

NON-FICTIONAL CREATIVITY ON THE MARGINS OF AESTHETICS AND COMMUNICATION

The report's theses consider non-fiction as a combined product of fiction and journalism, which theoretically requires completely different approaches depending on the genre expression and the relationship between fiction and fact. The author studied the latest academic papers in the field of literature and journalism studies and entered into controversy with leading scholars [2; 5, c. 1-2]. In the process of discussion it was found that scholars in the fields of journalism and literature often study the same things such as diaries, collection of letters, memoirs, social and political essays, autobiographies, eyewitness accounts etc., however, they become enmeshed in the system of genres, possibilities and appropriateness of use of research tools. As a result, the material of scientific studies is realias of different categories and types: essayistic and publicistic writing, op-ed columns and feature articles etc. Literature and journalism scholars also use different databases and scientific basis and it involves one-sidedness and extremely narrow specialization of scientific inquiries. Such approaches in the structure of the multicultural polyvariant marginal era of postmodernity are out of date and need revision and rigorous updates.

In the field of journalism the situation is even more problematic: the “literature of fact” category embraces not publicistic but actually journalistic genres (for example, news coverage) that are factual by their nature [3, c. 226-234] and do not allow subjectivism and fiction, so they can be neither work of fiction nor publicistic writing [4, c. 1-5]. Nevertheless, the concept of "imaginative reporting" penetrates into journalistic practice, appears in the titles of academic disciplines and textbooks, and becomes the subject of "serious" research. All of these things erode the

foundation of the theory of mass communication, stimulate uncontrolled fake creating, discredit modern journalism. In order to avoid confusion and substitution of concepts, we consider reporting in more detail as a genre of news reporting and demonstrate why it cannot be imaginative and fictional. We also suggest the right name for production that is equivalent to so-called imaginative reporting. The basic idea of the article is, on one hand, a need to separate the scope of powers between journalism and literature studies and, on the other hand, to join their possibilities to investigate complex phenomena in the fiction and journalistic cluster of genres. We have outlined many current issues for the first time and are looking forward to further discussions.

Special type of non-fiction literature is the documentary film.

The theses also examine and compare the methods of depicting reality in journalism and documentary film (which we consider a type of essay – a key genre of artistic journalism). It was found that, despite the apparent similarity and current modifications in the information space of the era of new technologies, these are functionally different areas. Documentary filmmaking actively uses all the latest journalistic methods of gathering information and uses certain aspects of its implementation. However, by its nature, documentary remains the equivalent of journalism, so it uses a set of resources that balance between journalism and art: on one hand – relevance, efficiency, factualism, balance of ideas, etc., on the other – imagery, individualism, fiction and others.

If we compare the first (non-fiction) films and modern documentaries and journalistic videos, we see that the strength of the audience is dominated by traditional documentaries (obviously due to emotionality, subjectivity, imagery, powerful manipulative effects). Filmmakers who have a degree in journalism, successfully adapt their product to journalism, unfortunately, there are not so many of them. So in addition to positive factors (encouraging objectivity and factuality), convergence of documentary to journalism creates problems in the dimension of perception, evaluation and interpretation.

Actually, Ukrainian documentary film starts out with the film studio

"Kyivnaukfilm", where about 400 media units per year were produced in the Soviet era. The products had a striking agitation character. And in the years of independence, it seems to have only changed the "plus" to "minus". It was the place where they worked on a large scientific and educational program of patriotic orientation "Unknown Ukraine", which rediscovered national history. The film "Shadows of War" by the murdered Georgy Gongadze was also made in this studio, the author shows soldiers of National Self-defence of Ukraine who fought in Georgia in 1992-93. In the introductory passage to the film Gongadze pointed out: "In this film I don't have pretensions to the ultimate fairness of presentation as I made it as an expression of gratitude to the people who shed their blood for the freedom and independence of my Land" [1].

Recent events in Ukraine and the world have provided, perhaps, the most topics and bright shots for the development of documentary filmmaking. The historical dilemma of "author-developed vs fact-based" in documentaries of each director is solved in its own way. However, unfortunately, most often the solution is not in favour of journalism. The hope that not only armed conflicts and tendentious political confrontations will set in motion the mechanisms of this genre sometimes sounds rhetorical. Thus, the topic remains open and promising for discussion and scientific discoveries.

Thus, (despite attempts to move to another level of information quality and closer to journalism), in documentary filmmaking we still find non-compliance with journalistic standards, manipulation and influence on consciousness, excessive imagery, and so on. Obviously, documentary and journalism are very similar, but not identical in nature. And this, as we were able to see, is a non-historical fact. The audience should be carefully prepared for such a statement, which should regulate the strategies of their own perception of information, depending on what is being viewed: a documentary or one of the genres of journalism. Our findings and conclusions can also be considered a field for future research and one of the priority areas for improving documentary and journalistic products.

Sources.

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