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COGNITIVE AND PROPAGANDA TYPES OF MASS COMMUNICATION IN THE TRAVEL ESSAYS OF M. TRUBLAINI

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The article deals with the peculiarities of manifestation of cognitive and propagandistic types of mass communication in the travel essay journalism of the late 20's and early 1930's of the famous Soviet-Ukrainian journalist M. Trublaini. It is emphasized that the work of M. Trublaini reflects the general tendencies of development of travel essay of the chosen period. It was found out that the cognitive way of presenting the information is leading in the journalistic work of M. Trublaini. It is connected with the fact that the main purpose of the essay writers of that period was the reflection of an unidentified, new world, and lands. It is the cognitive way that affects the fact that the travel essay journalism of the period is descriptive and informative. Propaganda component is also available in travel essays of M. Trublaini. However, at that time, it was not yet compulsory, not subjugated by Soviet party politics.

Key words: *travel essay, journey essay journalism, cognitive form, propaganda type, mass communication.*

Introduction. The beginning of the XXI century is the period of transformation of the genre of travel essay, in particular the forms of its presentation, ideological content, the functional potential. Understanding the essence of intra-genre changes of travel essay is impossible without understanding the mass communicative modifications that occurred in the process of functioning of this genre. That is why, for journalistic and literary studies, it is important not only to study the theory of travel essay, but also to study the peculiarities of its development in different historical periods.

The specific of the essay is considered in various aspects both by literary critics, who were the first to be interested in this genre, and by journalists. Typology, genre-forming signs of the essay were studied by V. Alekseev, O. Glushko, M. Glushkov, D. Grygorash, V. Zdorovega, V. Kantorovych, V. Kachkan, N. Maslova, V. Rosliakov, I. Rybintsev and others. Problems of poetics, compositions, and styles of this genre were covered by V. Ampilov, T. Benevolenska, E. Zhurbina, M. Kim, G. Kolosov, B. Streltsov, M. Stifliaieva, M. Cherepakhov. In addition, we would like to note that the scientists did not ignore such an intra-genre kind of essay as a travel essay. Some aspects of the travel essay's functioning are disclosed in the works of O. Aleksandrov [1], K. Valkova [2], M. Varych [3], M. Vaskiv [4], O. Gilenko [5], O. Guseva [6], T. Kovalova [7; 8].

There is no comprehensive work in Ukrainian science in which the travel essay of the late 20's and early 1930's that is the period of socio-political changes and Soviet journalism formation in Ukraine was considered with an emphasis on the individual mass communicational types of submission of information in this genre variety. In particular, this relates to the work of M. Trublaini, which best reflects the essence of the modification of mass communication processes in the essay travel journalism of the specified time. The study of presentation of certain types of mass communication processes in the travel essay of the late 20's and early 30's of the XX century is relevant. It helps to understand

how the genre under study developed and how it has been transformed from the defined period until now.

The purpose of the study is to determine the basic patterns of development and transformation of M. Trublaini's travel essays at the intersection of various types of mass communication.

The object of the research is the journalistic texts, created by M. Trublaini in the genre of travel essay.

The subject of the study is the patterns of the existence of travel essays by M. Trublaini at the intersection of cognitive and propaganda types of mass communication.

Research methods. The methodology of work is based on a systematic approach, the observance of which allows to understand more deeply the features of the genre of the travel essay by M. Trublaini. The following methods are used to solve the scientific problem of the work and solve research tasks at different stages of the work: bibliographic and descriptive, comparative and historical, classification method, analysis of documentary information, comparative and typological, logical, method of content-analysis. This allowed to cover a complex and diverse subject of research.

Results and discussion. The attribute of a quality press, designed to form a public opinion, is artistic publicism. Moreover, the artistic and journalistic genre is most effective to create a conceptually significant picture of reality and explain it to the reader.

Modern researchers consider the travel essay as a complex mass communication system. It exists and functions at the intersection of several types of mass communication. First of all, it is intercultural, cognitive, journalistic, literary and propaganda mass communication. Each of these types, depending on the communication purpose, is either complemented by others, or prevails.

O. Aleksandrov proves that the verbal nature of the journey, rooted in a specific narrative, reveals the great possibilities for a man to get to know the world. Cognitive activity of a man is significantly activated when falls into the unfamiliar natural and social environment, where familiar cognitive schemes do not work and new ones need to be produced [1, p. 14]. Therefore, the essayist describes the new space with the help of the concepts «friend-or-foe», because here are the sources of intercultural and propaganda communication. To see another culture through their own, to compare them, to understand another and themselves is the main communication goal of the author of the travel essay.

Formed at the beginning of XX century the Soviet model of media was a well-thought-out and extensive network of journalism, which became a means of spiritual and ideological influence on the life of society, whose existence was determined not by social needs, but by the policies of the party and state [9]. Thus, some of the genres of journalism began to develop sharply, and some transformed and acquired other signs and traits, which suggests a fundamental modification of their genre nature.

It should be noted that party ideology has had a significant impact on the development of travel essay, since the main purpose of travel for a long time becomes the knowledge of another society, gaining knowledge about the unknown world. Scientific expeditions to less-explored territories, to remote and low-populated regions played an important role in the young Soviet country.

One of the most active Ukrainian travel journalists of the 20–30's of the XX century is Mykola Petrovych Trublaievskiy (Mykola Trublaini). More than 100 travel essays by M. Trublaini were published in popular periodicals and collections, much more of them remains scattered in the periodicals and wait for their researcher. He is the author of major journalistic essays «Do Arktyky cherez tropiky» / «To the Arctic through the Tropics» (1931), «Liudyna pospishaie na Pivnich» / «The Man hurries to the North» (1931), «Angara» / «Angara» (1933).

In 1929 M. Trublaini made a lot of efforts and became a member of the expedition to the polar Vranghel island on the icebreaker «Fedir Litke» / «Fedir Litke», where about 50 Eskimos and several Russians got into isolation. The expedition route consisted of two stages: the transition from Sevastopol to Vladyvostok by tropical seas, and from Vladyvostok to the Vranghel island by severe northern waters. The author determines the purpose of the journey in such words, «As you know, our expedition to the island Vranghel was not only a rescue, and so to speak, commercial and industrial, but it was also a scientific one» [11, p. 156].

The first travel essays by M. Trublaini, where he describes the journey to the North, were published in the newspaper «Visti VUTSVK» / «VUTSVK News» (VV): «Na mezhi dostupnosti» / «On the verge of availability» – (VV. – 1929. – from the 2nd November to the 10th December), in the magazines «Molodniak» / «Young Ones» (M), «Vsesvit» / «The Universe» (VS), and «Chervonyi shliakh» / «Red Way» (CHSH): «Moriamy pivnochi» / «By the Seas of the North» – (M. – 1930. – № 1, 2, 3, 4), «Velykyi reis» / «Great voyage» – (M. – 1929. – № 7, 8, 9, 12), «V dalekyi reis» / «To a distant voyage» (VS. – 1929. – № 18), «Pulo Vekh» / «Island Vekh» (VS. – 1929. – № 39), «Shtorm v Khinskomu mori» / «Storm in the Hinsk Sea» (VS. – 1929. – № 40), «Kryzhana tsytadel» / «The Ice Citadel» (VS. – 1930. – № 1), «Poliarni ostrovy» / «Polar Islands» (VS. – 1930. – № 25–26), «Na mezhi dvokh chastyn zemnoi kuli» / «On the border of two parts of the globe» (VS. – 1931. – № 19), «Na bilomu mori» / «On the White Sea» (CHSH. – 1931. – № 3), «1882–1932» (VS. – 1932. – № 25–27), «Chervoni prapory nad Arktykoiu» / «Red flags above the Arctic» (VS. – 1932. – № 34–36) and others.

After returning from the trip and completing all the travel essays, M. Trublaini unites them under the cover «Do Arktyky cherez tropiky» / «To the Arctic through the Tropics». The collection consisted of the prologue and two parts, «Vodamy trokh okeaniv» / «The waters of the three oceans», «Moriamy Pivnochi» / «By the Seas of the North». It became a holistic product by its genre organization and nature.

As it was noted, the travel essay functions primarily as a content of mass intercultural communication, whose main function is cognitive – learning the strange through own and, on the contrary, learning himself (a person as a representative of ethnic culture) through the understanding of the strange. The movement of the traveler in space and the fixation of what he sees enhances the cognitive capabilities of a man. On this basis, O. Aleksandrov points out that the verbal nature of the journey, rooted in a specific narrative, reveals to a man the great possibilities of learning the world, and the traveler's journey should be regarded as a dynamic system of information situations [1, p. 13].

After analyzing travel essays from the collection «Do Arktyky cherez tropiky» / «To the Arctic through the Tropics», we can state that the main genre-communication function of the route in the book is cognitive. Combined with the development of the Far North, these essay works have raised such problems as the Soviet man and the world, a man and nature, ukrainianization of the Far East, economics, and ecology. They became relevant and determined the features of internal organization and poetic means of M. Trublaini's travel essays.

M. Trublaini's travel essays had the descriptive-informational character of the narrative. The journalist has been describing what he observed during the journeys. Like all the essayists of that time M. Trublaini's task was depicting the new that they saw, displaying of the greatness and strength of the Soviet people in the construction the communist state, telling the story of the remote regions of the great Soviet country. The determining communication purpose of M. Trublaini's travel essays was mastering the knowledge about the distant world, nature, a man in difficult conditions, which he shared with readers. The journalistic component of the travel essay was represented by a cognitive function, the realization of which involves a documented accurate reproduction of reality.

Any travel essay by M. Trublaini extends a reader's view. Its plot may not be related to any task or idea. The basis of the plot may be the journey itself, during which the author introduces a reader to the special landscapes, locals, conditions and events of their life. For example, based on this principle, travel essays «Pivnichna oselia na mezhi dvokh okeaniv» / «North Home on the Border of Two Oceans», «More – peklo» / «Sea is Hell», «Cherez Indiyskyi okean» / «Through the Indian Ocean», «Vid Sinhapura do Tsumi» / «From Singapore to Tsesumi», «Yaponskym morem ta Tykhym okeanom» / «By Japan Sea and Pacific Ocean» were created. The most important issues that concern the journalist are already being discussed on the journey.

In general, travel essays on traveling to the North to some extent claim to adventurousness of the story. Such an adventurousness is determined by the nature of the preparation of this type of essay, because the journalist tried to use different methods to collect the necessary information. He did not succeed in getting a job as a journalist at the icebreaker «Fedir Litke» / «Fedir Litke», but, as we see in the essays, that didn't frighten him. The essayist applied for a job of a sailor. The adventures of the author began before the departure. For example, in the essay «V dalekyi reis» / «To a Distant Voyage» (VS. – 1929. – № 18) M. Trublaini told about the preparation for the journey as follows: «April 4th, after running about dozens of institutions in Kharkiv, I arrived in Odessa. Foreign passport, business trips documents and currency are in my pocket. Will «Litke» be in Odessa before going to Vladyvostok, probably, I did not know myself» (VS. – 1929. – № 18. – p. 15). However, the author risked and counted on accidental success. Such adventures of the journalist testify to the adventurous elements in the plot of the essay.

About adventurous adventures we read in the travel essay «Pulo Wech» (VS. – 1929. – № 39), in which M. Trublaini told about the adventures of the team at the Harbor port. When «Litke» moored to the wharf, it was put under guard of three guards from the Malaysian police and a Dutchman, a chief over them, they had to watch that nobody from the team landed. However, «in the evening of the first day, when it was completely getting dark, Spirka, the stoker, escaped» (VS. – 1929. – № 39. – p. 9). No one from the team could not guess how he succeeded, and only in the morning, seeing Spirka in women's clothing, everything became clear.

Since the travel essay is a description of events, adventures, people with whom the journalist encounters during the trip, the storyline also depicts the sequence of these events, adventures, meetings that are the content of the journey. The essay «Poliarni ostrovy» / «Polar Islands» (VS. – 1930. – № 25–26), is filled with adventure stories. In this essay M. Trublaini describes the voyage of «Siedov» to the Northern Earth. In the essay we read: «I listened to Schmidt, and it seemed to me that this scientist was drunk about the successes of ice-breaker «Siedov», which navigated in this year's light ice near the land of Franz Josef. It was definitely for him that this year they will reach the North Earth and open for the first time its left bank. He said if they met heavy ice in on the way back, then ice-breaker «Siedov» would go to the Vilkitsky Strait around the Taimyr and would try to make its way through the Bering Strait, that is, the way that until now only three times were navigated, spending each time on such a flight 2-3 years» (VS. – 1930. – № 25–26. – p. 11).

M. Trublaini in travel essays acts as an impassive fixator of events, he agitates not by way of guiding his own thoughts, but by guiding accurate, documentary facts. At the heart of everyday fact are only certain moments of reality: «On the fourteenth day of the ocean's journey, the watchdog navigator looked for a long time through the field-glasses on the horizon, looking for something in our direction. On the table in the chart room another map lay, and the course, marked on the map with a red pencil, stumbled into a small islet, located a few miles from Sumatra. In the English lodge, this islet can be found under the name of «Pulo Vekh» – Island Vekh. In two hours of eleven-hour

journey, we passed past a mountainous shore, covered with magnificent vegetation. The solid, lush green surface covered these hills, which are distinct from the black desert hills of Pirim and Aden. Ninety pairs of eyes watched this charming green landscape and «drank» palm earth paint...» (VS. – 1929. – № 39. – p. 9). These facts, supported by the exact geographical names, contribute to creating the effect of presence of the reader on the site, as if he is looking into those boundless spaces.

To gain the thoughts and the soul of the reader, the essayist chooses the position «author – informer». He interferes only in certain episodes, and he is present during events only at certain time intervals. And from time to time, he takes a direct part, and then stays at a distance.

In the travel essay «Poliarni ostrovy» / «The Polar Isles» (VS. – 1930. – № 25–26), it is important that authorial reflections are inspired by the impression of what he saw during the trip to the Northern Earth by the ice-breaker «Siedov». It is enough for the reader that the journalist saw the Arctic in his own eyes, communicated with the head of the polar expedition captain Otto Schmidt and George Ushakov, who «now drove to the North Earth to be her first inhabitant and first chief» (VS. – 1930. – № 25–26. – p. 11). The recipient looks at the event with the eyes of the author, imagines himself in his place, identifies himself with him, believes his conclusions. The essayist in the travel essay not only describes the event, but also shows its dynamics from the standpoint of the observer concerned. It is important for the author to emphasize that these reflections are inspired by personal impressions: «So, in our time, Soviet sailors and researchers solve the problems that once set the great Barents for himself, and which nobody managed to solve before» (VS. – 1930. – № 25–26. – p. 11).

It should be noted that any travel essay has elements of autobiography, because the author of the event that unfolds in the work is the author himself. According to M. Stiufliiaeva, «the artist's adherence to the historical fact, direct participation predetermines a high level of reader's trust, which contributes to the mastering of the general idea of the work» [10, p. 44].

The author's presence is determined by the functions of the author, which can be both a narrator and an active participant. If the author acts as an active participant, who goes deep into what describes, and investigates it, this is the position of «author – actor». This position is characterized by the introduction of biographical elements in the text. The author is in line with the characters of the essay, feels his participation in their lives. There is a personal relationship between them. This can be a brief acquaintance during a business trip or a long-term friendship. As we see, the author's «I» of the travel essay is used not only to focus the reader's attention on external events, but also to a greater extent to deepen and achieve the inner content of action unfolding before the eyes of the journalist. Although it is not possible to determine precisely the correspondence between the perception of the author and what he describes.

So, in a travel essay «Na Bilomu mori» / «On the White Sea» (CHSH. – 1931. – № 3) M. Trublaini allegedly interferes with what is happening, watches events for a long time and describes them from the inside: «It's nice to stand on the bridge, look around the ship and the black path to the binoculars, watch the lights, at the rate, listening to the short orders of the captain and the same responses to the steering wheel, and it seems that you are no longer a tourist, not a youngster from Kharkiv, but a navigator himself, an experienced sailor» (CHSH. – 1931. – № 3. – p. 107). We perceive the author as an active contributor to the travel essay, in which the autobiography is the main narrative background.

In his essays M. Trublaini did not leave vital problems out the attention. In the essay «Na Bilomu mori» / «On the White Sea», he not only describes what he saw while voyaging, and describes the conversations of the team members, but also conducts an active dialogue with the reader, calling the problems of the North: «What the use to beat

seal-calves when they give about a fourth or fifth part of what an adult animal can give?» (CHSH. – 1931. – № 3. – p. 110). Such questions to the reader not only give the journalist the opportunity to reflect on the problems of ecology, economics, but also encourage the recipient to reflect with the author, to his own conclusions or even thoughts.

At the same time, the essayist not only asks, but also gives his own statements or objections in relation to one or another question: «The enemy of the seals is a man. <...> Man has a seal. You do not have to steal yourself» (CHSH. – 1931. – № 3. – p. 109) or «These telegrams were printed in the «Kosomoltsi Ukrainy» / «Komsomol of Ukraine», and I read them after I returned from the trip and somehow accidentally dug in the bundle of this newspaper. All right. But the title of the second telegram? It is delivered by the editor. Loudly: «Zustrich u kryhakh» / «Meeting in the Ices», but wrong: there was no ice and could not be at that time» (CHSH. – 1931. – № 3. – p. 112).

In the above texts the journalist appears to be an active actor around whom the events of the essay unfold. We can talk about the existence of a variety of travel essay – autobiographical, in which the journalist is not only an active protagonist in the center of the story, but also the main person who, building a plot of the work, tells about personal life, sets out his reflections. An autobiographical travel essay is often built in the form of memoirs or confession. This intra-genre kind correlates with memoir creativity, genre of diary or travel. For example, the structure of the essay «Sered kryhy ta tumaniv» / «Among the Ice and the Fog» [11, p. 194] is reminiscent of diary entries, which are served on an hourly basis, or once every few days. Of course, it was not a typical phenomenon to use this invariant by the journalist. However, it should be noted that for the reader they were full of persuasiveness, served as reliable facts, which confirmed the reality in which the main place was occupied by M. Trublaini himself.

It should be noted that the subject matter of M. Trublaini's travel essays was formed on the basis of the content model of the party publication. However, the essayist did not pay much attention to the propaganda principles in his work. He tried to write about what he saw around, to familiarize readers with new lands, about which the Soviet reader knew almost nothing. His essays are full of detailed landscape descriptions, full of figurative details.

A special feature of this group of essays is minimization of information about the problems that were in the USSR. Data on hard working conditions, lack of proper technical support for researchers, etc. were omitted. Of all the widespread life of M. Trublaini, he presented mostly positive phenomena and events. When the essayist wrote about the problems, he immediately tried to justify this situation, emphasized the enthusiasm, the strength of the Soviet man, who would all stand for the sake of a bright future: «From the Arkhangelsk region, we have only a cabbage soup and disgusting porridge in oil. This could be enough for the navigator and mechanical engineer, but very little for the stoker after a hard work near the firebox, who feels a real famine, and the only way out is to break the bread and crumble into the cabbage soup. They drink tea a lot. There's still sugar. But they heat the furnaces, added steam to drive the steamship to the north. Are they not the heroes?» [11, p. 341].

At the beginning of the second half of the 1920s, when the course for ukrainianization was formally proclaimed, the final party's determination to destroy conscious Ukrainians was not understood yet. Journalists and writers believed in the possibility of building a democratic society and Ukrainian national state in the USSR. M. Trublaini also raises the problem of ukrainization. In his publications we can find the idea of ukrainization of the Far East. In particular, this refers to the essays «Moriamy Pivnochi» / «By the Seas of the North», «Hotuvannia ta sklad ekspedytsii» / «Preparation and composition of the expedition», where the author depicts the attitude of the authorities to the problem of national education of Ukrainians living in the Far East. The most complete question of ukrainization is covered in the essay «Preparation and composition of the expedition».

The author begins to describe the new team of the ice-breaker «Fedir Litke», which was formed in Vladyvostok, as follows: «These classic Ukrainian surnames have fallen into the eye immediately. And on the deck, in the engine room and stokehold, it was repeatedly heard «shvydshe» instead of «skoree» / «quickly», «trymai» instead of «derzhy» / «take it», «shukai» instead of «ishchi» / «look for», «snidaty» instead of «zavtrakat» / «have breakfast», «hroshi» instead «dengi» / «money» [11, p. 145]. M. Trublaini learns that there are entire Ukrainian villages in Kamchatka – Zaporizke / Zaporizke, Chornyi Yar / Black Ravine, Berezovyi Yar / Birch Ravine, Opalne / Opalne. According to statistics a lot of Ukrainians live here, they communicate in Ukrainian and preserve national traditions. The essay contains the history of the Ukrainian village of Zelenyi Klin / Green Wedge. M. Trublaini makes it clear that the new authorities are not concerned with the problems of Ukrainians, they do not have their own newspapers, books, schools, theaters. He writes: «Not less than half of the population of that region are Ukrainians... but there are almost no cultural ties between the Far East and Ukraine» [11, p. 147]. And then, as if he was afraid, he adds a note: «This refers to 1930. According to the latest information from the end of 1931, ukrainization on the Far East has finally been put into practical rails» [11, p. 146]. As you know, the problem of Ukrainian culture, education, books, periodicals was not only not resolved, but rather curtailed. In the summer of 1933 a telegram signed by J. Stalin eliminated all Ukrainian schools, newspapers, book publishers, cultural institutions and organizations that existed outside of Ukraine. So the Soviet authorities solved the problem of ukrainization of the Far East.

Conclusions. So, by the early 30's of the XX century the travel essays of descriptive-informational type were prevailing in the work of M. Trublaini. First of all, they performed a cognitive function. M. Trublaini's works characterized with factuality, which prevails over the artistic representation.

It should be noted that in the travel essays of M. Trublaini, there is some exoticism in representation. The journalist gives an idea about still unknown, new and amazing things. This is a side view, not an image from the inside. The plot of his essays is not always connected with a certain task or idea, the basis of which is the journey itself, during which the author acquaints the reader with special landscapes, locals, conditions and events of their life, which are unusual, amazing, not typical of the Ukrainian environment.

M. Trublaini's travel essays reflect the general tendency of artistic journalism of that time. The main content of travel essays of that period was focused around the author's journey's representation and those problems that he noticed. Therefore, we can say that in the late 20's – early 30's of the XX century, journalists have tried to truthfully describe what they saw, without hiding and not neglecting the changes that have recently taken place in the country, to cover the actual problems. However, describing the way of life, customs, traditions of the lands they traveled, they did not pay particular attention to moral and psychological principles.

It should be noted that the end of the 20's – the beginning of the 30's of the XX century was a period of the Ukrainian intelligentsia, not deprived of the romantic aspirations. M. Trublaini, like most of the Soviet essayists of that time, still sincerely believed in the possibility of building a paradise for workers and peasants in the Soviet Union. The general tendency of that time was that publicists perceived the negative phenomena in life and in national construction as temporary misunderstandings that would necessarily be corrected by a wise party, and the remarks expressed, including in travel essays, were taken into account in its further visionary policy. The ideological engagement of Ukrainian essayists, which cannot be ignored as a leading feature of the content of travel essays of that time, was not yet a force imposed, but fully consistent with the internal specific guidelines of the authors.

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Когнітивний і пропагандистський види масової комунікації у подорожніх нарисах М. Трублаїні

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У статті розглядаються особливості вияву когнітивного та пропагандистського видів масової комунікації у подорожніх нарисовій публіцистиці кінця 20-х – початку 30-х рр. XX століття відомого радянсько-українського журналіста М. Трублаїні. Наголошується на тому, що творчість М. Трублаїні відбиває загальні тенденції розвитку подорожнього нарису обраного нами періоду. З'ясовано, що в публіцистичному доробку М. Трублаїні провідним є когнітивний спосіб подання інформації. Це пов'язано з тим, що головною метою нарисовців цього періоду було відображення непізаного, нового для них світу, земель. Саме когнітивний спосіб впливає на те, що подорожня нарисова публіцистика зазначеного періоду має описово-інформаційний характер. Наявна у подорожніх нарисах М. Трублаїні й пропагандистська складова. Проте вона в цей час ще не примусова, не заангажована радянською партійною політикою.

Ключові слова: подорожній нарис, подорожня нарисова публіцистика, когнітивний вид, пропагандистський вид, масова комунікація.

Когнітивний і пропагандистський види масової комунікації в путевих очерках Н. Трублаїни

Ковалева Татяна, Гаврилюк Інна, Воропай Светлана

В статті розглядаються особливості проявлення когнітивного і пропагандистського видів масової комунікації в путевій очерковій публіцистиці кінця 20-х – початку 30-х рр. XX століття відомого радянсько-українського журналіста Н. Трублаїни. Підкреслюється, що творчість Н. Трублаїни відбиває загальні тенденції розвитку путевих очерків обраного нами періоду. Установлено, що в публіцистичному доробку Н. Трублаїни провідним є когнітивний спосіб подання інформації. Це пов'язано з тим, що головною метою есеїстів цього періоду було відображення непізаного, нового для них світу, земель. Саме когнітивний спосіб впливає на те, що путеві очерки зазначеного періоду мають описово-інформаційний характер. Наявна в путевих очерках Н. Трублаїни й пропагандистська складова. Проте вона в цей час ще не примусова, не заангажована радянською партійною політикою.

риода было отражение непознанного, нового для них мира, земель. Именно когнитивный способ влияет на то, что путевая очерковая публицистика указанного периода обладает описательно-информационным характером. Имеется в путевых очерках Н. Трублаіни и пропагандистская составляющая. Однако она в то время была еще не принудительная, не заангажированная советской партийной политикой.

Ключевые слова: путевой очерк, дорожная очерковая публицистика, когнитивный вид, пропагандистский вид, массовая коммуникация.

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