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ENGLISH-LANGUAGE LITERARY JOURNALISM: THE MAIN STAGES OF FORMATION

АНГЛОМОВНА ЛІТЕРАТУРНА ЖУРНАЛІСТИКА: ОСНОВНІ ЕТАПИ СТАНОВЛЕННЯ

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Urgency of the research topic is determined by the fact that in the post-information society, literary journalism faces a number of challenges. Among these, the most burning ones are information verification, the vast amount of available data, and the adaptation of texts considering necessary strategies, needs, and the age demands of the target audience. These factors influence the issues and genre features of the works presented to readers.

Target setting. The need for research on this topic arises from the gaps in the receptive base of literary journalism, which is still often regarded by domestic scholars as a derivative discipline of literary studies and comparative literature. Moreover, in the era of digitalization and clickbait-style information delivery, literary journalists are compelled to devise new ways to popularize their long-read texts, which by itself emphasizes the necessity of such research.

Actual scientific researches and issues analysis. In domestic scientific framework, the study of literary journalism has been carried out by researchers such as L. Shutiak, O. Kharchenko, K. Silman, and others. However, their studies are selective and focus on particular aspects of this topic. Meanwhile, English-language reception is more developed and shows significant interest in literary journalism as a separate scientific method. Notable examples include the works of S.M. Zdowch, L. Gutkind, R. Nordquist, J. Simons, and N. Sims.

The research objective. The author aims to highlight the key stages in the cultural and historical development of literary journalism and its differentiation as an independent scientific method. The study also deals with the outline of the common and distinctive features in the works of key figures throughout its evolution.

Актуальність теми дослідження визначається тим, що у постінформаційному суспільстві літературна журналістика стикається з рядом викликів, особливо гостро серед яких звучить верифікація інформації, її доступний обсяг, адаптація тексту з урахуванням необхідних стратегій, потреб і вікової складової читачької аудиторії, що специфікує проблематику і жанрові особливості в результаті представленого її увазі твору.

Постановка проблеми. Необхідність здійснення досліджень з аналізованої проблеми полягає у лакуарності рецептивної бази з літературної журналістики, яку ще і досі багато хто з вітчизняних науковців розглядає як похідну від літературознавства дисципліну. Більше того, в епоху діджиталізації та клікбейтового подання інформації представники літературної журналістики змушені знаходити все нові способи популяризації своїх лонгрід-текстів, що увиразнює необхідність здійснення подібних досліджень.

Аналіз останніх досліджень і публікацій. Вивченням літературної журналістики у вітчизняній науці займалися Л. Шутяк, О. Харченко, К. Сільман та інші, проте їхні розвідки вибіркового характеру і представляють окремий аспект у дослідженнях з аналізованої проблеми. У той час, як англomовна рецепція широко розвинена і представляє значний інтерес до літературної журналістики як до окремого наукового методу, наприклад, у роботах таких авторів, як С.М. Здовч, Л. Гуткайнд, Р. Нордквіст, Дж. Сіммонс, Н. Сімс.

Постановка завдання. Авторка поставила собі за завдання висвітлити основні етапи у ході культурно-історичного становлення літературної журналістики та її виокремлення в окремий науковий метод, окреслення спільних і відмінних особливостей у творах ключових представників у ході її еволюції.

The statement of basic materials. *Literary journalism as a genre emerged in the 20th century, thanks to figures such as Truman Capote, Norman Mailer, and Tom Wolfe, who introduced new standards for writing documentary texts. However, as a unique method of writing, it began to take shape long before this. Elements of literary journalism can be traced back to the works of Daniel Defoe, Jonathan Swift, Charles Dickens, Mark Twain, and others. Thus, we can identify three key stages: the early stage, the “New Journalism” of the 1960s, and literary journalism after the 1970s. Works from these periods exhibit stylistic and genre differences when compared.*

Conclusions. *Literary journalism continues to evolve, adapting to cultural, social, and technological changes. Studies by domestic and international scholars contribute to a deeper understanding of this phenomenon. Most importantly, they enable the interpretation of journalism as a method that is not entirely comparable to artistic literature due to its inherent mass nature. However, experiments with texts and their modes of expression and presentation confirm the dual nature of literary journalism as a method. Its interdisciplinary nature is both a challenge and a barrier, as each work, to some extent, becomes a separate text for further interpretive modalities.*

Key words: *stages of development, genre and stylistic features, literary journalism, method, interdisciplinary nature, representative.*

Urgency of the research. *Literary journalism, being positioned at the intersection of literary art and journalism, is a significant component of the media sphere, though it faces challenging times in the digitalization era. By focusing on long-read texts, it offers readers an expanded, artistically expressive perspective on societal processes, personal stories, and cultural phenomena, distancing itself from the unemotional factual reporting characteristic of traditional journalism. Notably, in the age of clickbait journalism, when the target audience primarily seeks entertaining information, the revival of literary journalism’s popularity is a crucially important issue.*

The study of Literary Journalism as an educational component in higher education institutions, within philology and media studies programs, should, we believe, become mandatory. Familiarity with the best examples of literary journalism both abroad and in Ukraine will enable future journalists to make their own conscious

Виклад основного матеріалу. *Літературна журналістика як жанр виникла у ХХ столітті завдяки таким постатям, як Трумен Капоте, Норман Мейлер та Том Вулф, які внесли нові стандарти у написання документальних текстів. Проте як новий унікальний метод письма почала формуватися задовго до цього. Риси літературної журналістики простежуємо ще у творах Данієля дефо, Джонатана Свіфта, Чарльза Дікенса, Марка Твена та інших. Таким чином, виділяємо три ключових етапи: ранній, “нова літературна журналістика” 1960-х років та літературна журналістика після 1970 років, твори періоду яких в порівняльному зрізі представляють певні стилістично-жанрові відмінності.*

Висновки. *Літературна журналістика продовжує еволюціонувати, враховуючи культурні, соціальні та технологічні зміни. Дослідження вітчизняних і зарубіжних науковців сприяють глибшому розумінню цього феномену. Найважливіше, що це уможливорює тлумачення журналістики як методу неспівмірного художній літературі через притаманний їй масовий характер. Проте експерименти з текстом та способами його вираження і представлення підтверджують двояку природу літературної журналістики як методу. Її міждисциплінарний характер становить водночас і виклик, і перешкоду, оскільки певною мірою кожен твір як результат роботи є окремим текстом для подальшої інтерпретативної модальності.*

Ключові слова: *етапи становлення жанрово-стилістичні особливості, літературна журналістика, метод, міждисциплінарний характер, представник.*

choices. Furthermore, by drawing on the experience of its distinguished representatives, they can begin to form their own unique writing style.

We agree with Lee Gutkind's perspective that the key traits defining both the genre and the compositional-stylistic boundaries of literary journalism are "freedom" and "flexibility" [9]. These characteristics are motivated by the unique styles of its representatives, who consistently position themselves as independent voices of public opinion. Additionally, the direction "invites writers to push boundaries and open doors, offering them the opportunity to use all of the techniques of the fiction writer (or the poet) – dialogue, setting, description, the inner point of view (seeing the world through the eyes of the person about whom they are writing) – in order to capture a reader's attention and enlighten and intrigue them through nonfiction" [9]. However, these very traits also form the challenges – primarily methodological and terminological – that hinder the recognition of journalism as a distinct scientific field of knowledge.

Thus, in the post-information society, literary journalism faces several challenges. Chief among these are information verification, the vast amount of accessible information, and text adaptation considering necessary strategies, needs, and the age demands of the readership. These factors shape the issues and genre features of the works presented to the audience, which constitutes the relevance of the problem explored in this article.

The objective of this research is to highlight the main stages in the cultural-historical development of literary journalism, its differentiation as an independent scientific method, and the identification of shared and distinctive features in the works of key representatives during its evolution.

Actual scientific researches and issues analysis. The issue under analysis has been researched by both foreign and domestic scholars. Among foreign researchers, we would like to highlight the works of S. M. Zdovč¹. She has repeatedly focused on the interdisciplinary nature of literary journalism, emphasizing that as a discipline, it developed in opposition to traditional factual journalism. Her works serve as a vivid example of how elements of literary discourse can be integrated into journalism, creating a deeper emotional connection with the audience and enhancing the educational value of media content. Her monograph *Literary Journalism in the United States of America and Slovenia* [21] provides a detailed presentation of the evolution of literary journalism and a comparative analysis of its development in both countries.

A. Grindberg [9], a well-known Dutch writer and journalist, explored the development of literary journalism in the context of media democratization. He combined captivating reportage with his literary experience, significantly contributing to the development of immersive journalism associated with technologies of full or partial immersion in the depicted reality. He views literary journalism as a means of exploring truths about human nature and society, akin to literature but operating under different rules: free from biased narratives, which is, as he thinks, is essential for objective perception.

N. Sims [16] has made a substantial contribution to understanding and promoting literary journalism as a distinct method, advocating the idea that literary journalism provides "a higher truth" by using storytelling for deeper cultural understanding. He emphasized that literary journalism thrives on precision, symbolic

¹ Sonja Merljak Zdovč, a journalist and editor from Slovenia, has made a significant contribution to the development of literary journalism through the popularization of children's media. She is the founder of the children's online platform *Časoris* [6], which focuses on engaging children in the news through an accessible and engaging format, helping children understand complex social or political topics with the help of literary works, such as short stories and personalized plots. We should add that in this way S.M. Zdovč provokes critical thinking skills in children, using literary-journalistic methods and focusing on the importance of discussing significant news, even if it is negative, in order to enable a deeper understanding of the world from the perspective of the target audience.

depth, and structural experimentation, distinguishing it from traditional journalism or purely creative nonfiction. His work has likely facilitated the recognition of literary journalism as an academically established field, encouraging writers and scholars to view it as a tool for exploring complex realities while maintaining journalistic integrity.

J. Simons [15] is renowned for her research in literary journalism and narrative nonfiction. Her studies focus on the concepts of truth, narrative, and representation, particularly in relation to cultural and social dynamics. Simons considers journalism as a process similar to scientific inquiry, emphasizing the importance of challenging biases and remaining open to revising conclusions in the future. She is also known for her academic leadership, heading media studies programs and advocating for integrating scholarly rigor with journalistic practice, making her a key figure in advancing literary journalism within academia.

Lee Gutkind [10], whose work has played a significant role in popularizing literary journalism, has even developed manuals for novice writers. These include books such as *The Art of Creative Nonfiction* and *You Can't Make This Stuff Up*, where he meticulously outlines techniques for writing and processes for creating compelling stories based on factual material, blending storytelling with journalistic factuality. His work bridges the gap between journalism and literature, inspiring a new generation of writers to tell engaging, fact-based stories with a refined literary style.

Notably, in 1993, Lee Gutkind founded the journal *Creative Nonfiction*, creating a platform for literary journalists to publish their creative achievements. Furthermore, he helped establish one of the first academic programs in creative nonfiction at Goucher College in Maryland. Gutkind's efforts firmly established literary journalism as a scientific method within academic circles, with a focus on how it influences contemporary pop culture. In this way, he demonstrated the significance of creative nonfiction in making complex topics accessible and engaging for a broad readership.

Moreover, the Association for Literary Journalism Studies, founded on July 14, 2014, following the 1st International Conference on Literary Journalism in Nancy, France, has been publishing the journal *Literary Journalism Studies* twice a year since 2013. This confirms the status of the discipline as methodologically and terminologically established and highlights its relevance not only due to its interdisciplinary nature but also because of the growing popularity of genres it represents.

International researchers have also studied cross-cultural differences in perceiving literary journalism as a scientific method. For instance, in the United States, the emphasis is on innovative approaches, whereas in Europe, there is greater interest in documentary forms with a social focus [11].

Unlike the works of their foreign colleagues, domestic research on literary journalism is often framed within the context of literary studies or media discourse. For example, in numerous comprehensive studies by O. Kharchenko, the focus has been on the genre and stylistic specifics of works, primarily in English, that belong to examples of literary journalism, such as dialogues and their roles, communicative practices, and literary techniques in journalistic texts.

L. Shutiak places special emphasis on the development of American literary journalism, particularly analyzing its features during the "New Journalism" period.

In her dissertation *The Essay as a Genre at the Intersection of Literature and Journalism* [4], K. Silman undertook an attempt to comprehensively study the essay as a borderline genre and is one of the few works dedicated to interpreting the features of contemporary essay writing in the era of digital communication.

L. Maliarenko [1] analyzed how literary journalism contributes to shaping Ukrainian national identity. In her work *Literary Journalism as a Means of*

Constructing National Identity, she examined the role of literary journalism in the processes of national identity formation, particularly in modern Ukraine. The main focus is on a Ukraine-centric approach in media, where national identity is formed through a deep reinterpretation of historical, cultural, and social phenomena. Maliarenko asserts that literary journalism is a powerful tool for conveying national values and constructing the image of the nation through its understanding of historical events and their impact on the present; it serves as a significant means for popularizing national culture and countering foreign ideologies such as the concept of the “russian peace” [1]. The author thus emphasizes the importance of a Ukraine-centric concept of media activity, which unites the nation through shared cultural and symbolic values, ensuring intergenerational connection [1]. This work demonstrates how literary journalism can serve as a platform for consolidating national consciousness in the context of globalization and social transformations.

O. Romanenko [2] studied the stylistic features of contemporary Ukrainian journalists' works. Her research focuses on the role of communication technologies in modern journalism and their impact on creating texts, particularly those with elements of nonfiction. Her scholarly interest includes analyzing informational influence within the literary framework, which is evident in her monograph *The Semiosphere of Ukrainian Mass Literature. Text. Reader. Epoch* [3]. “Mass literature and culture, the mass reader and the formation of reading communities, leading genres of mass literature in Ukraine from the late 19th to the early 21st century are just a part of the themes and problems addressed in this monograph” [3]. This work is arguably the only attempt in Ukrainian literary studies to systematize and generalize the prerequisites for the emergence, features, and specifics, and ultimately, the conditions for the development and formation of Ukrainian mass literature.

The work of V. Shevchenko [14], which analyzes the language of modern media and the impact of digital technologies on the development of literary journalism in Ukraine, represents a significant contribution to the development of media linguistics. Her research focuses on studying linguistic means of expression, which also affect the artistic component of journalistic texts. This is crucial for the development of literary journalism through linguistic experiments and innovations in the art of word mastery.

Thus, in Ukrainian scientific framework, the research reception of literary journalism is at an active formative stage, with a gradual increase in interest in this genre both theoretically and practically.

The statement of basic materials. Literary journalism as a genre emerged in the 20th century, thanks to figures such as Truman Capote, Norman Mailer, and Tom Wolfe, who introduced new standards in writing documentary texts. Wolfe, in particular, is credited with coining the term “new journalism”, which combines literary techniques with factual accuracy [18]. “Writers who write creative nonfiction are very different in voice, orientation, and purpose. But what they have in common is that they are, in one way or the other, writing true stories that provide information about a variety of subjects, enriched by relevant thoughtful ideas, personal insight, and intimacies about life and the world we live in. And this scope and variety is exactly what makes creative nonfiction significant and, these days, so incredibly popular” [10].

Three stages are identified in the development of literary journalism [12; 13]: the early stage (which itself can be further subdivided), “new journalism”, and journalism after the 1960s.

The early stage of literary journalism began long before the term was coined or the genre was clearly defined. The key features we now associate with literary journalism can be traced back to texts written in the 18th and 19th centuries. This stage is referred

to as “proto-literary journalism” [12].

The origins of English-language literary journalism are found in the works of Daniel Defoe (his essay *A Journal of the Plague Year* [8] describes the 1665 plague in London. Although partially fictionalized, Defoe relied on eyewitness accounts and archival materials, blending facts with dramatic narrative and descriptions, reminiscent of modern literary journalism) and Jonathan Swift (whose satirical pamphlets demonstrate how sharp social critique can be combined with artistic form).

The 19th century saw the rise of journalism as a distinct field and literary experiments as the development of mass media and the popularization of newspapers opened new opportunities for writing at the intersection of literature and journalism. Key figures of this period include Charles Dickens (in his reportage, he often employed the same approach as in his novels – creating strong narratives, realistic characters, and describing social problems with meticulous detail), William Godwin (whose political reportage combined emotional and literary analysis of events at a stylistic level), and Mark Twain (*Life on the Mississippi* [17] exemplifies literary journalism, where real events and detailed descriptions are interwoven with the author's personal observations).

The emergence of reportage journalism in the late 19th century marked an increasing synthesis between journalism and literary art: “...by accumulating the features of reportage and literary art, 'new journalism' stands in opposition to traditional informational journalism” [5]. Notable representatives of this period include Stephen Crane (who wrote journalistic articles and reports incorporating many literary elements, such as detailed descriptions of battles and events he witnessed during his travels, written with emotional depth and realistic detail resembling literary works) and Jack London (whose reports on the working class and social inequality used literary elements to make them more emotional and engaging).

After World War I, many writers and journalists began focusing on deeper psychological aspects of society in their works, often through observation and personal storytelling. Ernest Hemingway's reports on the Spanish Civil War and World War I exhibit all the hallmarks of literary journalism: brevity, simplicity of style, attention to detail, and the use of personal emotions to create atmosphere. The 20th century brought a need for more engaging and in-depth journalistic materials. Society became oversaturated with facts often lacking emotional context or connections between events and individuals. This laid the groundwork for the emergence of “new journalism” in the 1960s. “The answer – or answers – can be complicated because creative nonfiction may mean different things to different people, a characteristic that makes this form so elusive and alluring” [9].

New journalism was characterized by blending traditional journalism with artistic techniques, making reports “alive” and captivating, adding subjectivity, individual authorial perspective, and literary mastery. Its main idea was to transcend the boundaries of traditional reportage and deepen topic comprehension through a more creative approach [18]. Additionally, practitioners of new journalism often recreated scenes and events they did not witness firsthand, relying on witness accounts or other sources. While dialogues might be reconstructed, their realism had to be preserved. “Here are, however, limits to the freedom and flexibility that make creative nonfiction so attractive and compelling – legal, ethical and moral issues that are challenging and, in many ways, impossible to clearly define. Freedom and flexibility – and daring – are governed by responsibility, not just to the people about whom we write, but to those who read and publish our work” [10].

Prominent representatives of new journalism include Tom Wolfe (his work *The*

Electric Kool-Aid Acid Test vividly portrays the counterculture of the 1960s [19], particularly the hippie movement and the effects of psychedelics on shaping new realities, using complex narrative techniques); Truman Capote (his book *In Cold Blood* [7] is considered one of the first works in the new journalism style, employing dialogues, deep character descriptions, psychological portraits, and elements of detective storytelling, although the work is based on real events); Hunter S. Thompson (noted for pioneering gonzo journalism by describing his personal experiences and reactions to events while immersing himself in the environment he was investigating); and Norman Mailer (his book *The Armies of the Night* focuses on anti-war protests against the Vietnam War, blending documentary writing with literary style).

New journalism opened doors to bolder forms of expression in journalism. It allowed later-period reporters to become storytellers, using their voices to make material not only informative but also artistically rich [18].

The counterculture and societal changes of the mid-20th century had a significant impact on the development of literary journalism during this period, fostering its evolution and paving the way for daring experiments with form and content. This period – 1960-1970s – was transformative in many aspects of social life. Journalists working in the literary journalism genre felt the need not only to document events but also to reflect their complexity and nuance in new ways. The response of literary journalism to social changes was diverse and profound.

In Ukraine, literary journalism has deep historical roots, beginning with the works of Taras Shevchenko, Ivan Franko, and Mykhailo Kotsiubynsky, who wrote artistic-documentary texts. In the 20th century, the genre developed within the context of cultural and political changes. Today, literary journalism is gaining popularity thanks to the works of authors such as Serhii Zhadan, Yuriy Andrukhovych, Oksana Zabuzhko, and others.

Conclusions and prospects for further research. Literary journalism continues to evolve, taking into account cultural, social, and technological changes. The research of both domestic and foreign scholars contributes to a deeper understanding of this phenomenon, revealing new prospects for its development.

Most importantly, it allows the interpretation of journalism as a method that is incomparable to artistic literature due to its inherent mass nature. “It gradually reversed the belief that nonfiction was somehow second class, a cut below poetry and fiction” [10]. However, experiments with text and methods of its expression and presentation confirm the dual nature of literary journalism as a method. Its interdisciplinary nature presents both a challenge and an obstacle for its practitioners, as the form is typically regulated by the demands of the audience and the chosen topic for representation; and it is also a barrier, since each work, as the product of the process, is considered an individual text for further interpretive modality.

One of the key common features that unites both English-language and domestic literary journalism, in our opinion, is its artistic expressiveness, which is used to attract the audience's attention. At the same time, Western literary journalism is oriented towards a global audience, while in Ukraine, it focuses on a local context and the preservation of cultural heritage.

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