

## Abstract

The thesis focuses on mutual blending of the factual and the fictional writing in the work of a Belarusian author Ales Adamovich. Regarding the choice of the analyzed works, two of them (*Out of the Fire*, 1975; *Leningrad Under Siege*, 1981) are identified as documentaries in the paratexts. These two works consist of recorded oral testimonies. The other two analyzed works (*Khatyn*, 1972, *The Chasteners*, 1981) are fictions, incorporating, however, several authentic documents. Using these works as examples, the thesis illustrates how the (hypothetical) borders between the fact and fiction are blurred and trespassed.

The first, literary-historical part will briefly summarize the main concepts of the relationship between art and reality in the Soviet area, beginning with the Formalists and their interest in genre innovations, and concluding with an accent on the individual reader reception of Lidiya Ginzburg and Pyotr Palievsky.

The plural aspect is implicitly reflected also in the second part of the thesis, focusing on Adamovich's thinking about the notion of truthfulness in literature. At this point, there is also a related theme of the impact of the genre tradition on the reception of the text. Also in the author's view, the role of the reader seems to be crucial. In the description of the receptive process, the concept of the classical catharsis developed by Lessing is used because it allows a relatively precise description of the processual character of the reception of the analyzed texts.

The third (which is the last) part focuses on the interpretation of the selected texts, with a special attention towards the function of the documentary passages in the whole works. The thesis argues that on the one hand, these passages may be used to articulate the misery of a fragmentary world missing any unifying frame, but, on the other hand, that they may also proclaim this very unity, however idealistic and utopic. In order to exemplify these aspects, the thesis uses firstly, a distinction by Peter Bürger between symbolical and allegorical works, and secondly, a philosophical concept of the authenticity of the human existence by Charles Taylor.

Both approaches appear to be general enough, which means that they are suitable literary-theoretical tools for a description of the above-stated tendencies. Thus, the aim of the thesis is not to distinguish the factual and the fictional narratives in Adamovich's work from each other by use of a selected analytical tool, but rather to explain some difficulties in the application of this distinction and to describe the main factors which should be observed in the distinction and interpretation of the fictional as well as non-fictional works.

**Key words:** non-fiction, belarusian literature, war literature, Ales Adamovich, document, trauma, symbol, allegory