevailing detail in the work «*hammer and sickle is the sign of world republic of workers*» [P. 13] confirms one more time that the Communist ideology is the most influential in the world.

Therefore, the widespread use of the artistic details is an important indicator of the individual style of the publicist. The implication detail neatly used by the essayist activates the perception of the reader, urges him to cooperate, to create associative depicting. If it is used successfully, it «contributes to revealing the ideological content of the work» [1, p. 54]. The personal interest of the author in some objects, events, and people during the observation generates various implication details that allow representing human experience more vividly.

Therefore, such artistic details as figurative, specifying, characterological, implication function actively in travel essays of 1920–1930.

These kinds of artistic details acquire special importance in the text, as they provide the narrative with expressiveness and usefulness, and are well remembered by the readers. They represent the type of economical (taking into consideration the small size of journalistic essay) writing, that is why they have to be extremely accurate and to reflect the reality truthfully. To create a journalistic image, the essayists distinguish the most important features and qualities of the depicted person, object or phenomenon. The artistic narration in the essay is characterized by a particular semantic density, which implementation is achieved by means of expressive details. The artistic details in the travel essays has a peculiar feature, which is a special semantic content and symbolism, due to which journalistic and creative thinking of author are revealed, his ability to snatch among many things or phenomena the only one, which in the compressed form can render the author's idea of the work laconically and with great emotional expressiveness. In some cases, the artistic detail obtains the character of symbol in travel essays, in other cases it becomes the detail-trait. This way of thinking is materialized in portrait, landscape, interior, material details. The artistic detail provides special colouring to the speech of a character. It can be both prevailing (repeated) and short-termed in the travel essays, in any case it has implied sense, implication, causing a wide range of associations, replaces long description, author's characteristics, reflection, the whole episode etc.

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**УДК 007 : 304 : 070**

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*У статті на прикладі подорожніх нарисів у журналах 1920-1930-х рр. проілюстровано специфіку використання образних деталей. Виокремлено такі види художніх деталей: зображальні, уточнюючі, характерологічні, імплікаційні. У подорожніх нарисах 20–30-х рр. ХХ ст. спостерігається перенасичення малоістотними подробицями. Найбільшу кількісну групу становлять зображальні (пейзажні, інтер'єрні, екстер'єрні, портретні та ін.) деталі, функціональний потенціал яких полягає у формуванні естетичного вираження відображеного змісту. Значно менше виявлено характерологічних та імплікаційних деталей. Доведено, що в досліджуваних українських журнальних подорожніх нарисах радянського періоду деталь є ефективним, дієвим засобом інформування й естетичного впливу на реципієнта, виступає акцентом, спеціально спрямованим на загострення уваги читача подорожнього нарису на певні його змістові площини.*

**Ключові слова:** подорожній нарис, образ, деталь, подробиця, функції деталі.

### **Специфика образной детали в путевом очерке**

**Ковалева Татьяна, Сыпченко Инна, Алексахина Татьяна**

*В статье на примере путевых очерков в журналах 1920-1930-х гг. проиллюстрирована специфика использования образных деталей. Выделены такие виды художественных деталей: изобразительные, уточняющие, характерологические, импликационные. В путевых очерках 20–30-х гг. ХХ в. Прослеживается перенасыщение малосущественными подробностями. Самую большую количественную группу составляют изобразительные (пейзажные, интерьерные, экстерьерные, портретные и др.) детали, функциональный потенциал которых заключается в формировании эстетического выражения изображенного содержания. Значительно меньше выявлено характерологических и импликационных деталей. Доказано, что в украинских журнальных путевых очерках советского периода деталь является эффективным, действенным средством информирования и эстетического воздействия на реципиента. Она служит акцентом, специально созданным для сосредоточения внимания читателя путевого очерка на конкретных смысловых плоскостях.*

**Ключевые слова:** путевой очерк, образ, деталь, подробность, функции детали.

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