

від покладеної на нього «місії», а головним винуватцем стає Понтій Пілат.

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## **VISUAL ADAPTATIONS OF ANNE FRANK'S IMAGE AND DIARY («THE DIARY OF A YOUNG GIRL»): TRADITION VS EXPERIMENT**

### **ВІЗУАЛЬНІ АДАПТАЦІЇ ОБРАЗУ ТА ЩОДЕННИКА АННИ ФРАНК («ЩОДЕННИК МОЛОДОЇ ДІВЧИНИ»): ТРАДИЦІЯ VS ЕКСПЕРИМЕНТ**

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Today, visibility has become the leading channel of reality perception. A large number of scientific researches show that a person perceives information better through images. That is why graphic literature has become so popular among the younger generation in the second half of the 20th century and does not interfere with it to this day. This period in literary studies, was noted with various experiments, such as genre and form. The beginning of the 21st century was also marked by an interest to experimentation in literary studies.

Nowadays, experimental prose is understood as a set of genre and style modifications of innovative works and is considered by literary critics as a category, because it has such features as: hypotheses regarding the genre-stylistic range, plot construction processes, etc. It should be noted that each stage of the literature development affected the linguopoetic features of experimental prose, such as: the specifics of the appropriate stylistic, compositional means and techniques for artistic modeling of reality, in view of which literary critics identified them as experimental texts. The experimental forms presence in modern prose testifies a departure from the canonical genre's theory. Reading experimental prose is made too difficult by their non-standard presentation of information, the use of visual means of conveying the meaning of the text (such as applications, experiments with typography, etc.), the possibility of different interpretations of certain fragments or the entire text, the lack of a clear and coherent plot, the combination of incompatible elements, as a result of which it is practically impossible to talk about the integrity of its structure.

The hybridization of genres in literature gained considerable popularity in the last decade of the 21st century. New synthetic genres in literature attract the attention of modern recipients because traditional narrative forms are supplemented with illustrative material, which is extremely interesting and promotes the development of visual memory. Postmodern civilization increasingly prefers the visual form in literature, the most popular example of it is graphic prose. Most literary critics call the graphic novel a medium, Jan Baetens and Hugo Frey in their article characterize this genre as follows: «In proposing a definition of the graphic novel as a medium, we argue that it is part of other more comprehensive cultural fields and practices (graphic literature, visual storytelling)». [2, p. 34]. Other scholars make an attempt to contrast the graphic novel with cartoons and comics and argue that it can also follow all the formal and narrative characteristics of a traditional comic book.

Modern graphic novels have specific stylistic features, among which there are those that are considered «european» or «american». In the process of researching a graphic novel, it is necessary to pay special attention to onomatopoeia, graphons, the specifics of characters' pronunciation, play of words, reproduction of allusions, allegories, hints, and «text in pictures». So, a graphic novel is a perfect form and content modification of the comic book genre, which is on the border between visual and verbal arts. The uniqueness of this genre attracts the attention of the modern recipient, who has a particularly developed clip thinking.

In the 80s of the 20th century, the era of «educational comics» begins, the frivolity of graphic prose remains a thing of the past, comics, as the most accessible form for perception, began to be used to convey the most complex

topics. The first notes about the genre appear in academic publications. Most researchers define a comic as a unity of narrative and visual action, as «adjacent pictures depicted in a meaningful sequence» [3, p. 8]. Let us emphasize that despite the etymological origin of the word comic from the English word «comic», which means comic, funny, entertaining component of the genre, over time, recedes into the background, leaving room for solving acute historical and social problems, such as the war in Vietnam, racism and anti-Semitism, and even the Holocaust tragedy.

The tragic events of the 20th century entered the lives of Europeans with terrible pain, the motive of the Holocaust and Genocide, the mass humans' destruction, became one of the most important theme of totalitarian regimes. Anne Frank's diary, her image, became the main evidence of the post-war period, one of the main documents of the Holocaust, had several reprints and additions, not only the diary, but also the image of the girl itself was a subject of fictionalization, due to considerable influences of mass culture, the realization of these memories in cinema, theater, representations at various cultural exhibitions, etc. Like the first «underground comics» «MAUS» written by the American writer and artist Art Spiegelman, which became a kind of expression of the youth counterculture in the 80s and first broke the taboo on comics about the Holocaust, Frank's diary became one of the most famous narratives of the Holocaust, and because it's written from the perspective of a normal adolescent living under the most abnormal circumstances, it humanized war and genocide. The first graphic edition of the «Diary», that was adapted by Ari Folman, illustrated by David Polonsky, and authorized by the Anne Frank Foundation in Basel contains many quotations from the original. Staying true to it, it offers unusual literary visual interpretations, adding meaningful new layers and immediacy to this classic work of the Holocaust, the release of the animated film "Where is Anne Frank?" is planned this year based on the book by the same authors.

On one hand, Stav Ziv claims «As the events that shaped Frank's short life slip further into the past, it's heartening that her account continues to captivate new generations» [4]. which emphasizes the importance of such publications for the younger generation, who may not be so well informed about the Holocaust, but on the other hand, some American states began to ban this publication, for example, the «The Diary of Anne Frank: A Graphic Novel» has been removed from Vero Beach High School in Indian River, Florida, after parent group Moms for Liberty raised concerns. According to the leader of the group, there are «frankly sexual» scenes in the novel. However, the book and Anna's image continue to live on in various adaptive forms. A German game designer developed a computer game based on historical material. Kira Rezari does not think at all that, by creating his

computer game, he trivialized the girl's life: «When talking about computer games, many people think first of all about entertainment, but they can do much more than just entertain», explains Rezari. In his opinion, computer games can also convey feelings: «Films and books also touch on difficult topics. Why can't such topics be touched on in games created for the computer?» [1]. – the game designer wonders.

Another example and an attempt of visual adaptation can serve the exhibition «100 Misunderstandings about and among Jews» that took place at the Vienna Jewish Museum on 29 November, the topic of which the perception of Jewishness mainly from the 19th century to nowadays and the growing influence of fashion, advertising, TV, film and digital media through the years. At one presentation Anna's image seems to animate with the help of a video series and depicted Anna in her daily process of preparation for the exhibition in her own house-museum in Amsterdam, where she receives visitors every day: she is dressed, make-up and hair done, seated at the table where she traditionally writes her diary. One of the exhibited fashion objects is a light blue jumpsuit which was worn by Beyoncé in 2014 during her visit to the Anne Frank House in Amsterdam. Beyoncé and Jay-Z' visit was seen by the media as tactful and respectful. Only that the Holocaust memorial became part of today's consumption society through the posting on Instagram caused controversies – probably one of the misunderstandings.

So we can come to a conclusion, that in the modern context, the Anne Frank's image and her undoubtedly important testimony, from a true, written story transform to a modernized, virtual with the help of various means of expression. And partial changes (mostly textual), still achieve the main goal – memory about her, her legacy, memories, her trauma continue to live on and will not sink into the annals of history. Isn't this what the modern world needs so much...

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**LITERARY CONCEPT «WAR»  
IN VOLODYMYR YAVORIVSKY'S PROSE  
(ON THE MATERIAL OF NOVEL «THE ETERNAL CORTELLIS»)**

**ХУДОЖНИЙ КОНЦЕПТ «ВІЙНА»  
В КОНЦЕПТОСФЕРІ ВОЛОДИМИРА ЯВОРІВСЬКОГО  
(НА МАТЕРІАЛІ ПОВІСТІ «ВІЧНІ КОРТЕЛІСИ»)**

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В українському літературознавстві фіксується зростання кількості наукових праць, присвячених дослідженню теми війни. Цілком виправданою є актуалізація подібних розвідок, оскільки нині Україна перебуває в стані війни. Остання як феномен набуває множинного й варіативного смислового прочитання й позначення.

Показовою в опануванні антивоєнної тематики стала художньо-документальна повість Володимира Яворівського «Вічні Кортеліси», яка є новим рівнем осягнення письменником однієї з домінуючих у його творчому доробку теми Великої Вітчизняної війни. У творі антивоєнні мотиви досягають свого апогею, а мотив насильства, війни з мільйонами смертей, крові, винищення і руйнації всіх попередніх надбань людства в загальному контексті твору набуває антимілітарного спрямування.