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I Am Not Sidney Poitier by Percival Everett As A Film Adaptation: Intermedial Approach

Шкуропат М. Ю. Роман «Я не Сідней Пойтієр» Персівалія Еверета як кіно адаптація: інтермедійний підхід. В статті розглядаються риси селективної кіно адаптації - «новелізації» в романі Персівалія Еверета «Я не Сідней Пойтієр» в аспекті інтермедіальності. Автор роману створив гібридний жанр, елементом якого є вибіркова адаптація. Виявлено, що в якості засобу інтермедіалізації обрано техніку інтермедіальної референції за рахунок прямих та прихованих відсилань до першоджерела та вживання деяких кінематографічних технік. В романі запозичуються сюжетні рухи та події низки кінофільмів з акторської кар'єри іконічної постаті історії американського кіно, що зробило можливим оновити набір знакових фільмів у пам'яті читачів. Цей прийом в свою чергу дозволив автору зосередити увагу на ролі Сіднея Пойтієра в суспільній свідомості, а також переглянути ідеї, досліджені в його фільмах. В тексті статті досліджуються характерологічні риси головного героя на тлі типологізованого образу афроамериканця з акторської кар'єри Сіднея Пойтієра. Робиться висновок, що в романі новелізується кінокар'єра відомого актора. Серед багатьох видів зв'язків між фільмами та книгами, їх міжгалузеве посилення, здається, є найцікавішим, оскільки воно захоплює інтелектуальну і діяльність одержувача та виявляє тісні зв'язки між обома видами мистецтва. Подальші підходи до аналізу роману можуть включати вивчення жанрових особливостей, наративної структури та описових функцій, типів інтертекстуальних зв'язків із творами світової літератури, способів вираження ідентичності, подібностей та відмінностей між пародією та адаптацією у їх співвідношенні до вихідного тексту.

Ключові слова: кіно адаптація, новелізація, інтермедіальність, медіальна транспозиція, інтермедіальні посилення.

Шкуропат М. Ю. Роман «Я не Сідней Пойтієр» Персівалія Еверетта как кино адаптация: интермедиаальный поход. В статье рассматриваются черты селективной адаптации – «новелизации» в романе Персивалія Еверетта «Я не Сідней Пойтієр» в аспекте інтермедіальності. Автор роману створив гібридний жанр, компонентом якого є вибіркова адаптація. Виявлено, що в якості засобу інтермедіалізації обрано техніку інтермедіальної референції за рахунок прямих і прихованих відсилань до первинного джерела та використання певних кінематографічних технік. В романі запозичуються сюжетні елементи та події ряду кінофільмів з акторської кар'єри іконічної фігури американського кіно Сіднея Пойтієра. Прослідковується характерологічні риси головного героя роману на фоні типологізованого образу позитивного афроамериканця з акторської кар'єри Сіднея Пойтієра. Делается вывод, что в романе новелизируется кинокарьеря известного актера.

Ключевые слова: кино адаптация, новелизация, интермедиаальность, медиаальная транспозиция, интермедиаальные отсылки.

Shkuropat M. Yu. I Am Not Sidney Poitier By Percival Everett As A Film Adaptation: Intermedial Approach. The paper examines the features of selective adaptation – “novelization” in the novel by Percival Everett “I'm not Sidney Poitier” from the intermedial perspective. “Screen to book adaptation” or novelization is viewed as a phenomenon of the recent history of cinema-literature relationship. In his novel Percival Everett “I'm not Sidney Poitier” created a hybrid genre in which selective adaptation serves as a component. It has been found out that the writer uses the technique of intermedial reference as a means of intermedialisation. The author widely uses direct and hidden references to the primary movie source to produce the effect of immediate recognition and as a means of creating a parody and comic effect. In movie-related sections of the novel the author employs certain cinematographic techniques, namely organizing narration in units resembling scenes, that take place in a single location; quick change of these locations, brief and precise characterization, script-like style layout of conversation. The novel incorporates the plot elements and events borrowed from a number of movies from the acting career of the iconic figure of American cinema Sidney Poitier. Characteristic features of the main character of the novel are traced against the background of the typologized image of a positive African-American from the acting career of Sidney Poitier. It is concluded that the movie career of a well-known actor is being novelized in the novel.

Key words: film adaptation, novelization, intermediality, medial transposition, intermedial reference.

These days adaptations are no longer viewed as mere intermedial exchange between literature and film, because they can be found everywhere: on movie screens, in computer games, on theater stages, on TV, in radio shows, in theme parks and, quite predictably, in novels. Although adaptation between different art forms has quite a long history, in the postmodern world it cannot be ignored since intermedial reference and transposition is regarded as one of the characteristic

features of postmodern art experience.

In theory of arts, adaptation is understood as a reproduction of an art form across the media boundaries. It involves translation of the original text into the language of another media to a larger or smaller degree of accuracy [4]. However, the scholars argue that adaptation across media can be regarded as a very loose translation or rather as a creation of a new art object using the original as a raw material. The dictionary meaning of “to adapt” is “to change something to make it more suitable for the new use or

situation", so alteration and adjustment are in the very essence of adaptation involving the shift of medium. During the process of adaptation certain if not radical destruction of original is inevitable. The adapter actually creates the new text in another media. Adapter usually acts as a very free interpreter of the original text, if he/ she is any good at all at it. Critics recognize the right of the adapter to become a new author of a new text. This is true both about play adaptations in theaters and film adaptations. Sometimes adapters are viewed as raiders, who neither translate, nor interpret but steal what they can use and leave out the rest. However, the relationship between the original text and its recreation in the new medium is far more complex these days than those of "parasite" and "prey" as were once described by Virginia Wolf at the dawn of the film industry [7:3].

Scholars' interest to the phenomenon of adaptation has grown dramatically since Dick Higgins's research *Horizons. The Poetics and Theory of the Intermedia* was published in 1984 and the term "intermediality" (after its first mentioning in 1966) was substantiated and introduced into the academic world. Higgins insisted that "much of the best work being produced today seems to fall between media" [6:18]. Intermedial research has found its way into research schools all over the world, "has by now outgrown its infancy" [11:43] and continues to gain popularity among scholars, bearing in mind the number of works published over recent decades on adaptations only, to name just a few [6; 7; 10].

Relationship of literature to film can be viewed as traditional, considering the long history of film adaptations since the dawn of movie industry in late XIX-early XX century. Back adaptation, or "novelization" of a movie into a book, is a more recent history, not taking into account a couple of novelized silent movies in early XX century. Novelization had taken off commercially before home video was invented in the 1980s, and remains quite popular these days for commercial reasons aimed at continuous popularization of famous titles, themes, and characters. Novelization belongs, without any doubt, to a wide range of phenomena qualifying as intermedial, including visual poetry, musicalization of literature, hyperfiction, multimedia computer "texts", art installations, opera, sound art, dance and light performances, as it has to do with a crossing of the borders of two art forms.

By now the movie industry has accumulated a large enough scope of texts, which have become iconic for certain nations and cultures and are viewed by many as a part of universal or national cultural heritage. The idea of "ransacking" the industry's repository of outdated motion pictures attracts the attention of those authors, who are ready to incorporate the plots, characters, and messages implied into their new creations. By doing so, they make a translation

from the language of visual art into the language of a new medium, the art of a word.

Contemporary American writer Percival Everett has been praised for the exceptionally wide variety of genres he has explored in his fiction [1]. In explicating the experimental quality of his genre exercises Keith D. Mitchell and Robin G. Vander write: "He has experimented with and mastered the art of creative expression in many different literary genres that sends the reader on rollicking rollercoaster rides: dizzying and thrilling, and ultimately immensely satisfying" [9:X]. In tune with this judgment Margaret Russet writes: «By flouting the generic expectations they set up, Everett's fictions recapitulate the assault on *textual* "identity" that I have described as the paradoxical project of his work overall» [12:363]. The "rollercoaster" metaphor can be well applied to the genre of *I am Not Sidney Poitier* novel. In our opinion, here the writer collaged a hybrid genre of parody adaptations of a wide range of Sidney Poitier movies with some elements of a picaresque novel, certain features of "campus" novel, and social satire. The technique of movie adaptation in literature or selective novelization, viewed as a form of intermediality, will be the focus of this paper.

Considering the extremely broad and heterogeneous nature of intermediality as such we will be using intermediality as a generic term, as suggested by Irina Rajewsky [11:46]. Concentration on concrete medial configurations and their specific intermedial qualities in her research "Intermediality, Intertextuality and Remediation" allows I. Rajewsky to offer three sub categories of intermediality: *medial transposition, media combination, and intermedial references*. A palpable advantage of this approach is that it is applicable to a broad range of cross-medial phenomena in all of the existing art forms. Film adaptations as well as movie novelizations she refers to the subcategory of *medial transposition* [11:51]. As viewed by the scholar, this category is a production-oriented, "genetic" conception of intermediality and applies directly to types of product, which come into being "with the transformation of a given media product (a text, a film, etc.) or of its substratum into another medium" [11:51]. The "original" text, film, book etc., becomes "the source" of the newly formed media product, whose formation is based on a media-specific and obligatory intermedial transformation process.

Applying this conception to adaptations from "screen to book", that is novelizations, we might presume that the technique of *medial transposition* is used when the writer stays as accurate to the pre-text as possible. In this case requirements of fidelity to the source text are high and are largely dictated by commercial reasons. Potential readers would only buy a novelized version of their favourite movie (series, TV show) if they want to reconnect to the experience they had during movie watching. They expect to continue exploring the same types of characters in familiar

events but through the different medium where they can exercise their own imagination in producing individual mental pictures rather than consume ready-made visual images offered by the film. Sometimes the writers enlarge screenplays by inventing new scenes or adding a historical background, if they are allowed to do so by the movie/publishing industries. Certainly, such works can be disregarded by literary circles as derivative and mere merchandise.

Another technique of crossing the border between media, called *media combination*, is referred to mixed media or such multimedia phenomena as opera, film, theater, performances, illuminated manuscripts, computer or Sound Art installations, comics, and so on [11:51]. We doubt that this category can be applied to film novelizations as they are performed in one art form but may include the references to other art forms.

More applicable to novelizations is the category of *intermedial references*, which implies references to other media within the framework of the given medium “for example references in a literary text to a film through, for instance, the evocation or imitation of certain filmic techniques such as zoom shots, fades, dissolves, and montage editing”. [11:52] In this case, the writer uses pre-text, for example, a film, not as a source for adaptation, but a “resource” [8:8] for further interpretations. Complete or partial deconstructions, significant departures from the original may qualify for *intermedial references*. As adapter, the writer exercises an unrestricted approach to the material at hand, uses cinematographically pre-tested plots, reinterprets and expands them, invents new moves and storylines, introduces desires changes into character set and creates his own work of art. In this case, no critics would expect any faithfulness to the original.

Moreover, as I. Rajewsky explains, “a single medial configuration may certainly fulfill the criteria of two or even of all three of the intermedial categories outlined above” [11:51], because “film adaptations can be classified in the category of media combination; as adaptations of literary works, they can be classified in the category of *medial transposition*; and if they make specific, concrete references to a prior literary text, these strategies can be classified as *intermedial references*” [11:52].

I am Not Sidney Poitier is a novel largely constructed of borrowings from the plot events of Sydney Poitier movies. Everett uses them as puzzle pieces for piecing together his own narrative. So his novel is not a proper novelization of one movie, but a selective and creative novelization of a set of movies resulting in creating a new text using cinematographic texts as a resource for references. Narration incorporates references to about ten movies including both the mainstream “*Guess Who is Coming to Dinner*”, “*The Defiant Ones*”, “*They Call Me Mr. Tibbs*”, “*Lilies of the Field*”, the Oscar-winning “*In the Heat of the Night*” and beside ones as “*No Way Out*” or

“*Buck and the Preacher*”.

Linda Hutcheon views adaptation as a form of intertextuality [7:8] We would rather refer to them as *medial transpositions* involving intermedial references, because by definition, adaptations imply a crossing of media borders, while intertextuality usually involved intramedial references, that is references within one art form. Intermedial references in the novel are made through direct citations of catch-phrases associated with the characters of Sidney Poitier. One of such most recognizable lines is “They call me Mr. Tibbs” [5:124], which is used both as an overt reference to the movie with the same title and a citation of Sidney Poitier's character from the movie “*In the Heat of the Night*”. In the movie the character asserts his identity and pronounces the line with pride and dignity, thus placing the landmark moment in the depiction of African-American characters by filmmakers. Everett revives this line in his novel to create parody and comic effect. Performance of the line is directed by the fictional character Professor Everett: “Say it as if a crab is biting your ass, as if someone is peeling an unpleasant and undesired memory from your core, as if you're feeling a little bitchy, as if you might be gay but even you don't know” [5:124] Further on, in Chapter 6, while novelizing the plot of “*Lilies of the Field*” the author again employs intermedial reference while making Not Sidney re-enact the iconic exchange between the police officer and Poitier's character from “*In the Heat of the Night*”:

“In the Heat of the Night”:

‘Virgil, that’s a funny name for a nigger boy who comes from Philadelphia! What do they call you up there?’

‘They call me Mr. Tibbs.

‘I am Not Sidney Poitier’:

‘And don’t call me boy.’

‘What do they call you in Atlanta?’ he asked.

‘They call me Mr. Poitier’ [5 : 206-207].

The writer counts on his reader to easily recognize the intermedial references and the American readers do. Nevertheless, it proves to be quite problematic for representatives of other cultures not so familiar with Sidney Poitier's movie oeuvre. Recognition and remembrance of the events become part of the pleasure while reading the novel because Sidney Poitier's movies are iconic for the history of American cinematography.

Although Everett's novelized movie bits have an explicit relationship to prior texts he is not true to the movies, he is after them. He does not relate stories accurately but stays accurate to the message of the movies and the aesthetic effect it produces. It does not take the writer exhaustive attempts to comply with the original, but tastefully and gracefully places the links and evokes desired attitude from the reader. Everett

does not make any attempt to recreate and sustain the mood of the movies, quite the reverse he is very ironic to their content.

As adaptation is supposed to be a creative destruction, the author challenges the reader by providing new unexpected perspective in plotting, often very comic. He constantly breaks the reader's "horizon of expectation" (Jauss) by adding a new dimension to the plot so as to link adapted movie pieces together. So, he implicates his character into adventure with foreign nuns, a direct reference to the movie *"Lilies of the Field"*. But unlike in the film, where the protagonist is a handyman looking for opportunity to earn some money, gets involved in construction and does all the manual work by himself, Not Sidney is a rich young man having no craft skills at all, and he actually gets hooked after agreeing to help the nuns with errands. In a surprise move and desire to spend some of his "ridiculously easy-to-come-by money" [5:185] he decides to finance the construction of a church for the nuns, but due to the sudden twist in events, he never actually gets to do it.

Everett takes advantage of using well-known movies for the novelization, as he doesn't need to take much pain to transfer certain elements from the movies into language text, for example, voices, accents and speech manner of the characters. He skillfully enables his literary text to imitate specific speech and voice patterns, evoking bright memories of the motion picture. Behind each particular accent of the movie, there is a recognizable character accent transposed into the novel. Everett easily achieves comic effect by juxtaposing the manner of speech of his well-educated character to skillfully reproduced samples of foreign nuns, or rednecks' or escaped convict's speech manner:

"Them dawgs is fast and if'n dey catch yo ass is last week's poke chop" <...>

'Why do you think they chained us together?'
<...>

'I guess that warden guy has got hisself one of dem senses of humor' [5:54-55].

Interestingly, in the movie *The Defiant Ones*, the policeman explains the reason for chaining the white man to the black man, as he expects them to kill each other before they go five miles in case of escape. This never happens either in the movie or in the novel in spite of all the differences between the characters. Revisiting this plot episode of *The Defiant Ones*, Everett completely escapes the cliché expectations of the white-black buddy movie and makes his character leave behind his white buddy and move further on his own. In the same chapter of the book, in the episode of the protagonist's dream, Everett incorporates plot elements of the movie *"Band of Angels"*. In further shifts into dreams references to *"No Way Out"* and *"Buck and the Preacher"* can be revealed. It is fair to

admit, that successful decoding of the correspondence between the novel and the movie episodes can never save the reader from having to recognize the difference in the plot twists and conclusions.

To produce the effect of the authorial presence in the text, Everett never skips the opportunity to make ironic comments through his character's voice. In the exchange between the protagonist and the blind young girl from the section of *"The Defiant Ones"* novelization:

'Is yer friend a good lookin' feller?

'First he is not my friend, I don't know. Somebody might think he looks okay. He's looks a little like that old movie star, Tony Curtis.'

'I ain't never seen no movie,' she said.

'You haven't missed too much.' [5:73-74].

The last remark of the exchange can be easily attributed to the authorial voice of Everett himself. Similar examples are numerous. In the cited exchange one cannot miss the direct reference to the name of the actor who played Sidney Poitier's white partner in the movie *"The Defiant Ones"*.

Infusing the set of movie plots into his novel Everett seems to be drawn to certain conventional cinematic techniques. Among them are the following: organizing narration in units resembling scenes, that take place in a single location and concerns a central action; quick change of these locations. The writer employs very brief characterization, not caring for all rounded development of characters. He wants to convey the characters feelings and emotions through their actions and speech. Dialogues are abundant and often a great fun to read, they are composed in such way so that the reader understand the characters' motivations and backstory from them. Most of the dialogues are composed of quick back to forth exchanges made up of snappy sentences imitating natural speech:

'I want you to hear this, Horace', the Chief said.

'Yes, sir,' Horace said.

'Well, Mr. Poitier, I called the bank of Montgomery, and I talked to this Scrunchy, and it turns out he remembers you.'

'Therefore?'

'Therefore?' the Chief repeated, leaning back in his chair and looking at me his head tilted. 'Therefore? You hear that, Horace? Therefore?'

'I told you he talks fancy. Don't he talk fancy?'

'Shut up, Horace' [5:202].

In movie-related sections of the novel narration definitely imitates script writing. It is almost exclusively used to accompany interaction between the characters and limited to establishing a quick connection between the scenes. As narration technique,

the writer uses short regularly built sentences with evocative verbs, assembled into paragraphs of action lines. One might even compare them to action descriptions used in screenwriting. Every now and then the writer introduces some terse character or emotion descriptions, usually to help the reader “see the picture” in their minds, but no more than needed to produce a certain visual-audial effect: “*The screen door opened and slammed shut, and I turned to see a policeman of some kind standing rigid, in dark glasses and a Smokey Bear hat that wore him. He was a skinny young man with a bad shave. He rested his right hand on his sidearm, a large-caliber revolver, and rested his eyes on me*”[5:202]. Such narrative strategy keeps things moving fast. These techniques taken together produce an effect of watching a movie while reading the novel. Rajewsky explains that “given media product (in our case the novel. – MSh.) cannot *use* or genuinely *reproduce* elements or structures of a different medial system through its own media-specific means; it can only *evoke* or *imitate* them. Consequently, an intermedial reference can only generate an *illusion* of another medium’s specific practices. And yet it is precisely this illusion that potentially solicits in the recipient of a literary text, say, a sense of filmic, painterly, or musical qualities, or—more generally speaking – a sense of a visual or acoustic presence” [11:55]. Everett strongly relies on the visual power of the movies and skillfully avoids unnecessary repetitions. However, in sections of the novel unrelated to movies, the writer puts emphasis on telling rather than on showing.

Everett feels at home with representations of time and space while transferring plots to a book. In this novel, everything seems to be set outside of time. The reader can never tell exactly which decade of the late XX or early century XXI the events take place and this doesn't really matter. What matters is that, apparently, the novel is set after fantastic take off of Sidney Pointier. A number of characters, mockingly molded after celebrities, can be used as formal markers of time, like a fictional model of Jane Fonda and media tycoon Ted Turner. However, if we use a fictionalized version of Professor Everett, also known as the author Percival Everett, as a time marker, the time frame shifts well into the XXI century, after the novel "Erasure" had been published:

‘Percival Everett. Didn’t you write a book called Erasure?’

Everett nodded.

‘I didn’t like it’, Ted said.

‘Nor I’, Everett said. ‘I didn’t like writing it, and I didn’t like it when I was done with it’ [5 :225-6].

It is clear that the reader draws upon pre-existing types of characters Sydney Poitier played and realizes that those were not exactly impersonations of different

kinds of characters, despite having different names and background stories. In the collective memory of the movie lovers, they all calcinated into a generalized version of a good looking black complexion positive character type played by Sidney Poitier. Everett does not revisit Poitier's characters but revisits his acting career. All of the different characters merge into one: too typified, over-idealized, deprived of defining personality traits. His protagonist, called Not Sidney, is equally unidentifiable. By giving his character such a provocative name Everett forecasts further confusions of the character with the actor. That explains why Everett does not give any portrait description of Not Sidney, expecting the reader to easily picture the typified face of the famous actor. He briefly describes his appearance: “you look more like Sidney Poitier than Sidney ever did” [5:124]. Not Sidney is always trying to define his identity by explaining who he is, but people take him for who he is not, for Sidney Pointier. Surprisingly, being who he is, he is destined to inherit all the racial and cultural baggage of who he is not, constantly falling the victim of circumstances and being limited in the ways of self-expression. He is never a decision maker because he is driven by the circumstances of somebody else's life through various apprehensions and interpretations of his racial background. His blackness always becomes the reason for rejection, but his richness quite contrarily attracts people from different backgrounds and brings him misfortunes. In the episode about visiting snobbish black family in Washington DC, reenacting the plot of the movie “*Guess Who is Coming to Dinner*”, the reader is introduced to the whole paradigm of expectations for a perspective boyfriend including wealth, class and complete hierarchy of skin colour. In the episode linked to “*Lilies of the Field*” Not Sidney gets jailed for wearing a good suit and carrying cash around. So Everett mocks out different clichés applied to black men both in movies and in literature.

In his 1960-80s movies, Sydney Poitier dealt with issues involving race and interracial relationships. The references to the movie texts resonate with the readers’ understanding of racial situation today. Everett revisits Poitier’s movies in order to remind the American society that not much has actually changed. As the critic Michael Buening writes “He uses the roles Poitier played to tease out a twisted alternate history of African-American men that can be misleading and simplistic, yet can also hint at more complex relationships beneath their surfaces” [2]. Traveling through Sydney Poitier’s movies with the protagonist the reader is forced to recognize the old prejudices and stereotypes against black people. We might presume that by adapting bits of Poitier’s movie plots into his novel Everett recognizes superiority this art form played in social changes of the 1960s and the shift in national mindset produced by the set of Poitier’s movies. Apparently, in his selective novelization of

Sidney Poitier movies, Everett is not sentimental about them at all. Also, by his novel Everett does not want to pay the tribute to the iconic figure of African American culture, but rather chooses to satirize the media image of the actor who was pronounced “Most Dignified Figure in American Culture” not really due to his mastership acting but as a result of the political compromise. The Movie Academy and the “lily-white” Hollywood had to keep up with the pace of the time and introduce changes in their politics after African–American social movement for equal rights. Hollywood had to accept Poitier, make him the first African American to win Oscar, and create a legend.

In conclusion, among many kinds of relations between films and books, their intermedial reference seems to be the most exciting as it encourages intellectual activity of the recipient and reveals close links between both arts.

In our humble attempt to comprehend the complicated structure of P. Everett’s novel, we come to the conclusion that the author employed technique of intermedial reference which serves to create a reverse link to the source texts from movie art form. It made possible to refresh the set of iconic movies in the

readers’ memory which allowed the author to focus on Sidney Poitier's role in the public consciousness as well as revisit the ideas explored in his movies. Not Sidney Poitier of this book becomes a generalized reflection on Sidney Poitier the actor and functions as a collage of roles, combining truths and stereotypes of the black man character. However, piling up of cinematic references heavily burdens the structure of the novel and makes it almost fall apart, greatly complicating the reader’s ability to follow the basic plotline which seems to be weakened by the abundance of references. What pieces the novel together is the satirical mode, through which Everett makes fun of white people and black people, educators and rednecks, celebrities and the police, southerners and northerners, and even common sense and non-sense.

Further approaches to analyzing the novel can include studying genre peculiarity, its narrative structure and narrative functions, types of intertextual links to works of world literature, ways of expressing identity, similarities and differences between a parody and adaptation in their relation to the source text.

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Флора і фауна Заходу і Сходу в щоденнику Олеся Гончара

Галич О. А. Флора і фауна Заходу і Сходу в щоденнику Олеся Гончара. Натуралістичний простір щоденників Олеся Гончара сягає не лише України й колишнього Радянського Союзу, а й десятки держав Заходу і Сходу, у яких встиг побувати український письменник. Роблячи записи про флору і фауну США, Японії, Індії, Індонезії та інших держав світу, письменник звертає увагу на особливості рослинного й тваринного світу, відзначаючи його екзотику, часом зіставляючи з українською природою. Спостереження за рослинами, тваринами, птахами та комахами зарубіжних країн часто відбивають настрої автора, є суголосними його переживанням, думкам, творчим задумам, їхній реалізації. Окремі записи, що відтворюють флору і фауну, є викінченими художніми мініатюрами з яскраво вираженою образністю, метафоричністю, асоціативністю.

Ключові слова: щоденник, флора, фауна, настрої, мініатюра, довкілля.

Галич А. А. Флора и фауна Запада и Востока в дневнике Олеся Гончара. Натуралістическое пространство дневников Олеся Гончара касается не только Украины и бывшего Советского Союза, но и десятки государств Запада и Востока, в которых успел побывать украинский писатель. Делая записи о флоре и фауне США, Японии, Индии, Индонезии и других стран мира, писатель обращает внимание на особенности растительного и животного мира, отмечая его экзотику, временами сопоставляя с украинской природой. Наблюдение за растениями, животными, птицами и насекомыми зарубежных стран часто отражают настроения автора, являются созвучными его переживаниям, мыслям, творческим замыслам, их реализации. Отдельные записи, отражающие флору и фауну, является законченным художественным миниатюрами с ярко выраженной образностью, метафоричностью, ассоциативностью.

Ключевые слова: дневник, флора, фауна, настроение, миниатюра, окружающая среда.

Halych O. A. Flora and fauna of the West and the East in the diary of Oles Honchar. The fate presented to the Ukrainian writer Oles' Honchar, whose 100th anniversary was celebrated in April 2018, to visit different continents of the world, to get acquainted with the history and culture of the states of the West and the East, to see the peculiarities of their nature. The naturalistic space of the diaries by Oles' Honchar reaches not only Ukraine and the former Soviet Union, but also a dozen states of the West and the East, which Ukrainian writer managed to visit. Writing about the flora and fauna of the USA, Japan, India, Indonesia and other countries of the world, the writer pays attention to the peculiarities of the flora and fauna, noting it's exotic origin, sometimes comparing it with Ukrainian nature. Observations of plants, animals, birds and insects of foreign countries often reflect the mood of the author, are coherent with his experiences, thoughts, creative plans, their implementation. Separate records that reproduce the flora and the fauna, are finished artistic miniatures with a pronounced imagery, metaphor, associativity.

Key words: diary, flora, fauna, mood, miniature, environment.

Актуальність цієї праці має безпосереднє відношення до тих суспільно-політичних змін, які відбулися в Україні після здобуття нею незалежності у 1991 році. Саме завдяки цій історичній події для нашої держави з'явилася можливість надрукувати без купюр щоденникові записи багатьох українських письменників, значна частина яких тривалий час незаслужено замовчувалася. Щоденник – це мобільний жанр мемуарної літератури, що очима автора відображає

важливі громадсько-політичні процеси, які відбувалися в суспільному розвитку держави та світу, відбиває його погляди на творчий процес і доробок окремих письменників, українських і не тільки, розкриває світобачення і світовідчуття автора, подає відгуки на прочитані книги, переглянуті кінофільми та театральні вистави. Інколи навіть звернення до відтворення флори і фауни допомагає глибше простежити внутрішній світ автора, пов'язати його з існуючими у світовій літературі традиціями.

Будучи невід'ємною частиною мемуарної