

NON-FICTION AS A MODERN MEDIA FORMAT: FEATURES OF FORMATION AND MODERN FUNCTIONING IN RUSSIAN MEDIA

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Abstract

Modern media attracts users with high-quality content, on the basis of which new, more advanced media platforms, such as non-fiction, appear. The purpose of this article is based on an analysis of the formation and development of the non-fiction format, to identify its specific features and transformation trends. The authors of the article analyze the non-fiction format, give a description of the dynamics of modern processes, identify prospects for its further evolution, offer a classification of its modern manifestations. The research methods in work were: a method for analyzing the work of foreign and domestic media researchers, a method for observing the evolutionary changes in documentary journalism on all modern technology platforms, and a monitoring method for tracking the dynamics of non-fiction.

Non-fiction has come a long way in its formation. Its appearance dates back to 1965, when a series of articles by Truman Capote about a high-profile crime that shook America was published in the New Yorker magazine. The plot was based on the story of the murder of an entire family in Kansas (1959), committed by two robber youths. An attempt to comprehend the specifics of the new genre was the article-preface of the writer and journalist Tom Wulf to the publication "New Journalism and Anthologies of New Journalism" (1973), perceived as a manifesto of "new journalists". In Russian literature, the predictors of the non-fiction genre, with confidence, can be considered travel notes A.N. Radishchev's "Journey from St. Petersburg to Moscow", the work of I.A. Goncharova "Frigate Pallada" and others. And at the beginning of the XXI century, interest in documentary and artistic journalism did not pass, since the format implies a wide field for experiment. Today non-fiction is a popular artistic-journalistic and journalistic format, the specific feature of which is a purely realistic and documented accurate depiction of events and characters through the prism of the author's figurative and aesthetic perception. Distinctive features of non-fiction texts: the presence of a real documentary fact or subject at the heart of the plot; deep immersion in the topic; special attention to the plot, location in the work; literary style of presentation.

Non-fiction today is actively exploring the blogosphere, forming new versions of the familiar and popular format. So, the founder of Mann, Ivanov and Ferber publishing house Mikhail Ivanov claims that today we are experiencing the evolution of formats: short ones supplant long ones. However, non-fiction, despite its

popularity and variety, requires additional research and terminological justification.

Thus, the popular media format allows you to present a broad event picture, from media biographies to global catastrophes and popularization of scientific discoveries and media content is clothed in a democratic form that meets the needs of a modern user.

Keywords: non-fiction, narrative, travelogue, meta-genre, media format, media content, media platform.

1. INTRODUCTION

The non-fiction format (literal translation from English “non-fiction”) is a synthesis of many different areas of non-fiction. Such a name in the literature received prose, based on documents and memoirs. The works of this format are characterized by the presence of a storyline based on real events, and fiction is allowed only in exceptional cases. Despite the fact that this concept has not yet been clearly formulated, some of its specific features can be distinguished, such as, for example, author's subjectivity (from selection and composition to the evaluation of facts), a significant amount and a long time period of the events described. Non-fiction is distinguished from purely documentary prose by its brightness, liveliness, amusement of the described events and deep psychologism. Outstanding personalities or people in unusual circumstances, including criminal ones, often become the heroes of works of this format. This is what caused the fact that a similar format is often chosen by journalists to investigate high-profile crimes.

The purpose of this article. Based on the analysis of the formation and development of the non-fiction format, identify its specific features and transformation trends. Research Methods. This article uses the following methods: analysis of the work of foreign and domestic media researchers: observation of the evolutionary changes in documentary journalism on all modern technology platforms; monitoring while tracking the dynamics of non-fiction.

2. OPINIONS AND DISCUSSION

The non-fiction format is a synthesis of many different areas of non-fiction. Such a name in the literature received prose, based on documents and memoirs. The works of this format are characterized by the presence of a storyline based on real events, and fiction is allowed only in exceptional cases. Despite the fact that so far this concept has not been clearly formulated, some of its specific features can be distinguished, such as, for example, author's subjectivity (from selection and composition to assessment of facts), a significant amount and a long time period of the events described. Non-fiction is distinguished from purely documentary prose by its brightness, liveliness, amusement of the described events and deep psychologism. Outstanding personalities or people in unusual circumstances, including criminal ones, often become the heroes of works of this format. This is what caused the fact that a similar format is often chosen by journalists to investigate high-profile crimes.

Non-fiction has come a long way in its formation. Its appearance dates back to 1965, when a series of articles by Truman Capote about a high-profile crime that shook America was published in the New Yorker magazine. The plot was based on the story of the murder of an entire family in Kansas (1959), committed by two young robbers. In 1966, the articles were combined into a novel called “Cold-blooded Murder”, the genre of which the author himself defined as a “story-report”. With this non-journalistic work, according to Capote himself, he launched the new format and even came up with a special subtitle for him - “non-fictionnovel”. This book is not a banal detective story; in it, the author focused on studying the nature of violence as a complex social and psychological phenomenon. The output of the work marked the beginning of the official selection of the non-fiction literature genre, which combined factography, the microhistory underlying the text, and emphasized journalistic methods and techniques for collecting and processing information. So a new type of historical and investigative narrative appeared, initially adopted with great skepticism, since such a deliberate synthesis of journalistic and fiction principles was seen as an attempt to invade journalism in the field of high art. Writer and journalist Tom Woolf called this situation a conflict between professional writers and the writer's “lumpen”, and the work itself was defined as para-journalism.

However, the heated debate that unfolded in the professional community did not affect the rapid popularity of the new type of works among readers and followers who enthusiastically embraced the new synthetic genre: a reporting novel or a documentary novel, with its characteristic balance and impartiality of the author's

position, style accuracy, non-linearity and polyphonicity of the image. The new work became a model of new documentary and fiction, followed by the incredibly exciting works of Stephen Hawking, who designed a new genre of scientific non-fiction and revealed to the readership the properties of black holes and other interesting scientific facts.

In the second half of the XX century, the format received a new impetus: research books appeared "The Electric Kool- Aid Acid Test" (literal translation - "Electro-cooling acid test", 1968) and "The Kandy Kolorod Tangerine- Flake Streamline Baby" ("Candy-colored orange-petal streamlined baby", 1965) which laid the foundation for Thomas Wolfe experimental and research documentary prose is another area of non-fiction. The prestigious world book awards, such as the Samuel Johnson Prize, the Pulitzer Prize, the National Book Prize, and the Big Book, received by the author of the novels, only consolidated the importance of "documentary" literature in the professional and readership, as well as finalized non-fiction as an independent direction.

An attempt to comprehend the specifics of the new genre was its article-preface to the publication "New Journalism and the Anthology of New Journalism" (1973), which was perceived as a manifesto of "new journalists". According to Wolfe, "new journalism" has become an alternative way of organizing narratives. He encouraged colleagues to write journalistic texts in the form of an artistic narrative "to make them read like a novel", with the active involvement of artistic, expressive means and of the whole fiction arsenal - from ordinary dialogues to the stream of consciousness", as well as using different techniques (fiction) at the same time or one after another, with the goal of "igniting the reader and making him about to think" (Wolf).

In Russian literature, the predictors of the non-fiction genre, with confidence, can be considered travel notes A.N. Radishchev's "Journey from St. Petersburg to Moscow", works by I.A. Goncharova "Frigate "Pallas"" and A.I. Herzen's "Past and Thoughts", autobiographical prose by A. P. Chekhov and others. Some works by V. Kataev are written in the genre of documentary prose, for example, the documentary novels "I, the son of the working people" (1937), about the tragic events of the civil war on Ukraine, and the "Small Iron Door in the Wall" (1964). The non-fiction writer's most famous work was the 1978 novel "My Diamond Crown" about the literary life of Soviet Russia of the 1920s, in which, despite the changed names, the characters turned out to be very recognizable to contemporaries. The famous "Kolyma Tales" by V. Shalamov and almost all the works of A. Solzhenitsyn are also written in the format of documentary prose: "The Gulag Archipelago", "The Cancer Corps", "The Red Wheel" (completely built on transcripts and reports) have obvious signs of non-fiction. Documentary journalism also includes the memoirs of L. Ginzburg about the great poets of the early XX century. (V. Mayakovsky, A. Akhmatova, Yu. Tynyanov, N. Mandelstam and others.)

In Soviet times, interest in the "literature of fact" sharply increased: there were about thirty scientific and popular periodicals alone, among them there were such popular magazines as "Knowledge is Power" or "Science and Life", which were published in huge print runs. The books of historians N. Eidelman, A. Gurevich, philologist Yu. Lotman, physicist Y. I. Perelman instantly became bestsellers. Documentary journalism was included in the collections of the famous series "Eureka", ZHZL ("The Life of Great People"), "History of Science and Technology", "Pages of the History of Our Homeland", "Quantum Library" and others. At the end of XX - beginning of XXI centuries interest in documentary and artistic journalism does not fall, since the format assumed a wide field for experiment. For example, most of the works of S. Aleksievich are based on interviews with real participants in the events described: "The war has no female face" (1983), "Last witnesses: a book of non-children's stories" (1985), "Zinc boys" (1989), "Charmed death" (1993), "Chernobyl Prayer" (1997) and "The Time of the Second Hand" (2013), and the monologues of rural residents are the basis for the documentary study of Doctor of Historical Sciences O. Khristoforova "Obsession in the Russian Village".

Today, non-fiction is a popular artistic and journalistic format, the specific feature of which is a purely realistic and documented accurate depiction of events and characters through the prism of the author's imaginative and aesthetic perception. Media researcher Barbara Lonesberry identified the following distinguishing features of format texts: the presence of a real documentary fact or subject matter in the plot; deep immersion in the topic; special attention to the plot, the location (thescene) in the work; literary style of presentation (Lounsberry, 1990).

The author of the experimental encyclopedia "Non-fiction / non-fiction" EG Mestergazi proposes to consider such literature as "human document", "documentary literature", "ego-document" on the grounds that the definition of "non-fiction literature" is the broadest of the entire synonymous series and suggests three semantic fields to which it applies: "Intellectual literature" is a trend in the modern book business; "Life textbooks" - pseudoscientific studies of behavioral psychology, often based not on facts, but on factoids; non-fiction non-fiction non-fiction (Mestergazi, 2007). This classification is a fairly accurate description of the

current state of non-fiction literature in Russia, in which everything that does not contain fiction or at least claims to be non-fiction is suitable for the definition of non-fiction, regardless of the quality of the text.

Non-fiction literature does not lose, but only gains popularity, increasing the ranks of its fans and expanding the thematic scope of the format. So, the French writer Michelle Pasturo presented in his novels "Blue" and "Black" an original, lively and entertaining biography of color, attracting various fields of science and knowledge, including technology, chemistry, history, painting, poetry, and even fashion (Chernyak, 2015). Originating as a journalistic experiment (with form, technique, technology), the new format gradually transformed into a method and even a whole direction. In foreign practice, the most common term for defining a modern documentary format is "creativenon-fiction", and Norman Sims, an American media researcher, proposed his term "literaryjournalism", meaning a hybrid genre, a synthesis of artistic methods and reporter facts.

Gradually, having won periodicals, the non-fiction format began to master other technological platforms, including television, where it has become a leading form of presentation of materials about real events (Preface, 1984). By combining the possibilities of rigorous documentary and artistic effects, it allows you to raise highly relevant issues.

The problem-thematic analysis of journalistic materials of the investigated format on TV showed a variety of studies by TV documentaries that deal with various spheres of human life, which most often raise issues of ecology, science and culture, social problems (Vakku and etc., 2019) If we classify the used subgenres of journalistic television content in non-fiction format, we can distinguish the following (classification of article authors):

- portrait-biography of a famous person ("Leningradka", 2015, dir. L. Shakht about the life and work of the poetess Olga Bergolts, collected bit by bit from diaries and archival materials; "Aivazovsky", 1994, dir. L. Tsutsulkovsky in 3 movies);
- historical documentary (World War I, 2013, dir. A. Vereshchagin and A. Fedosov about the unknown pages of a little-studied war);
- historical chronicle ("Nestor Makhno" - the tragic fate of the chieftain in television reports, historical chronicles, monologues, interviews and everyday sketches);
- essay ("Khlebny Day", 1998, dir. S. Dvortseva - a social investigation into an abandoned village, where only old people remained who, on a damaged railroad track, manually push a carriage of bread to their village);
- investigation into various thematic areas:
 - a) environmental (Born Free, 2016, dir. G. Petrosyan on the suffering of captive marine animals);
 - b) social ("Doctor in the Sky", 2002, dir. S. Bychenko - notes by the provincial doctor of medical aviation of the Krasnoyarsk Territory);
 - c) economic (Roadmap, 2015, dir. A. Mamontov);
 - d) criminal (The Secret of the Dyatlov Pass, 1997 dir. V. Nekrasov - documentary investigation of the mysterious death of a student expedition of the Ural Polytechnic);
- essay ("Anna from 6 to 1", dir. N. Mikhalkov - the pulse of a growing man, built on fragments of an interview with the daughter of a famous director, recorded over 12 years);
- scientific and educational documentary ("Chemistry of our body. Hormones", 2015, dir. I. Kirillov about the "chemistry of love");
- disaster ("Evidence from the past. Interrupted flight: the secret of Sukhoi", 2019, dir. G. Dobrovolsky about the largest plane crash with a new Russian airliner);
- travel / travel note (travelogue - travelogue) (One-Story America, 2008, dir. V. Spirin about the journey of Vladimir Pozner and Ivan Urgant, repeating the route of I. If and E. Petrov from Russia to the USA);
- reconstruction (reconstruction of the uprisings: "1812", 2012, dir. P. Tupik and "Kronstadt 1921", 2015, dir. K. Telegin);
- included observation ("Literal Geometry", 2015, joint production of Russia-Germany, dir. E. Eremenko - the story of a real study, which is carried out in the research center of the Technical University in Berlin, where mathematicians of Russian origin are constantly working. In the film the process of conducting scientific discussions, captured on camera, is unique in terms of the impact of the material: the viewer witnesses the

thoughts of scientists, the emergence of brilliant ideas, is immersed in the work of the team and shares the whole spectrum participants emotions);

- social drama ("Blood", 2013, dir. A. Rudnitskaya about the everyday life of a blood transfusion station; "21 days", 2014, dir. T. Dondurey about the last days of an elderly hospice patient);
- a problematic essay ("In Search of the Opposition", 2012, on the political realities of modern Russia; "Islands", 1993, Russia-Japan, dir. S. Aranovich and H. Otsuki - two views on the Kuril Islands);
- philosophical parable ("Russian Idea", 1995, dir. S. Selyanov in 4 hours - the author's understanding of the "Russian idea" based on the book of the same name by N. Berdyaev and illustrated with fragments from Russian and modern classics);
- monologue ("Women in the Life of Ivan Bunin", 1994, dir. A. Shishko - a film based on the memoirs of Vera Nikolaevna Muromtseva-Bunina);
- a textbook of life (self-helpbooks) ("How the Earth was created (HowtheEarthwasmade) Great Britain - USA, 2009-2010, about how our planet has changed over millions of years);
- the history of a thing / phenomenon / place ("Gonzalez's Cameo", 1994, dir. A. Romantsova about the treasure of the Hermitage from the collection of Catherine II);
- educational films: popular science films, lecture films, instructional lectures ("Horizon: how to develop creative abilities, UK, 2013, about what happens in the human brain at the moment of insight and how to manage it"; "EducationForASustainableFuture", France, 2012 on the problems of modern education);
- virtual tours ("The Abduction of Europe", 2005, dir. V. Aksenov - a tour of the virtual museum, the exposition of which is composed of masterpieces stolen by the Nazis from European museums);
- a revelation film ("Charles Darwin is Accused", 2009, dir. Yu. Ageev will debunk a popular scientific theory);
- a film-metaphor ("reserved seat", 2016, dir. F. Yakubson builds a metaphorical chain: path-fellow travelers-conversations-stories about the most intimate).

Of particular interest to the audience are documentary films-studies that popularize scientific knowledge. Evidence of this is the high ratings of the films "Invisible Plant Life" (1995, BBC), "Genesis" (2004, France-Italy), "Charles Darwin and the Tree of Life" (2009, Great Britain) and "Miracles of the Universe" (2011, Great Britain), "Life in the microworld" (2005, BBC) and "Oceans" (2009, joint production of documentary filmmakers in France, Sweden, Spain, the United Arab Emirates and the USA) Of constant interest are criminal journalistic investigations, for example, Fraudsters (2010, dir. R. Treschev and E. Zhizhikin on old and new schemes for taking money from respectable citizens); "In the footsteps of the beast", 2008, dir. I. Mihailusa about the first Soviet maniac; "Hippodrome. The Deadly Run ", 2006, dir. Y. Sovmiz about the secret life of the Russian hippodrome; "Zoya Fedorova. Unfinished tragedy ", 2003, dir. Tatyana Selikhova about the still mysterious murder of the actress), as well as catastrophe films, for example, the documentary series of Canadian journalists "Investigation of air crashes" (Cinefix company), which has attracted the attention of viewers for more than 20 years, or the documentaries "SOS Fukushima" (2011, Japan), Natural Disasters. Natural disasters "(2017, National)" "Inconvenient truth "(2006, USA). The popularity of non-fiction environmental topics is steadily growing. So, the film "An Invented Life" by British filmmakers (2006) - the most expensive documentary project in the history of the BBC television channel, showing the magnificence of our Planet as a haven for people, animals and plants - has collected more than a dozen different professional awards.

The investigated format of documentary journalism has a characteristic textual organization:

- a kind of plot construction (scene by scene);
- a specific way of structuring dialogs (close to reality), in which, according to Thomas Wolfe, some journalists not only conveyed a person's speech style, but practically transcribed and reproduced verbatim conversation, thus increasing the "documentary" value of the work);
- conducting third-party narratives, allowing you to perceive the text as a third-party, rather than a subjective, view of a writer-journalist;
- attention to detail-symbols (gait, gestures, speech features, etc.);
- graphic reflection of reality, for example, sound;
- transition to the stream of consciousness, primarily due to syntactic means (Wolf).

This often conventional format combines works of a very different nature with various formal-substantive characteristics. Today, there are no generally accepted definitions of the term “non-fiction literature”, as well as the outlined boundaries of genres that make up this semantic space; therefore, the process of decomposition and the emergence of new subgenres within this space continues. One thing is clear that non-fiction is a hybrid, synthetic meta-genre of narrative history, which is “at the junction” of literary creation and journalism, and interest in it, both in Russia and in the West, is incredible.

Modern technologies, multimedia capabilities have helped this format easily and firmly conquer the Internet space. This type of journalism requires a thorough study of all the circumstances of an event or phenomenon, all possible consequences, and thanks to this, the non-fiction format has very organically integrated into the Internet environment and has become a favorite format of the intellectual blogosphere. Numerous sites provide reviews of works of this format. So, the be-bloggers team especially recommends the following non-fiction: “Imagine Six Girls” - a biographical work by Laura Thompson about the famous British sisters Mitford; “One Day in Ancient Rome” - a journey through the streets and squares of Rome by the scientist, paleontologist and historian Alberto Angela, accompanied by interesting facts; the book-reasoning of the intellectual, thinker and researcher Julian Patrick Barnes, “Open Your Eyes” about contemporary art, continuity and innovation - a collection of 17 essays on art, allowing you to look at paintings and famous paintings from a different angle.

Among the interesting novelties in this format, the blog specifically noted: “Great Magic” by Elizabeth Gilbert; “How to Travel with Salmon” by Umberto Eco, a linguistic scientist and philosopher; the biography of the “main freak of English science” by Isaac Newton, written by Peter Ackroyd; the book of forensic scientist and LJ blogger George Samuel Clayson “The richest man in Babylon”, dedicated to the structure of the human body, his life and death.

The nine-year-old work of Chris Hadfield, the first Canadian astronaut, enjoys increased attention among intellectual bloggers, non-fiction lovers. His “Astronaut's Guide to Life on Earth. What 4000 hours in orbit taught me” is a fascinating story of an extraordinary journey, exciting and emotional, containing funny details about space life, rituals in Baikonur and preflight preparation.

Among the valuable Russian finds, the author of the blog mentions: the book of Kazan chemist and blogger Arkady Kuramshin “Life of wonderful substances”; Anna Sharlai’s “Stylish Travel Light”, which teaches you to stay stylish with a minimum of essentials; the work of the famous blogger and makeup artist Elena Krygina “Makeup” is a kind of make-up encyclopedia (Non Fiction).

Non-fiction is actively developing the blogosphere, forming new versions of the familiar and popular format. So, the founder of Mann, Ivanov and Ferber Publishing House M. Ivanov claims that today we are experiencing the evolution of formats: short ones supplant long ones. First of all, in his opinion, it is non-fiction that changes: the usual voluminous non-fiction formats can be collapsed up to 7-10 pages, turning them into a smart book format - a new kind of non-fiction books, i.e. a kind of “squeeze” from the popular book (Mikhail Ivanov).

Interest are some projects of LJ bloggers. For example, the project of the top blogger and chief art critic of Zhivoy Zhurnal S. Baghdasarova, “Disgusting Art: Humor and Horror in the Masterpieces of Painting”, which was based on the author’s posts on how painters and sculptors from different eras embodied eerie plots from ancient Greek mythologies: murders, torture, cannibalism, sexual perversions. The material of the book can be divided into two stylistic parts: art history and humorous. The specificity of such non-fiction is that terrible, bloody, sometimes disgusting things, the author with humor stylizes the vocabulary of women’s online forums.

3. CONCLUSION

Of course, not all documentary projects are focused on a highly intelligent audience and bibliophiles, however, they all find their readers and admirers. It is bloggers who are not afraid to experiment with formats, which is a guarantee that non-fiction will continue to change, improve and adapt to new technological capabilities, providing the need for all audience groups in documentary content. However, despite its great popularity, non-fiction as “one of the most paradoxical genres” has not yet been studied in detail. For the most complete understanding of this phenomenon of the modern media process, it is necessary to deeply analyze the foreign and domestic approach in the interpretation of this concept and, if possible, specify the terminology.

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