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Psychonarrative in Fiction Literature and in Documentary and Fiction Literature: the State and Prospects of Current Research

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Abstract: The article offers an overview on the most notable features of the implementation of psychonarratives in fiction and documentary and fiction prose about the Anti-terrorist Operation (ATO) and the hybrid warfare in Donbas from the standpoint of the achievements of modern humanities, which gives intelligence a multidisciplinary nature. The degree of academic research on the outlined topics at both the world and the national scientific levels has been clarified. The contribution of the Western scientists to the development of theoretical and methodological principles of parameterization of psychonarratives is outlined. There is a tendency to increase the interest of domestic specialists in narratology, in particular psychonarratology, mainly in empirical terms. At the same time, an objective lack of thorough theoretical developments of the monographic or dissertation level on the outlined issues has been stated in Ukrainian studies. Terminological vagueness and imbalance in the interpretation of the key concepts of psychonarrative studies have been recorded. Methods and means of realization and manifestation of the psychonarratives in the text structures are established. There is a growing interest of domestic researchers in the direct or indirect consideration of narrative, psychonarrative and selfnarrative in fiction and documentary and fiction prose about the ATO and the hybrid warfare in the Donbas in the context of discursivity and intermediality. The peculiarities of psychonarrative expression on the formal structure and sense-content levels are indicated. The common and distinctive features of the realization of psychonarratives in fiction and non-fiction literature are briefly noted.

Keywords: *Psychologism, inner world, idiosyle, "author's voice", narrative psychology, narrative, the theory of narrative, psychonarrative analysis.*

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Introduction

The dichotomy “objective – subjective” in a post-colonial society, gradually integrated into the globalized digital space. Today it increasingly inclines the scales towards the comprehension of individual, sometimes deeply personal, human experience (Nerubasska & Maksymchuk, 2020; Nerubasska, Palshkov, & Maksymchuk, 2020). Taking into the account, the narrativization acquires special significance along with the visualization, that is the process of appropriate historical and cultural interpretation of some aspects of the world from a certain point of view (Тymchuk, 2017, p. 17). The thesis that narratives, on the one hand, reflects the psychological parameterization of the world by the individual and, on the other hand, are based on the psychological specifications of the individual, appears to be axiomatic.

These dependencies are most clearly represented at the verbal level of the communicative and the cognitive activity of the individuals. It is obvious that the verbal fragment in statics allows to study the particulars of psychonarrative to the maximum extent, that is a communicative act recorded on a material object. At the same time, the study of the psychonarativization requires semantic integrity, grammar design, relative completeness of the verbal communicative fragment. Thus, the most optimal material in these circumstances is fiction and publicist texts, as well as documentary and fiction literature as an integrated phenomenon that collapses with a simultaneous balance of disparate objectified fragments of the surrounding reality in a completely subjective model of the world. It is stated from the positions of the understanding of psychonarrative as a narrative technique (improper direct speech, internal monologue, internal dialogue with yourself) in the form of internal, logically related, consistent thoughts in detailed words, reflections in the form of enumeration of arguments, etc. (Skliar, 2019, p. 63). It can be traced and is subjected to a thorough review of prose fiction and non-fiction textual corpus.

Based on the preceding, reflected in the mentioned texts, borderlines, psychological tense reactions, nervous and emotional reflections and mediations of the personality are of the particular interest. Today, this specificity is inherent primarily in texts that are somehow related to the chronic retrospection of various types of conflicts, including military ones. Taking into account, the experience of Ukraine in recent years in a state of the military confrontation, in particular hybrid. Psychonarratives of mentally and ethnically close individuals due to the objective anthropological and

social factors of individuals seem especially interesting. Among the other things, we mean, the academic consideration of this problem.

The relevance of our work is primarily due to the specifics of the object of the study – psychonarratives of actual fiction and documentary and fiction prose on the topic of ATO and the hybrid warfare in the Donbas. The interest, in particular scientific, and, accordingly, the relevance of the study are dictated as aptly stated by Temchenko (2016) in due course, by “despite the large array of documentary and fiction literature, in which the object of literary reflection was the war in eastern part of the country in 2014. There is still no full and self-sufficient communicative research array of such works and can not be, because the formation of the modern military prose is in its initial stage” (Temchenko, 2016, p. 149). Besides, it is worth saying that the vector of modern academic studies, firstly, focuses on the multidisciplinary and integrated nature of the analytical parameterization of selected objects and subjects. Secondly, the focus of modern psycholinguistics, narratology, cognitivism, etc. is on the individual style specifics of prose texts of various genres. Thirdly, the objective lack of comprehensive, systematic, thorough research of the dissertation or monograph level, devoted to the process of psychonarrativization as a representative of the communicative individual style picture of the world on the basis of texts about the events in the Donbas from 2014 until the present day.

Thus, the purpose of the article is to establish verbal representatives of the psychonarrative of fiction and documentary and fiction prose about the ATO and the hybrid warfare in the Donbas. Achieving this goal involves solving the following tasks: 1) to determine the degree of the development of issues related to the processes of psychonarrativization in prose in modern science; 2) to consider the academic experience in the study of the topic of military actions in the Donbas; 3) to outline the boundaries of terminological uncertainty and definite variability of psychological narratives in fiction and non-fiction literature; 4) to identify verbal representatives of psychonarrative in artistic texts about ATO and the hybrid warfare; 5) to establish the verbal codes of psychonarratives in documentary and fiction texts devoted to the events in the Donbas.

The formulated provisions provide the selection of appropriate communicative text fragments in the reception of modern specialists as a source base for the research. The main criteria in this aspect is the artistic and historical value of the text, in-depth psychologism and narrative which is according to Domańska (2012), represents a textual-constructivist paradigm in the historical perspective. On the basis of that principle, it seems possible

to consider the specifics of the psychonarrative only on the example of structurally and semantically complete texts, which are characterized by the maximum degree of the subjectivity of the reception and reflection of the reality. Fiction and documentary and fiction texts that are devoted to the events on the Eastern of Ukraine correspond with the parameters listed to the extent possible. In addition, the representativeness of the material is supported by an extremely high degree of subjectivity of the described, thus, allows psycho-parameterization of a significant number of different idiostyle narratives.

Psychonarrative in fiction and documentary and fiction literature: the state and prospects of research

The described above grounds to state that the increase of scientific interest in various aspects of psychonarratology in fiction texts and non-fiction literature is an absolutely predictable and natural phenomenon. It should be noted that today we are talking about a self-contained branch of scientific knowledge – narratology, which has emerged in the mid-60s of the twentieth century and pays a special attention to the psychological aspects of the formation and manifestation of narratives.

The analysis of professional sources allows us to conclude that the greatest contributions to the development of the theoretical foundations of narratology at different times was made by Bal (1977), Roland Barthes (1973), Lubomir Doležel (1967), Gérard Genette (1997), Julia Kristeva (1967), Gerald Prince (1980; 1982; 1990) Michel Riffaterre (1978; 1983; 1990), Seymour Chatman (1975; 1980; 1990) etc. We emphasize that the academic research from the middle of the twentieth century to the present days is devoted to both the scientific and methodological basis of the study of narrativization. In particular psychonarratives, and the empirical parameterization of the phenomenon, show exceptional growth in numbers in a stable exponential rate.

We assume the intelligence of such authors as Heinen and Sommer (2009), Herman (2002; 2005), Lowe (2004), McHale (2001; 2005), Nunning (2003), Richardson (2000), Rossholm & Johansson (2012), Tjupa (2014), Fludernik (2003; 2005; 2009), Schmid (2014) etc. At Ukrainian studies today, we must admit that there is a lack of thorough and comprehensive investigations of the monographic or dissertation level related to the theoretical-applied consideration and further description in the context of the world traditional and modern practices of psychonarrative issues in fiction or documentary and fiction literature. At the same time, there is a noticeable tendency for specialists to be interested in different areas of

psychonarativization of the literary text: works of O. Zabolotska co-authored by Zabolotska (2020), Izotova (2015), Tkachenko (2017). In addition, the domestic academic community within the linguistic, psycholinguistic, literary, cognitive-communicative, etc. studies of recent years, from among the other things, increasingly refers to the elements of the direct psychonarrative and the specifics of its manifestation of fiction and non-fiction literature: works by Belekhova and Tsapiv (2019), Marchuk (2012), Ostapovych (2019), Psjenychna (2018), Prysiazhniuk (2021), Rymar (2016), Skliar (2019) and many other scientists.

Furthermore, we should note that the psychonarrative components of fiction and documentary and fiction prose about the ATO and the hybrid warfare has not yet become a self-sufficient object of the scientific study (at least we could not find professional sources on the subject). Although indirectly these points in their intelligence concerns Dubov, Barovska, & Kazdobiva (2020), Melnyk (2020), Yavorska (2016) and others. Thus, the field of psychonarrative studies today for almost half a century has accumulated sufficient theoretical and methodological tools to study the problem primarily at the global level, and also offers a wide range of empirical material that it needs for further study to expand and deepen the understanding of the phenomenon of narrative and psychonarrative in particular.

It is worth focusing on the terminology of psychonarrative studies, which has a number of controversial and unresolved issues. Thus, for example, the very concept of “psychonarrative” is interpreted differently by representatives of different scientific schools and areas, which ultimately gave rise to talk about at least two interpretations of the term: “In a narrower sense, the psychonarrative appears as a certain narrative technique, which aims to reflect the inner world of the character, his psychological and emotional state and thus convey the individual author's assessment of objective reality.” (Gudonene, 1998, p. 9; Izotova, 2015, p. 45). Obviously, it is a set of ways and means aimed on the subjectivation of objective realities by the character, and in some cases by the author himself. From this standpoint of O. Zabolotska qualifies the psychonarrative as a self-narrative (Zabolotska & Zabolotska, 2020, p. 22), but does not specify in relation to whom (author or character) this synonym should be used.

It is difficult to agree with the correctness of the researchers' language. On the one hand, creators of the text often consciously distinguish themselves from the created character and in any available way emphasize this nuance, especially when it comes to prose fiction. On the other hand, the legitimacy of the thesis is not in doubt at the same time about such

genres of texts as autobiography and diary, which really auto subject objective reality into an individual-author picture of the world.

It is no accident that Schmid (2014) once described a model of the communicative levels, consisting of three horizontal and three vertical levels: a specific author - quoted - a specific reader; abstract author - depicted - abstract reader; sham narrator - narrated - sham reader (Schmid, 2014). Based on this, we can say that for certain texts and communicative fragments self-narrative, indeed, will be completely identical in terms of psychonarrative. But for others such relevance is absurd and unacceptable.

Considering the psychonarrative in a broad sense, Gudonene (1998) and Izotova (2015) interpret it “as a verbal representation of situations and events that reflect the inner world of the character, i.e. his various psychological states, actions, characteristics which occur in a certain spatio-temporal coordinates” (Gudonene, 1998, p.10; Izotova, 2015, p.45). In this regard, Zabolotska & Zabolotska (2020) came to the conclusion that an indispensable attribute of psychonarrative, as mentioned above, was subjectivity, as well as the authenticity of the described, that creates the effect of the confession, which follows from the subjective view of events (the depicted world is limited by the consciousness and worldview of the narrator) (Zabolotskaya & Zabolotskaya, 2020, p. 22; Pyschalnykova, 1999, p. 157). It was made by sharing the opinion of Pyschalnykova (1999), who studied various dimensions of the psychopoetics. In this case, it is worth noting one extremely important point: of course, the individual picture of the world, experience and psychotype of the creator do not allow to go beyond the established limits of subjectivization of the surrounding reality. However, the author himself (consciously or subconsciously) can impose subjectivization restrictions on the created character, psychotype, individuality, cognitive-communicative and other parameters out of which are modeled within the concept of the text, its generic and genre affiliation and other factors. In this context, it is appropriate to appeal to the understanding of the narrative, in particular autonarrative and psychonarrative by Tytarenko (2011), which agrees with the views of Balbuurov (2002): “...there is a very individualized and at the same time in a sense canonical self-understanding in the narrative, when a certain culturally chosen story, plot, relevant actors are chosen <...> ... the narrative requires extended space-time. It always includes not only the author's present, but also his past, present and future in their relationships. In addition, the narrative has a detailed modality, when it comes not only to the real, but also to the imaginary, desirable, possible” (Tytarenko, 2011, p. 26–27; Balbuurov, 2002). It is hard to disagree with this statement, because, indeed, the

psychonarrative, on the one hand, is limited by ethnocultural and psychological parameters of the creator. And on the other hand, subjectivization is priori balanced at the intersection of acquired and future experience, real and unreal, rational and sensual.

Given the specifics outlined above, the researchers' interpretation of the concept of “psychonarrative”, we can conclude that directly in the text it is implemented in two ways: verbal itself (self-presentation of the inner world by the character, his disclosure in reflections and monologues of their own receptions and reflections) and semantic-nonverbal (description of nonverbal and paraverbal communicative components: posture, tone, facial expressions, gestures, volume, etc.). In a similar understanding, such formulations are inherent in most works on various aspects of narrative, including psychonarrative. But at the same time there is a terminological variability. In example, Izotova (2015) distinguishes external (indirect) and internal (direct) ways of embodying psychonarrative, including the first actions, movements, features of speech, etc., and the second - the story of the hero's own psycho-emotional state (Izotova, 2015, p. 93). With this in mind, it becomes obvious that the psychonarrative, on the one hand, is deeply rooted and emerges from the psychological and cognitive, communicative dominant of the character, and hence the semantic load of the text. On the other, it contributes to the modeling of the individual picture of the world and the subjectivization of objective reality in the text.

Regarding the manifestation and identification of psychonarrative at the textual level, Ukrainian scholars support their Western counterparts. For example, Zabolotska & Zabolotska (2020), as well as Gubrium & Holstein (2009), consider psychologized contexts as structural elements of psychonarrative: “fragments of fiction narrative that describe a certain psychological state of the hero with the help of emotionally marked units (linguistic and compositional)” (Zabolotska & Zabolotska, 2020, p. 22).

In fact, it is extremely difficult to disagree with this logic of thoughts, because psychonarrative is a structural and semantic component of the textual communicative code. So it has different levels, forms and means of expression directly or indirectly at the level of a single communicative fragment, not their combination or text as a whole. Focusing on this nuance, Fludernik (2009) once concluded that sometimes the level of representation in the structure of the narrative is not revealed, and the recipient has the impression that the narrator is absent. First of all, these are psychological novels in which the events described seem to have been passed through the consciousness of one of the characters (Fludernik, 2009, p. 21). A similar logic of the reasoning can be traced in the work of Cohn (1978), who sees

the specificity of the psychonarrative in the presentation of the thoughts of the character, which comes from the third person (Cohn, 1978). The logic of these considerations impresses with the clarity, conciseness and, above all, the completeness of the separation of the hero's narratives from the creator's narratives.

The embodiment of psychonarrative about the ATO and the hybrid warfare in the Donbas into the fictional prose

Specialists in various fields of humanities in Ukraine in recent years have repeatedly drawn attention to the growing number of literary texts, including prose, related to the ATO, Joint Forces Operation (JFO) and the hybrid warfare in the Donbas. “In the most complete list compiled by Anna Skorina in the Facebook project #Книги_про_війну (#Books_about_war) more than 400 items: poetry, fiction, essays, diaries, documentary and historical, and political researches, photo albums, even comics and graphic novels. And this list is constantly expanding. Among the authors are both civilians (writers, journalists, volunteers) and direct participants in the hostilities. Today there are more than eighty texts written by the last ones (participants in the hostilities)” (Riabchenko, 2019, p. 63).

In this context, obviously, we have to talk about the actual Ukrainian specifics of military discourse in general and military narrative in particular, which, without a doubt, affected not only the idiostyle markers of narrators, but also the implementation of psychonarrative strategies and tactics.

Despite the general constituents of psychonarativization that are parameterized by the researchers of this phenomenon, there is no doubt that each specific discourse has certain specifications of different levels and manifestations. Concluding in this way, Isaenko (2018) points to the uniqueness and originality of the Ukrainian experience. “When at the same time we have a historical precedent of such a global, state, social disaster as war, and at the same time we see the active development of “the war literature”, that in fact is not typical to the previous experiences of European countries and their literatures in the twentieth century. It is because there was a certain distance in time between the war as a phenomenon and the emergence of the actual “military narrative”, “text of the war” ” (Isaenko, 2018, p. 150). In view of this, it is reasonable to assume that the lack of “delay” and chronological reflection, time-consuming, will affect both structural-formal and sence-narrative levels. It is so because retrospection of the events through the prism of long-term memory is not identical to the reproduction of the same positions of the short-term memory. Again, much depends on the characteristics of the author's simulated memorial

characteristics of the narrator, and on the very parameters of the memory and psychotype of the creator, his worldview and manifestos` worldview. In this context, we can not ignore an interesting fact: “today Ukrainian modern prose has such texts as Loiko “Airport” (2015), Polozhiy “Illovaik” (2015), Zhadan “The orphanage” (2017), Kurkov “Gray bees” (2018), Tsaplienko “Wall”. All of them have a number of new genealogical features, narrative strategy. In actual they change the genre definition of the novel as such” (Isaenko, 2018, pp. 150-151). In fact, it is difficult to argue with this, as most of the texts of the "military discourse" of recent years are even annotated with author's remarks on the generic or genre specification and mostly reflect synesthesia and intermedia artistic collaboration.

Psychonarrativization of the prose, in particular the above-mentioned works, can be manifested not only at the semantic level of decoding, reception and interpretation by the recipient, but also at the formal-structural level. That is the feature that Izotova (2015) focuses on. Pointing the active use of film editing, this allows the creator to model textual reality by comparing, contrasting, repeating and mutually excluding episodes (Izotova, 2015, p. 95). Bohdan Zholdak's war film story “Ukry” (2015) fully corresponds to the described parameter. It can be rightly qualified as a mosaic text structure (the film story consists of two dozen of short stories united by a common theme and characters): “The genre idea of the work as a film story motivates the author's wide use of film narrative techniques, in particular specific visual storytelling. As a result, the writer does not delve into the emotional sphere of his characters: they are shown in concrete-visible actions aimed at active resistance...” (Meizeska, 2019, p. 126). The pragmatism of this approach in modeling communicative fragments with the prospect of semantic extratextual collaboration, according to Goosseff (2014), contributes to the blurring of perception and, consequently, interpretation, reflects the psychological instability of the character's thoughts, thus opening up the prospect of multi-interpretations of one episode (Goosseff, 2014, p. 705). The “delimitation” of the character brings us back to the formulation of the essence of the psychonarrative by Cohn (1978). In our opinion, it is the third and core-synthesizing component. It contributes not only and not so much to retransmit meaning and form certain types of psychosis and models of worldview, how pragmatic influence on the recipient by including him in this course of structural “clip”, and hence the semantic flow and non-textual reality according to the sample modeled by the narrator.

The specifics of the structural embodiment of the psychonarrative in fiction prose about the ATO and the hybrid warfare in the Donbas

described above are of a systemic nature. For example, in Serhiy Zhadan's novel (2017) "The orphanage" the body of the text is also mounted. The author himself emphasized his similarity to the screenplay in his interviews and speeches. Researchers N. Levchenko and Pecherskyh (2020) insist that the narrative structure of the work, based on the principles of the screenplay, makes it possible to level the author's speech: "The narrator-focalizer has acquired the form of an operator who demonstrates the artistic world of the text through the lens of a camera that captures literally everything ... <...> The reader has the opportunity to observe the development of the plot only through the camera lens, so all the evaluative judgments about the events described in the novel do not belong to the author" (Levchenko & Pecherskyh, 2020, p. 42).

As Muraveva (2017) aptly noted for modernist and postmodernist works. It is significant to reflect the contradictions between fiction and factual, which is possible due to the intermedia stratification of the narrative (Muraveva, 2017). In this regard, Sverbilova (2018), considering the intermedia synthesis and visualization of psychonarrative in the work, states that the narrative level of the text undergoes the transformation of the narrator into a focalizer, and the structure itself into the motive of memory improvement in the middle of the war (Sverbilova, 2018, p. 174). Note that this is most likely that a focalizer in the interpretation of Bal (1977), according to which the subjectivization, perception and reflection of the reality of the text fragment by the recipient comes from the attitudinal, world outlook perception and worldview of a character.

The embodiment of psychonarrative about the ATO and the hybrid warfare in the Donbas into the nonfictional prose

Ukrainians, directly or indirectly exploring the specifics of psychonarrativization in modern prose, draw attention, that in addition to the above-mentioned short-term author's retrospective, to such an interesting nuance that the authors are outnumbered by those who had no previous writing experience and were in any case involved in the events in eastern Ukraine. Therefore, "first of all, they turn to self-descriptive narratives, which can be classified as ego-documents (diaries, memoirs) and ego-texts (autobiographical fiction prose and essays)" (Riabchenko, 2019, p. 62). If in this case we are talking about the documentary and fiction dimension, conventionally denoted by part of the "ego", we should talk about maximizing the degree of subjectivization of perception of reality at the level of the creator and at the level of psychonarrator. At the same time serving as a unifying factor in a relation to fiction prose and its antagonistic element.

However, it is not said that in-depth psychonarrativization will replace or obscure the aesthetic component of a documentary and fiction literature, but rather, we must observe and record a unique balance that is not inherent in other discourses.

A notable feature of the embodiment of psychonarrative into the documentary and fiction prose about the ATO and the hybrid warfare in the Donbas, as well as in the actual fiction texts, is primarily mosaic and clip-like formal-structural organization of the narrative corps, although the principle of organizing material differs slightly. "Today, most works are short stories, which are later arranged in the cycles or in the diary notes... Modern documentary and fiction prose about the ATO is mainly represented by the genres of documentary diary (R. Zinenko "Ilovaysk diary", D. Yakornov "That ATO"), fiction novel (S. Loiko "Airport", M. Butchenko "The Artist of War"), a series of stories (A. Tsaplienko "Book of Changes") (Temchenko, 2016, pp. 149–150)". According to O. Ivanova and A. Chervinchuk (2020), there is a general tendency of "modern military documentaries about the events in eastern Ukraine to narrative military history by combining several stories, memories, impressions of the same events" (Ivanova & Chervinchuk, 2020, p. 224). In this context, it is legitimate to say that the genre of documentary diary itself is a textual form of realization of psychonarrative in documentary and fiction prose about the ATO and the hybrid warfare in the Donbas. According to Izotova's terminology (2015), this is an internal (direct) way of embodying a psychonarrative, which, without any doubt, should be qualified as a differential feature of modern military discourse.

In reviewing the various ways and means of expressing psychonarratives in documentary and fiction prose about the ATO and the hybrid warfare in the Donbas, scientists (Ivanova & Chervinchuk, 2020) conclude that the retransmission of authorial intentions by both external and internal methods is aimed not so much and not only at subjective reflection of the surrounding reality, as a modeling, formation, destruction and transformation of the world picture of the recipient. It is difficult to disagree with these theses, given the exceptional importance of psychological parameters and the creator and, accordingly, the narrator or focalizer in the process of constructing a character.

Developing the theory of psychonarrativization, Gubrium & Holstein (2009), repeatedly return to the question of psychologized contexts that is formed by different levels of emotionally expressive units.

At the linguistic level, we will talk about specific stylistically marked tokens, and at the compositional level about a combination of

communicative fragments that correlate with a certain type of psycho-emotional perception. Gerasimenko (2020), analyzing vivid examples of documentary and fiction prose of the military discourse, notes the above-mentioned emotionality and expressiveness as a cross-cutting characteristic of psychonarratives and unifying compositional element inherent in most documentary and fiction texts about the events of 2014 in eastern Ukraine: "B. Humeniuk's "Blockpost", M. Matios's "Private Diary" and N. Rozlutsky's "Notebook of the Mobilized" have a high stream of emotionality in common. Summarizing observations on modern military works, O. Kotsarev noted the lack of excessive, but strong emotions pathos in most texts" "... books are frankly difficult to read, as they cause a lot of pain and tender emotions" (Gerasimenko, 2020, p. 20).

In this regard, it seems interesting that researchers of fiction prose about the ATO and the hybrid warfare in the Donbas came to opposite conclusions, pointing to a superficial image of the emotional sphere, which is inferior to the concrete-visible components (Meizeska, 2019, p. 126). Obviously, the observed differences in the embodiment of psychonarratives in fiction and documentary and fiction prose are caused by the very nature of these literatures: the aestheticization of the simulated fragments of reality in the first case opposes the fixation of the internal states of the individual "I" at the time of recording, and hence the self-analysis of the narrator. We can conclude that documentary and fiction itself is a psychonarrative that retransmits the "stream of consciousness" manifestos of the narrator's inner world.

Conclusions

In summing up the outlined theses in the proposed exploration, we must emphasize few points. Firstly, the history of studying the phenomenon of the psychonarrative lasts for more than fifty years. That has affected the high degree of the development of theoretical and methodological basis of research and the lack of common interpretations of key concepts of narratology in general and psychonarratology in particular. Secondly, the interest of academic circles in various aspects of the representation of psychonarratives has been steadily growing recently. Particularly, in Ukrainian studies, that is indisputably evidenced by the emergence of a large number of studies directly or indirectly devoted to the narrativization and psychonarrativization, among other things, and fiction and documentary and fiction prose about the ATO and the hybrid warfare in the Donbas. Thirdly, psychonarrative as a phenomenon is complex and multidimensional, which as a result of professional discussions began to be interpreted in a narrow

and broad sense. Fourthly, it is not possible today to exhaustively describe the ways and means of implementing psychonarratives. That is because the formally-structural and sense-content specificity of the texts themselves requires some tools for the realization of the psychonarrative. The idiostyle and linguistic-cultural picture of the creator's world requires others, not even taking into the account the conceptual or other parameters of modeling communicative fragments in the textual corpus. At the same time, certain common features are undoubtedly traceable.

Now, in fiction prose about the events of the ATO and the hybrid warfare in the Donbas, the psychonarrative is embodied primarily through a mosaic, framed text structure, genre transpositions and shifts in traditional epic forms. In view of this, the psychonarrative is often realized through intermediality and visualization, which suppress the verbal and compositional emotional-expressive component. Within the context of the above, it becomes obvious that, despite the existence of common ways of representing narratives, including psychonarratives, with fiction texts, documentary and fiction prose is not a “storytelling”. Instead, it is a combining of autonomous fragments into a single text. In addition, non-fiction is characterized by strengthened emotionality and reduced pathetic of various kinds of narratives. And, accordingly, psychonarratives are realized in the documentary and fiction prose of the military discourse, which is represented mainly by ego-texts like a diary, in an internal way. The point is that the psychonarrative in the broadest sense is the ego-text itself. It manifests the psychonarratives of the author's internal mental organization and his principles of reception and subjectivization of the surrounding realities.

In this regard, our attempt to explore psychonarratives in fiction and documentary and fiction prose about the ATO and the hybrid warfare in the Donbas is only a separate attempt to comprehend the outlined issues, which, without a doubt, does not claim to be exhaustive and needs further study.

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