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## **LITERARY MEMOIR PORTRAIT AS FORM OF REFLECTION OF LIFE IN REMEMBRANCE**

Plenty of works (L. Grossman, B. Tager, V. Grechnev, B. Galanov, V. Barahov, A. Bocharov, V. Surovtsev, I. Veliev, O. Markova ets) are devoted to the Research of genre specific of literary portrait.

In spite of generous amount of created and continuing to be created literary portraits, the investigated genre until now did not get status of scientific term in science. Presently in criticism and literary criticism there were a few points of view on the indicated form of literary-critical reflection. Fundamental are questions about genre definition of portrait, and also about its concerning to one or another genre system of literary criticism.

In connection with insufficient development of determination of literary portrait a few of researchers determine his genre nature analogically with a picturesque portrait (B. Galanov, I. Veliev, V. Barahov). Other tradition of research of this genre is a separation, contrasting literary and picturesque portraits (O. Markova). The noticeable phenomenon in consideration of literary portrait became a fiction fact (B. Egorov, Yu. Surovtsev, A. Bocharov). The debatable problem of modern literary criticism is a question about correlation of genre of literary portrait with other genres of criticism. Tradition of study of this genre as a varieties of memoir literature (L. Ginzburg, V. Barahov) prevails in domestic science. Consideration of literary portrait becomes one of variants of finding out the "gene" of portraitmaking in its identical attitude toward an essay (V. Kudryashova, L. Grossman). That's why, presented variety of points of view on genre essence of literary portrait, testifies to complicated selection of the single definitional reading of the investigated form of literary-critical reflection.