

Artículo de investigación

**Non-fiction prose as one of the trends in the literary process of the North
Caucasus****ПРОЗА *NON-FICTION* КАК ОДНА ИЗ ТЕНДЕНЦИ ИТЕРАТУРНОГО ПРОЦЕССА
СЕВЕРНОГО КАВКАЗА**

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Abstract

The non-fiction literature phenomenon is one of the most interesting, unique for the North Caucasus and the least studied phenomena of intellectual, spiritual, artistic culture located at the intersection of literature, journalism, and humanitarian knowledge, which determines the relevance and feasibility of studying this problem. The aim of the article is to consider the leading trends in the development of non-fiction literature of the North Caucasus, taking into account the uniqueness of the historical and literary, ethnocultural, multi-confessional state of the region, as well as the variety of national and predetermined Russian and world literature folklore traditions and relations. The article has developed the question of the basic prerequisites for the emergence and development of non-fiction literature in the works of enlightenment writers at its most important stages. The leading

Аннотация

Феномен литературы non-fiction принадлежит к числу наиболее интересных, уникальных для Северного Кавказа и наименее исследованных явлений интеллектуальной, духовной, художественной культуры, находящихся на пересечении литературы, публицистики, гуманитарного знания, чем определяется актуальность и целесообразность исследования данной проблемы. Целью статьи является рассмотрение ведущих тенденций развития литературы non-fiction Северного Кавказа с учетом своеобразия историко-литературного, этнокультурного, поликонфессионального состояния региона, а также многообразия национальных и предопределенных русской и мировой литературой фольклорно-литературных традиций и связей. В статье разработан

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approach to the study of the problem is the analysis of the interaction of the worldview and the method of non-fiction authors in the North Caucasus and the correlation of documentary and artistic typification in their works. The close relationship of national documentary prose with journalism is revealed, the interaction in them of the theory and practice of intercultural communication in the unity of its form (genres) and analytical content is justified, the productivity of this type of creativity for the modern sociocultural situation in a particular region is proved. The significance of the article both theoretically and practically is due to the fact that its results can be used as elements of a methodological base for further research on the issues identified.

Keywords Literature of the North Caucasus, non-fiction, documentary, journalism, intellectual prose, essays, memoirs, travelogue, Adyghe enlightenment.

Introduction

In recent decades, the attention of literary critics has become the emergence and widespread dissemination of such a phenomenon as non-fiction literature. This term appeared in the West around the middle of the twentieth century and entered the scientific apparatus at the end of the century. At present, the word “non-fiction” and its Russian tracing-paper “non-fiction literature” are also used (Mestergazi, 2008). Doiron Non-fiction (literally - without fiction, true) is a prose literary work, business or critical prose.

The development of lyrical documentary and journalism (the so-called extranatal forms of literary creativity, which include essay, essay for various reasons) in the literature of the North Caucasus is not one of the main directions of the literary process. Until the twentieth century, the vast majority of North Caucasian literatures existed in a folklore form, which, undoubtedly, firstly, assumes the prevalence of the collective principle over the individual (an indispensable sign of a number of documentary-artistic forms), and secondly, fantastic fiction over documentary specifics. Another important factor that did not

вопрос об основных предпосылках появления и развития литературы non-fiction в творчестве писателей-просветителей, важнейших ее этапах. Ведущим подходом к исследованию проблемы является анализ взаимодействия мировоззрения и метода авторов литературы non-fiction на Северном Кавказе и соотношения документальности и художественной типизации в их произведениях. Выявлена тесная взаимосвязь национальной документальной прозы с публицистикой, обосновано взаимодействие в них теории и практики межкультурной коммуникации в единстве ее формы (жанров) и аналитического содержания, доказана продуктивность данного вида творчества для современной социокультурной ситуации в конкретном регионе. Значимость статьи как в теоретическом, так и практическом плане обусловлена тем, что ее результаты могут быть использованы в качестве элементов методологической базы для дальнейшего исследования намеченных вопросов.

Ключевые слова: литература Северного Кавказа, non-fiction, документалистика, публицистика, интеллектуальная проза, эссе, мемуаристика, травелог, адыгское просветительство.

contribute to the development of documentary and artistic creativity was the presence of Islamic civilization, for which the holy texts of the Koran, strict observance of adat, one of which was a complete ban on the graphic and verbal representation of a person, were considered comprehensive. This tradition extended to literary creation, in which it was not customary to reveal the inner world of an individual person, the phenomena and processes of a biographical, autobiographical, lyrical plan.

Documentary art in this region appeared almost with the advent of Adyghe enlightenment literature in Russian, which is a vivid form of literary bilingualism. Therefore, it is necessary to study the basic prerequisites for the emergence and development of non-fiction literature in the work of enlightenment writers, its most important stages, the development of ideas about the close relationship of national documentary prose with journalism, theory and practice of intercultural communication in the unity of its form (genres) and analytical content.

The aim of the study of documentary prose of the North Caucasus is to study the characteristics of the genesis, development and current status of documentary and fiction, journalism and essays of the peoples of the North Caucasus, taking into account the uniqueness of the historical and literary, ethnocultural, multiconfessional state of the region and the diversity of folklore and literary traditions and ties, as national and predetermined by Russian and world literature. The main objectives of the study: to trace the origins of the origin of documentary, memoirs and autobiography in the novels of the peoples of the North Caucasus.

The relevance of the topic is determined by the fact that along with fiction in the North Caucasus, non-fiction literature exists and develops, including such nonnatural forms of literature as memoirs, diaries, autobiographies, essays, etc. (Halizev, 2005), which is an important part of the national literary space of the North Caucasus. At the same time, it can be noted that this genre has been little studied, although it has been gaining popularity recently. Therefore, it becomes necessary to study it as an independent genre demanded by time.

Literature Review

The name "non-fiction literature" quite accurately indicates the additional semantic facets of long-known concepts that are at the junction of fiction with a document, journalism and various kinds of scientific texts and very recently entered into scientific life and this definition takes the form of a scientific term. However, there is no unity in terminology. Because the array of texts of this kind within itself has sufficient differentiation. The concepts of documentalism, non-fiction literature, documentary art prose, intellectual prose, literature that reproduces reality without fiction, that is, documentary literature (Mestergazi, E.G., 2007) are often used as synonymous.

Rather heterogeneous phenomena, in particular, works based on facts, their descriptions and interpretation, that is, essay, documentary (memoirs, biographies, travels, chronicles), critical and scientific literature are usually understood as non-fiction. The author must be extremely accurate, describe a completely real story, fiction deprives the work of any value. However, all real events are reproduced through the prism of the figurative subjective worldview of the author.

The development and wide dissemination of the non-fiction genre is because an active personal beginning led to an increase in documentary, journalistic material, weakening of the storyline and strengthening in the text the roles of a writer-observer and analyst. The interaction of two main plans - documentary (reproducing real documents, memories) and artistic (author's thoughts, impressions, comprehension, evaluation of documents) - led journalism to take avant-garde positions in drama, established itself in individual genres of prose, and found reflection in poetry. Documentation in literature is the desire for testimony, for fact, and the quality of thought, and a type of text (Tumanov, 2011). The subject of the image of documentary literature is called "historical persons, genuine fates, real conflicts, recreated when relying on a document" (Yanskaya, Kardin, 1979).

A.V. Anokhina in her article "The Problem of Documentaryism in Modern Literary Studies" notes the special effect of the influence of artistic documentary. According to the researcher, "the authenticity of the depicted provides increased reader interest and a higher degree of emotional perception of the work" (Anokhina, 2013).

This layer of verbal creativity associated with literary criticism and essay studies was investigated and researched by Yu. Lotman, N. Eidelman, L. Ginzburg, B. Egorov, N.B. Ivanova. Reproduction of real events is characteristic of non-fiction text, which leads to maximum closeness of literature and reality.

L.Ya. Ginzburg put forward the idea that "aesthetic organization" makes documentary literature a phenomenon of art (Ginzburg, 1999). Features of documentary literature are determined by the interaction of the artistic structure and historical material. This is connected with the different nature of the artistic imagery of documentary works in comparison with the literary ones: "... in the field of fiction, an image arises in movement from an idea to an individual expressing it, in documentary literature - from a given individual and concrete to generalizing thought. These are different ways of generalization and cognition, and thus different types of artistic symbolism" (Ginzburg, 1999). The difference between non-fiction and strictly documentary texts is that "the quality of the artistic image must arise" in the structure of fact (Ginzburg, 1999).

As the consequences of social, cultural, political events in public life of the 1960s, the strengthening of the role of the documentary

principle in literature is considered. For example, J. Hollowell writes that the reality of the 1960s “daily became more fantastic than the fictional vision of even our best authors” (Hollowell, 1977). Thus, the specificity of the synthetic nature of the narrative, according to I. Meuret, consists the need to follow documentary facts and certain aesthetic properties of the work. However, the interaction of the two approaches to portraying reality is emphasized (Meuret, 2012).

The problem of the interaction of fact and fiction has become an object of attention in the article by F. Harber, “Overcoming Journalistic Performativity,” published in the collection “Intersections of Fiction. Journalism and literature” (Harbers, 2011). It is ascertained that there are various ways of artistic reflection of reality related to literature, which make it possible to characterize documentary narratives as literary.

B. Lounsberry’s study, “The Art of Fact,” emphasizes the interaction of two approaches to reflecting reality. This phenomenon, conditionally called “non-fiction,” is a combination of reality and art. Speaking about the synthetic nature of the works, Lounsberry notes that the structure of the work is aimed at a reliable depiction of life and the use of various artistic techniques (Lounsberry, 1990. 35). A synthetic character, being at the intersection of a reliable fact and its artistic reflection, characterizes a work about real events.

Materials and Methods

The materials that formed the basis of this study were documentary, fiction, journalistic and essay texts of Adyghe enlightenment writers of the 19th and early 20th centuries (S. Khan-Girey, S. Kazi-Girey, S. Krim-Girey (Inatova), Sh Nogmov, A.-G. Keshev, Yu. Akhmetukov) and a number of writers of the North Caucasus in the second half of the 20th and beginning of the 21st centuries (R. Gamzatov, J. Koshubayev, I. Mashbash E. Kapiyev, A. Abu-Bakar, K. Kuliev, A. Keshokova, Yu. Chuyako), possessing signs and criteria representative of typology, non-artistic genres and therefore allows to incorporate them into the body of literary non-fiction. Such materials include works created in the genres of biographical and travel essays, reporting, memoirs, literary portraits, autobiographical notes.

The main methods of this study include the following:

- Literary and theoretical, addressed to the study of the features of the genre-informational nature of non-fiction literature, its structure and poetics
- Comparative-typological, dedicated to the identification, definition and assessment of the specifics of various types of literature non-fiction.
- Historical and genetic, establishing the features of the genesis, formation, evolutionary development of non-fiction literature in the regions of the North-West Caucasus,
- Ethno-cultural, defining the characteristic ethno-psychological, mental, spiritual and confessional features of non-fiction works of literature, created mainly by representatives of the Adyghe ethnic group;
- System-structural, giving a comprehensive textual study of non-fiction literature in the North Caucasus region.

Results

As a result of this work, the authors came to the following results and conclusions: the relevance and feasibility of studying this problem is determined by the presence in the literature of the North Caucasus of the non-fiction phenomenon, which is distinguished by its content and uniqueness, located at the intersection of literature, journalism, humanitarian knowledge, and at the same time belonging to least studied phenomena of the intellectual, spiritual, artistic process.

The basic tendencies of the development of non-artistic genres in novels are considered, taking into account the uniqueness of the historical and literary, ethnocultural, multi-confessional state of the region and the variety of national and predefined Russian and world literature folklore traditions and relations.

The question of the basic prerequisites for the appearance and development of non-fiction literature in the work of Adyghe enlightenment writers, its most important stages, has been developed.

The leading approach to the study of the problem is a comparative analysis of the interaction of the worldview and the method of non-fiction authors in the North Caucasus and the correlation of documentary and artistic typification in their works. The close relationship of national

documentary prose with journalism is revealed, the interaction of the theory and practice of intercultural communication in the unity of its form (genres) and analytical content is justified, the productivity of this type of creativity for the modern sociocultural situation in a particular region is proved.

The results of the article can be used as a methodological base for further research on the issues identified, which determines its significance both theoretically and practically.

Discussion

The work highlights the problem of the origin, development, modern state of non-fiction literature in the North Caucasus region. It is proved that this phenomenon in this locus appeared almost with the advent of the Adyghe enlightenment literature in Russian, which is a bright form of literary bilingualism.

The basic prerequisites for the appearance and development of non-fiction literature in the work of Adyghe enlightenment writers, its most important stages, the development of ideas about the close relationship of national documentary prose with journalism, theory and practice of cross-cultural communication in the unity of its form (genres) and analytical content are investigated.

The features of the genesis, development and current state of documentary and fiction, journalism and essays of the peoples of the North Caucasus are studied, taking into account the uniqueness of the historical and literary, ethnocultural, multiconfessional state of the region and the diversity of folklore and literary traditions and ties, both national and predetermined by Russian and world literature. The sources of documentary, memoirs and autobiographical studies in the newly written literature of the peoples of the North Caucasus are determined.

It is emphasized that along with fiction in the North Caucasus, non-fiction literature exists and develops, including such non-generic (Halisev, 2005) forms of literature such as memoirs, diaries, autobiographies, essays, etc., then that is commonly called prose non-fiction - a synthesis of literary criticism, artistic journalism and essay writing, which is an essential part of the national literary space of the North Caucasus.

It is noted that the works of this genre are little studied, although they have gained distribution

recently. Therefore, there is an urgent need to study it as an independent genre demanded by time, to which this article is devoted.

Information and journalistic saturation of the works of Adyghe enlightenment writers of the 19th century

Signs of autobiographies, memoirs, essayism are already evident in the first Russian-language works of the Adyghe educators S. Nogmov, S. Khan-Girey, S. Kazy-Girey, A.G. Keshev, Yu. Akhmetukov and others. It is evident from the specifics of their texts that the identities of their authors are bright, outstanding, and extraordinary. They are located in a multicultural space, where the author equally owns the principles and norms, on the one hand, of the original Adyghe, and on the other, of Russian and European etiquette and mentality. These circumstances are prerequisites for creating a situation of intercultural dialogue both in "the Notes on Circassia" and in "the Circassian Traditions" by S. Khan-Girey, in the "Azhitugay Valley" by S. Kazy-Girey, as well as other outstanding works of art Adyghe enlightenment.

Autobiography has the functions of a special, concise and to the limit of concentrated information content. The depth and severity of thought requires adequate, exclusive in laconicism, clarity of the form of expression, which made essay and journalism, on the one hand, an event of great literature as verbal creativity, built by creating artistic images, and on the other - the phenomenon of communicative science.

We meet all these signs and features in S. Khan-Girey's prose. His "Notes on Circassia" (Khan-Giray, 1978) may well be considered as part of the world literary process, the focus of humanitarian and social knowledge and, at the same time, the field of artistic creation. The genre phenomenon of "Notes on Circassia" by Khan Giray as a work of artistic autobiography and science lies in its dualistic nature, which also determines the dualism of methodological approaches to the study of material. This text, deeply synthetic in content and form, absolutely combines the author's deep knowledge in all areas without exception of the scientific knowledge that existed at that time, dedicated to the comprehensive understanding of the ancient people of the Northwest Caucasus and the lands inhabited by it, with a high and bright talent of a master of verbal creativity. In his nature-describing, historical and ethnographic essay, Khan-Girey focused on the ethnological

description of such numerous topics as the Circassians' occupations, their homes, clothing, food, weapons, wedding and funeral rites, childbirth and parenting, festivals, dances, games, sports exercises, the content of the wounded, etc. In his own classification, the author gave samples of oral and poetic creativity, gave an example of musical notation of folk melodies. A remarkable property of the Khan Giray-historian is his confession: an objective attitude to traditional national life, an expression of his own, sometimes-critical attitude.

Signs of intellectual prose in the documentary and artistic content of the book by S. Khan-Girey "Notes on Circassia"

We believe that S. Khan-Girey is the founder of intellectual prose among the Circassian peoples. The author is deeply rooted in the traditions of Russian and European cultural and historical civilization.

"Art, being a part of culture, needs non-art for its development, just as culture, being only a part of human being, needs to be dynamically correlated with the external sphere of non-culture - an unsigned, non-textual, non-semiotic human being" (Lotman, 1999).

The definition of the essayism of Khan-Girey's Notes on Circassia is possible when the correlation of artistic and journalistic principles in it is found, in correlating them with the author's intention, in accordance with the general worldview of the writer and thinker. The lyric-emotional beginning of the author's word is coupled with strict documentary and scientific, expressed in "Notes on Circassia".

Page footnotes and author comments within the text also add informational richness to the work. The notes to the first part of "Notes on Circassia" were written underlined in a fascinating and entertaining way and were designed to arouse interest in a subject from a foreign and foreign cultural reader.

Khan-Giray belonged to two cultures: the culture of his ancestors was naturally indigenous to him; however, a good command of Russian and European culture allows him to have a kind of dual, binocular vision, designed for representatives of a different sociocultural environment. Sometimes the author becomes a foreign observer, for example, in the following passage: "This animal is called natives of dombai. The Circassians, who saw bison in Russia, are sure that the dombai is the same as the bison.

However, one naturalist told me that the Circassian dombai is a wild bull, which in all respects resembles a bison, the only difference between them is that the latter has a bulge or bulge in the form of a suitcase above the neck; having never seen a dombai, I cannot say anything affirmative about him" (Khan-Giray, 1986). It is interesting that Khan-Giray writes about his compatriots in the third person, calling them Circassians, Caucasian peoples who profess the Mohammedan faith, and sometimes even natives. However, it is possible that there is vocabulary and phraseology of the editor.

"Being the son of the Caucasus, a true Circassian, and at the same time receiving Russian education of a European level and standard, S. Khan-Girey is involved in various facets of the world cultural space, defined by such landmarks as East-West, Caucasus-Russia. Finding the author of Notes on Circassia at the crossroads of civilizations obliges him to be a bilingual and resort to bilingualism, finding appropriate, very accurate and capacious equivalents in Russian and other languages" (Stepanova, 2013), for example: "The word *тххашуи* corresponds to the word *нрuxод*. During the paganism of these tribes, the inhabitants converged there to famous groves, caves and other remarkable places, where they made sacrifices of various animals" (Khan-Girey, 1978).

In another case, the author reflects on the correlation of historicism and fiction in folklore texts: "Kabardinians pass off all these historical traditions as authentic, beyond any doubt, based on legends of ancient songs in which the heroic deeds of the heroes of bloody devastation, their ancestors from all over the Caucasus were sung; but since we cannot believe folk songs, the admirers of which, to the arbitrariness of their heated imagination, exalt the heroes of their poems beyond human capabilities, we will look for other evidence that could give these folk songs the right to the attention of posterity" (Khan-Girey, 1978). Khan-Girey quotes from the work of one of the Russian historians, pointing to this, but, unfortunately, not giving his name: "The new Tsar of Astrakhan, Kasim, also proposed close alliance to the Grand Duke (Vasily Ivanovich, Ivan IV the Terrible's father), but as soon as his ambassador managed to get to Moscow, the Circassians, having taken Astrakhan (around 1532), killed the tsar and retired to the mountains with rich booty" (part 7, page 152). After this reference, Khan-Giray draws a reasonable conclusion: "Therefore, the traditions of the Kabardins regarding the kingdom of Astrakhan are fair, and folk songs

contain very important truths. We also note that in one song, which describes the life of a Circassian prince, it is mentioned that “during his glory they dressed in black Dubosar fabric”. One can guess from this that the Circassians of those times had relations with Poland: whether the lot of war brought them booty from there, or the merchants brought the local goods to them” (Khan-Girey, 1978). However, the fact that Khan-Giray makes a factual mistake for all the breadth of knowledge: Dubossars are not in Poland, but in Moldova.

The specifics of bilingualism of documentary and literary texts by S. Khan-Girey

The text of Khan Giray is rich in etymological information from the field of toponymy and onomastics: “Abkhazians call their land *Apsne*, and they call themselves *aps-o*; Georgians call them Abkhazians, and Circassians *Abadts*, referring this name to the Abkhazians proper (Khan Giray, 1978). This information is extremely vast and voluminous, accompanied by numerous examples that go beyond linguistics; but related to ethnic history.

The notes to the second part of the “Notes on Circassia” also contain numerous precise, sometimes brief, sometimes detailed details from the field of ethnology, which, for all their reliability, always bear the imprint of the author’s personality: “A house in the Circassian language is called “*une*”; Russians often use the noun “*saklya*” to designate the structure of the Circassian, and the latter is not known, it is Georgian. The living rooms of the house are called Circassians “*hatchesh*” (guest’s dwelling); the word “*kunackaya*” is Tatar, but Russians in the Caucasus often use this name, believing that it is Circassian”. “The word *atalyk* is Tatar, adopted by the Circassians and meaningful: to replace the father” (Khan-Girey, 1978).

S. Khan-Girey pays enough attention to the characterization of national mentality and ethnopsychology. The author writes objectively and impartially about some of the customs of his people, not afraid to be honest, not striving for the superficial idealization of his brothers in the nation, and in some cases even with condemnation. The author remarks rather ironically: “In the old days, a young spouse of the upper class, after the first day of marriage, usually went on a long search or hitting, as if to commemorate married life with a feat of courage” (Khan-Girey, 1978).

The author cites not only the most interesting and varied facts, information and their names, but also various opinions about them: “The most notable warriors of the highest class have banners (*bairak*), timpani (*dombaz*). The sound of this instrument makes the prince’s retinue know that he leaves the place of the night, why the timpani are also busy in peacetime. However, these signs of warlike movement are less commonly used now. The names of both are also Tatar” (Khan-Giray, 1978).

Khan-Girey bilingualism often turns into polilingualism, when the author makes excursions and references in the field of not only Russian and Circassian, but also Arabic, Tatar, Nogai, Abkhazian languages. The bilingual consciousness creates a fragment of reality in a special way in the mental space, reflecting the specific national verbal and non-verbal behavior of a certain ethnos and specific standards of the creation and perception of speech forms adopted in a certain culture (Akhidzhakova, Arkhipova, Baranova, Novikov, 2015). “The depth and analyticity of thought, accuracy and observation, a penchant for irony and paradoxes, breadth of knowledge and undoubted outstanding talent of the writer, brightness and fascination of presentation testify to the extremely high level of intellectual development of Khan Giray, and his work makes it a bright and at the same time the first example of intellectual prose Northern Caucasus” (Stepanova, 2013). In the future, the line begun by him will be continued in a similar work by the younger generations of enlighteners, and then in the work of writers from the Soviet period - E. Kapiev, A. Abu-Bakar, R. Gamzatov, K. Kuliev, A. Keshokov, Yu. Chuyako, I. Mashbash, J. Koshubaev. Indeed, the main object of documentary and artistic research in the book of S. Khan-Girey is his country, his Circassia, its nature, history, culture, its people, but this work also carries all the signs of autobiographical literature, as is often the case in such kind of texts.

Features of documentaryism and artistry in the essay prose by S. Khan-Girey

The features of documentary prose can also be found in the Circassian Traditions of the Sultan Khan Giray, published in No. 4-5 in 1841 in the journal Russian Bulletin (Khan Giray, 1986). Khan Giray enthusiastically recalls the time when “the Janine generation was once strong and powerful in the Caucasus. The Crimean Tatars and Nogais subject to them were subjected to devastating raids most of all ...” (Khan-Girey, 1986). He admires the courage and independence of the people of this tribe, their freedom of love.

According to the romantic literary tradition, the author calls them "brave pets of stormy freedom."

According to Z.D. Tov, "... the information richness, characterization of political relations between neighbors in these several sentences gives a sufficient idea of the time of the events taking place in the tradition - this is already one of the ways to create a journalistic style" (Tov, 2008). The documentary beginning is also manifested in the introduction into the work of page footnotes and author comments within the text: "However, in their neighborhood with the Tatars, they were the first of the lower Circassian tribes to accept Mohammedan confession, but it did not prevent them ... from indulging in pagan rites (Khan Giray makes a footnote in this place and thus reveals the definition used: "Most of the Circassian tribes are understood as *"tchah"* (grassroots). Perhaps the name *"chihi"*, which gives Strabo to some Caucasian tribes, goes from the word *"tchah"*) ... "(Khan Giray, 1986).

Further, the work looks like an ethnographic, moral description. The genre of the essay, the elements of which are clearly manifested in the text being studied, is distinguished by "greater development of the descriptive image and a great cognitive diversity" (Pospelov, 1987). The history of the people, legends, etiquette, national symbols, Adyghe life, ethnographic details - all this has become the content of the ethnocultural space of the "Circassian traditions" (Hatkova, 2013). A detailed review of the Adyghe oral art is of great interest in the Circassian traditions. All the features of life and traditional customs of the Circassians are presented in great detail, all descriptions are kept taking into account the importance of ethnographic details.

The author of the Russian version of the "Experimental Encyclopedia: Literature non fiction" E.G. Mestergazi, describing a number of terms applied to works based on documentary material, introduces the concept of "literature with a dominant documentary beginning", which means "fiction, narrating about real events and people with documentary evidence" (Mestergazi, 2007). It should be noted that under the documentary evidence of E.G. Mestergazi understands not only an official document, but also recordings of oral stories, etc. The subject of the image of documentary literature is called "historical persons, genuine fates, real conflicts, recreated when relying on a document" (Yanskaya, Kardin, 1979). The documentary beginning is subjected to creative processing in

the structure of the work, which, however, is limited to the installation of credibility. Thus, the essence of the narrative is not revealed in comparison with the documentary source, but implies special ways of its transformation, where fiction and historical truth do not exclude each other.

Two stories of Khan-Girey can serve as examples: "The Prince of Pshkoy Ahodyagoko", subtitled "From the Biography of Famous Circassians" (Khan-Girey, 1986), and "Bes'nii Abat" (Khan-Girey, 1986). The author tells of real historical figures known to him, his senior contemporaries, who played an important role in the socio-political life of the people. Khan-Giray uses the principles and techniques developed by Plutarch, the author of Comparative Biographies, not telling about the hero's life, but highlighting individual episodes of his biography, actions and certain life situations that most clearly characterize his personality. At the same time, Khan-Girey, revealing the character of the hero, pays equal attention to the historical background, showing the socio-political system, the originality of the Adygs' national life.

In the essay "The Prince of Pshkoy Ahodyagoko", attention is focused on intra-class contradictions arising from the intensification of oppression. Khan Giray explains the reason for the peasant uprisings not only with socio-economic factors, but also with the machinations of Turkish agents. The main focus is on Ahodyagoko, his dual perception. On the one hand, he is a wise man who shows the state mind, on the other hand, he is a feudal lord who uses bribery, threats, deceit and treachery in his struggle.

Each individual short story is an episode about certain acts of Prince of Pshkoy Ahodyagoko. These acts, selected by degree of significance, are designed to arouse interest and respect for the main character - Ahodyagoko, his valor. These short stories, in turn, "have something in common with folk swag about heroes with courage (ЛЫГЪЭ ЗЫХЭЛЪХЭ)". People deserved this characteristic only to the most courageous, really deserved brave men. The narrator focuses his main attention on the hero's courage, which is then illustrated by concrete actions.

In the essay "Bes'nii Abat", Khan-Girey introduces the history of the Shapsug tribe and narrates the activities of its leader. The essay is based on the history of intertribal conflicts, which include elements of the inter-class struggle of the Shapsug peasants against princely

despotism, as well as the historical personality of Besl'nii, who possessed a sharp and penetrating mind, organizing abilities of a true leader, personal courage and courage.

Thus, all the features of life and traditional customs of the Circassians are presented in great detail, all descriptions are kept taking into account the significance of ethnographic details. These are works of art in which the author solves certain ideological and artistic problems, goes from the fact of real history, enshrined in oral folk tradition to a completely independent story.

Travelogue genre in Adyghe literature of the 19th century as a kind of non-fiction literature

The non-fiction literature includes descriptions of countries and cities, travelers' notes, journalism and essays, biographies and memoirs; documentary chronicles are precisely those genres in which "confession" is actively manifested. Travel notes, or, as it is customary to call them today, travelogues created long before the second half of the 20th century, relate to this literature (such as *Travel from St. Petersburg to Moscow, Letters of a Russian Traveler* by N. Karamzin, *Travel to Arzum* "by A.S. Pushkin," *Frigate "Pallas"* by I.A. Goncharov) (Le Huenen, 1990). In French, "travelogue" sounds like "récit de voyage" or "carnet de voyage", which means "travel notes, travel diaries" in Russian and is defined as "a story about an adventure, a period of life in some space. It can be a story about the expedition of the discoverers or about the personal experience of a traveler" (Maiga, 2014). At present, travelogue is "not only a documentary story about a trip, expedition, research, but a narrative, supported by historical evidence (sketches, maps), not alien to comparative analysis (what was on the territory in the past, what now) and the reflection of the writer (expectations and reality seen)" (Mamurkina, 2013).

In addition, the term "journey" has a dual function - narrative and descriptive, since during the journey the author not only talks about adventures, but also describes those things that he observes" (Hooshmand, 2011). According to the Hungarian scientist George Tverdota, "travelogues belong primarily to "epic" literature, that is, a long multi-genre narrative: travelogues tell about the adventures of movement, alternating with impressions and reflections" (Tverdota, 1994).

The specifics of travel prose of S. Kazy-Girey

The Azhitugai Valley by Sultan Kazi Giray (1807-1863) is undoubtedly a travel essay (Kazi Giray, 1986). Two leading topics are related here: the story of what was seen during the trip and the story of the experiences caused by road impressions, memories, etc.

In accordance with tradition, landscape is an integral component of the travel essay, and the author focuses on the native land, its nature. Poetic paintings of nature are given a national touch. The first, obvious thing that defines the face of a people is the nature among which it grows and makes its history. The repeating images of stone, mountains, rivers, trees, each of which has a stable psychological value for human consciousness, are used.

The text of the non-fiction genre is characterized by a complex dynamic temporal organization, which involves the interaction of different time plans. Autobiographicality is a reflection in a work of literature of events from the life of the author, proximity to the author in some way to the hero of the work. It can be seen from the context that the text of the non-fiction genre is characterized by the combination of different space-time plans. The story is conducted by one subject, but the temporal plan of such a discourse has two points of reference - "I" - then - the past, "I" - now - the present. This determines the existence of different points of view in the text.

Kazi-Giray is trying to resurrect the pictures of the past, looking for his traces in The Azhitugai Valley: "Everything called me to the old youth's pastimes. ... There were memories everywhere in my head ..." (Kazi-Giray, 1986). Canadian professor Normand Doiron believes that "history and travel have a natural relationship: movement takes place in one space and in another in time. Both are the origins of human experience" (Doiron, 1984). Travel notes include historical descriptions and essays. Isabelle Daunais, a professor at the University of Montreal, shares this point of view, suggesting "travelogue is not a complete and incomplete work, but a transition to creativity, reflection on creation" (Daunais, 1996).

Nature in the essay of Kazi Giray is important not by itself, but by those thoughts and feelings that it awakens. The author understands well that not only descriptions are needed, but also his impressions of what he saw. Descriptions of the native land are intertwined with the author's thoughts about the fate of his land, his people, his

future and present. Kazi-Girey vividly responds to the current social problems of his land, openly talks about the hardships of his homeland. He considers the cause of everything to be a war, creating a contrasting picture of a beautiful land full of wealth and destruction brought by the war. There is an image of a traveler close to the author, a man preoccupied with the state of his homeland and his people. It should be noted that the texts in non-fiction prose are signed by the name of the author - the creator of the work, who, at the same time, is a hero. The issues of rapprochement and differentiation of the concepts of "image of the author" and "image of the narrator" are the subject of attention and discussion of literary scholars such as J. Genette, E. Smith, N. Friedman and others (Genette, 1989).

The narrative in non-fiction prose is usually filled with autobiographical and documentary facts. This leads to the fact that in the consciousness of the addressee of the text, the boundaries between the image of the author / narrator and the author - the creator of the work are erased. In the essay "Azhitugai Valley", according to some comments contained in the text, the reader may learn something about the author. This man, in all probability, educated, an officer, he served in the Russian army, visited the capital, attended theaters, listened to opera. The author is fluent in Russian literary language, is familiar with Russian literature and history. For example, he quotes the commander A.V. Suvorov, poet K. Batyushkov, saturates the text of the essay with Russian sayings and winged expressions.

Travelogue genre in the heritage of S. Krim-Girey (Inatov)

"Travel notes" of Sultan Krim-Girey (Inatov) are an example of another type of literary "travels" (Krim-Girey (Inatov), 1986). "Travel notes" were published in No. 20-21, 24 of the newspaper "Kuban Military Gazette" in 1866. The main object of attention of the travel writer is the indigenous population and the natural features of the described region. Ethnographic details become a means of restoring the originality of national life

A specific feature of the essay predetermined the diary accuracy of the "Travel Notes", in which only what was seen and experienced was recorded. Krim-Girey describes such seemingly insignificant details as elements of material culture: housing, food, clothes. The author does this to familiarize the reader with the local population. The rites and customs of the Circassians are described with a similar purpose.

Krim-Girey in "Travel Notes" also concerns such an important aspect of the Adyghe's public life as upbringing, in which atalyticism occupies an important place.

In his work, Krim-Girey devotes much attention to the Adyghe's social institutions, noting the rule of the Adat, a local, centuries-sanctified custom that "was so rooted in the highlanders that if there weren't such strict Sharia preachers as Haji-Magomed or Magmet-Amin, the Circassians would not soon part with him in some cases" (Krim-Girey (Inatov), 1986). The writer considers the mountain Sharia "an original of its kind", as it was composed of two elements - the provisions of the Koran and local customs. It can be noted that in the traditions of the literature of "travels", a characteristic feature of which is the description by the author of lands and peoples previously unknown to him and readers. Krim-Girey, torn from their native places, their usual way of life, in many matters of the public life of the people, looks ignorant: many rites of the mountaineers are seen as if not through the eyes of their compatriot, but by a stranger completely unfamiliar to their customs. The author looks at everything as a foreigner and perceives the surrounding life, the Circassian mores through the eyes of a European guide to the Caucasus.

The main trends of documentary and fiction prose of the North Caucasus of the 20th and 21st centuries

The period of active development of non-fiction literature among the peoples of the North Caucasus as a whole and the North-West in particular, formed as a result of their active integration into the all-Russian cultural space, began in the middle of the 20th century and, in our opinion, will have a long and continuous development. The line of documentary and fiction proceeded by Sultan Khan Giray was continued in a similar work by Adyghe junior enlighteners and multinational writers of the North Caucasus of the Soviet period: E. Kapiev, A. Abu-Bakar, R. Gamzatov, K. Kuliev, A. Keshokov, Yu. Chuyako, I. Mashbash, J. Koshubaev.

As already noted, in the book of S. Khan-Girey "Notes on Circassia" and partially in his works of art, the main object of documentary and artistic research is Circassia with its nature, history, culture, people. Moreover, the book contains all the signs of autobiographical literature, as in the book of R. Gamzatov "My Dagestan" (Gamzatov, 2002), which is already

evident from the title. By the way, the title of the book by I. Mashbash "And what is beyond the horizon?" (Mashbash, 2015.) has primarily spatial coordinates, although it does not indicate the name of the country by the name "Adygea", it is quite possible to assume that this horizon is the border surrounding his homeland.

The books of I. Mashbash "And what is beyond the horizon?" and R. Gamzatov "My Dagestan" reveal a genetic relationship. Although, judging by the headings, these texts contain multidirectional vectors, landmarks and semantic dominants of a different nature are defined. In the wake of the "thaw", which has liberated a lot, it is quite natural for books "about the homeland and about oneself" to appear, reliable, frank, sincere and direct, free from the need to "hide" behind a screen of conditionally realistic imaginary lifelike.

As noted above, there are "nonnatural" forms of literature (essay, essays, elements of the "stream of consciousness") in works of documentary, artistic, journalistic nature. All this is present in the works of writers Rasul Gamzatov and Iskhak Mashbash, well-versed in the traditional genre forms of prosaic epos and poetic lyrics. "Fragmentation is one of the external signs of the literature of the "stream of consciousness".

However, in the texts of Rasul Gamzatov and Iskhak Mashbash, this is a well-organized, regulated and directed flow. "Unconventional", non-native forms of creativity of writers of the North Caucasus occupy a special place in it, giving a symbiosis of artistic and journalistic principles, or rather, creating works of a new, not yet fully recognized and meaningful literary quality. The artistic documentary that has been developing in the literature of the North Caucasus in recent decades suggests, firstly, the fidelity of reality, vitality, and secondly, it is organically associated with the introduction of real events and specific persons, temporal and geographical coordinates (Efryukova, 2008). The artistic and documentary essays of Kaysyn Kuliev, Osman Khubiev, Azamat Suyunchev, Nazir Khubiev and others have a large memoir-autobiographical component.

The peculiarity of Russian-language extra-literary prose in the literature of the North Caucasus

National writers of the North Caucasus, referring to the creation of works in Russian, tried to expand the scope of fiction and documentary prose by introducing fiction into

the actual material, which contributed to the emergence of new literary genres - story, story. The native language performed a national cultural function in the Russian text. So, Kuliev in the article "Every nation has its own voice" noted: "An artist comes to humanity and brings his original thoughts, images, colors, rhythms only through his own concrete" (Kuliev, 1975).

N.V. Efryukova in the PhD thesis "Russian-speaking Karachai and Balkar prose. Genre evolution and poetics (K. Kuliev and A. Suyunchev)" pays attention to the role of the lyric in the formation of the language of the Karachai and Balkarian documentaries, journalism, autobiographies and memoirs, noting the influence of poetry, the Russian language on the artistic system, creative personality and highlighting the literary relationships of poets K. Kuliev and A. Suyunchev (Efryukova, 2008).

Among the outstanding books of North Caucasian writers: Avar Rasul Gamzatov "My Dagestan" (1967-1970), Dargin Akhmedkhan Abu-Bakar, lyric-autobiographical prose of Avar Fazu Aliyeva "Springs are born in the mountains" (1971), Kabardian Alim Keshokov "View from the white mountains" (1974), Balkarian Kaysyn Kuliev's reflections and the essay "The tree grows like that" (1975), which became a synthesis of literary criticism, artistic journalism and essay studies, is particularly distinguished by its uniqueness book by Efendi Kapiev, lak, who wrote in Russian. The book "Poet" (1940), written in the midst of a totalitarian era and gave, on the one hand, a generalized image of a popular poet, on the other hand, a very concrete and documentary image of the same person, Lezgin Suleiman Stalsky against the background of a new way of life. In this book, there is a second, no less than the main character - an autobiographical character, author, narrator, an active participant in the dialogue with the Poet, an observer and chronicler of the last years of his life. This line, when it is fundamentally new, will prove to be the most productive for the intellectual prose of the Adyghe Dzhambulat Koshubaev, who lives in Kabardino-Balkaria and writes in Russian, one of the most interesting modern writers of the North Caucasus.

The restructuring of the 1990s and the changes associated with it in the political and spiritual life of society caused a new wave of reappraisal of values. Worldview emancipation determined the way out to disagreement. In creativity, this is genre diversity, the search for new style forms.

The active personal beginning, updated in the literature of the last decade, has led to increased documentariness, journalism, weakening of the storyline and the appearance of a creator writer in the text (Kuchina, 2008). The combination of the reality of fact with the wealth of literary possibilities of its reflection is the most important advantage of fiction and documentary prose. The non-fiction text is characterized by the numerous use of intertextual communication techniques (quotation, allusion, text in the text, etc.). The purpose of the narration in the non-fiction text is to reproduce genuine events, which leads to the maximum closeness of literature and reality.

Strengthening the role of intertextual links in non-fiction prose by Dzhambulat Koshubaev

In this context, we consider the book of Dzhambulat Koshubaev "Palimpsest" (Koshubaev, 2008). Dzhambulat Koshubaev is one of the Russian-speaking writers of the North Caucasus at the turn of the 20th and 21st centuries. "After reading this or that work, we are usually satisfied with the first, immediately captured impression, meaning. However, behind each literary text is another, and behind it another, and another. Prior to printing, there was a form of palimpsest - a manuscript on parchment over a washed-out or scraped text. Parchment books are a thing of the past, but the way of capturing the text - the palimpsest is alive and effective, it has become a way of implementing a verbal culture, which in its development is a layering of texts, a kind of Great Palimpsest" (Koshubaev, 2008).

In his book, Koshubaev explores the personality and work of M. Yu. Lermontov. At the same time, the author manifests himself as an excellent philologist - he very subtly followed the movement of literature in time. So, he compares Michelangelo's poetry in Efros's translations with Lermontov's poetry: "Both Lermontov and Michelangelo had the ability to see and feel above the world. They were equally tormented by the inconsistency of the image of the internal image with the manifest. Although the poetry of one was written from the Dante source, and the other inherited Byron, they extracted the same sounds of loneliness, suffering and exorbitant, in the human dimension, love" (Koshubaev, 2008). The author explains: "The temptation is great to build a dialogue between their works of these two great poets. It is interesting that Lermontov died at the age of 27, and Michelangelo only began to write at this age" (Koshubaev, 2008).

The book "Palimpsest" is not a study of Lermontov's work as a whole and not a biography in the sense of a list of external facts of his life. This is a biography of the soul, an attempt to reveal the inner pathos of the writer's searches through his own perception and reading, sometimes strikingly different from others, and therefore a palimpsest.

However, penetration into the inner world is always a reconstruction. Reconstruction of a person's inner world is obviously not possible without a peculiar synthesis of a scientific and artistic approach, and Koshubaev's book is a phenomenon of a special genre of scientific and fiction. The author defines his work as an "essay". The author's "I" is an essayistic, combining life and philosophical understanding of the "I and the world" problem from a special perspective, unlike any of the known in genre systems. An essay connects eras, cultures, all human experience and knowledge. The literary world of an essayist is his real living space in which his feelings and consciousness exist.

Koshubaev's book is indeed a new reading, not a textbook, free from stereotypes and cliches. However, this is not arbitrariness. By choosing this form, Dzhambulat Koshubaev was able to constantly be with the hero. The author of the book is a writer; he is a reader, critic, literary critic, and essayist.

There is a triple structure:

1. The momentary consciousness of a hero who lives his usual life.
2. Consciousness is permeated with memories. This is the main layer of the book.
3. The constant presence of copyright consciousness.

These principles of construction were specially developed by the author for his book Palimpsest. The book is extremely voluminous and capacious, includes a whole world of intertextual connections and associations, which allows to look at the personality of Lermontov and his text through the prism of J. Koshubaev's own perception.

The author immediately declares two approaches: in the first case - just a reading, in the second - an interpretation. Both of these forms of perception and appreciation of a literary text are close, but at the same time they differ from each other. Reading really prevails in the book about Lermontov, which is very valuable.

The individual author's style is characterized by restraint, self-irony, and the absence of excessive pathos.

Conclusions

The literature of the North Caucasus, with all its originality and uniqueness, is an integral and organic part of the world literary and artistic process. The general and particular issues of the interaction of world, Russian and North Caucasian literature have been repeatedly considered in the works of N. Nadyarnykh, K. Sultanov, A. Chagin, L. Bekizova, A. Shkhalyakho, L.P. Egorova, E.P. Shibinskaya, K. Shazzo, U. Panesh, A.A. Vorozhbitova N.M. Shishkhova, I.N. Khatkova, T.M. Stepanova and other researchers, however, a considerable amount of historical and literary material is still waiting for its comprehension.

The picture of the literature of the 19th-21st centuries will be incomplete without the inclusion in its context of fiction and documentary works, representing not fictional situations, but real circumstances. Without diminishing the merits of fiction, it is worth noting the special effect of the influence of fiction. The authenticity of the depicted provides increased reader interest and a higher degree of emotional perception of the work.

Summarizing, we note that in the studied works there are such elements of journalism as reflections, reasoning, excursions into history, ethnology, sociology, as well as manifestations of gender, that is, the separation of the roles of men and women in the Adyghe society. The created fiction texts easily and organically incorporate fragments of a completely different - journalistic, documentary - character. This is a completely different prose, above all, intellectually rich, although not without imagery, emotional coloring. However, it is a prose of non-fiction, a synthesis of literary criticism, artistic journalism and essay writing.

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