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EDUCATIONAL AND CULTURAL POTENTIAL OF INCLUSIVE COMICS

Abstract. The article deals with the research on comics' educational and cultural potential, particularly inclusive comic books, and their influence on inclusive culture formation. Inclusive graphic stories have long been part of the readership abroad. Gradually, this tradition is becoming popular in the Ukrainian cultural space. The chronology of the implementation of inclusive education in Ukraine is established, a brief overview of the regulatory framework is given. There is more and more inclusive literature on the Ukrainian book market: it is both translations and works of domestic writers, it is literature for the youngest, teenagers, adults, and it is fiction and nonfiction. In 2019 the first inclusive comic book "Friends 2.0" appeared. It was published with the support of the Ukrainian Cultural Foundation within the framework of the Inclusive Art program. The comic book "Friends 2.0" is an illustrative material for the analysis. The given research identifies the features of inclusive literature and clarifies its role in forming a tolerant society. The main evolutionary steps of comics are conveyed (Egyptian drawings in the burial chambers, "Ocelot's Claw", The Bayeux Tapestry, William Hogarth's caricatures, stories in drawings by Rodolphe Töpffer, "Max und Moritz" by Wilhelm Busch, "The Yellow kid" by Richard Outcault and others). The basic terms and concepts of comic book culture are explained, taking into account the specifics of their translation. The history of Ukrainian comics is written daily, undergoes great changes, forms the main slogans and ideas in which it operates and develops. Currently, Ukrainian comics are established as a separate literary and art genre. Inclusive "Friends 2.0". comics are five stories based on real events. Every story is a story of struggle and victory. These are the first inclusive stories in the Ukrainian cultural space. They proclaim that everyone in the world is important, that disability is not a sentence, the importance of adaptation and inclusion, faith and dreams that come true. The article highlights the structural and semantic components of the stories in the comic book "Friends 2.0", analyzes the role of the motto in the content of the stories of this book, the background of panels, characters, and more. The analysis of inclusive comic strips as achievements of comic book culture and as examples of graphic texts in which the inclusive component dominates is offered. It helps to identify a special type of superhero in "Friends 2.0". The educational potential of such comics and their influence on the context of inclusive culture are identified.

Key words: inclusive literature, inclusive comics, comic book, diegesis, narrative, encapsulation, motto, superhero.

ОСВІТНІЙ ТА КУЛЬТУРНИЙ ПОТЕНЦІАЛ ІНКЛЮЗИВНИХ КОМІКСІВ

Стаття присвячена дослідженню освітньо-культурного потенціалу коміксів, зокрема інклюзивних комікс-книг, та їхнім можливостям у формуванні інклюзивної культури. Інклюзивні графічні історії давно ввійшли до кола читання закордонного читача. Поступово така традиція стає популярною і в українському культурно-мистецькому просторі. Визначено хронологічні межі впровадження інклюзивної освіти в Україні, подано короткий огляд нормативно-правової бази. Інклюзивної літератури стає все більше на українському книжковому ринку: це і переклади, і твори вітчизняних письменників, це література для найменших, дитяча, підліткова, доросла, це художня література та нонфікшн. А 2019 року з'явилася перша інклюзивна книга-комікс «Друзі 2.0». Вона була видана за підтримки Українського культурного фонду в межах програми «Інклюзивне мистецтво». Ілюстративним матеріалом для аналізу виступає комікс-книга «Друзі 2.0». У дослідженні визначено особливості інклюзивної літератури та з'ясовано її роль у формуванні толерантного суспільства. Описано основні етапи розвитку та становлення коміксів (Єгипетські малюнки в поховальній камері невідомої особи, «Кіготь Оцелота», Гобелен з Байо, карикатури Вільяма Гогарта історії в малюнках Родольфа Тепффера, «Макс та Моріц» Вільгельма Буша, «Жовтий хлопчак Ричарда Аутколта тощо), у тому числі й інклюзивних, роз'яснюються основні терміни та поняття культури коміксів з урахуванням специфіки їхнього перекладу. Історія становлення українських коміксів пишеться щодня, переживає великі зміни, формує основні гасла та ідеї, в яких функціонує і розвивається. Наразі український комікс міцно закріпився як окремий літературний та художній жанр. Інклюзивні комікси «Друзі 2.0» місять п'ять історій, заснованих на реальних подіях. Кожна історія – це історія боротьби та перемоги. Це перші інклюзивні мальописи в українському культурному просторі про те, що кожен у цьому світі важливий, що інвалідність – це не вирок, про важливість адаптації та інклюзії, про віру і здійснення мрій. У статті виділено структурно-змістові компоненти історій у комікс-книзі «Друзі 2.0», проаналізовано роль мотто у змістовому наповненні історій цієї книги, фон панелей, персонажів тощо. Запропоновано аналіз інклюзивних мальописів як здобутків власне коміксової культури і як зразків графічних текстів, у яких доміною виступає інклюзивна складова. Саме вона допомагає визначати особливий тип супергероя у «Друзях 2.0». Визначені можливості таких коміксів у виховному та освітньому процесі, а також їхнє місце та роль у контексті інклюзивної культури.

Ключові слова: інклюзивна література, інклюзивний комікс, комікс-книга, дієгезис, наратив, інкапсуляція, мотто, супергерой.

INTRODUCTION

Formulation of the problem. Inclusive education in the broadest sense means creating equal opportunities for all children. UNESCO defines inclusive learning as the process of addressing and responding to the diverse needs of pupils by ensuring their participation in learning, leisure activities, and community life, and reducing exclusion in education and learning (Inkluzyvne navchannia).

In Western Europe, the restructuring of special education began in the 70s of the twentieth century. Inclusive education of children with special needs was declared as the main form of education. It should be noted that children with disabilities have the opportunity to receive education in special educational institutions and in regular institutions. As for special and general education, democratic countries do not differentiate between forms and methods of education, promoting the values of civil society, which is based on the ideas of equality, tolerance, and inclusion.

In Ukraine, the restructuring of education began in the early 21-st century. In 2001–2007, the Ministry of Education and Science experimentally implemented the project “Social Adaptation and Integration into Society of Children with Special Needs of Psychophysical Development by Organizing Their Education in Secondary Schools”. Then - the Ukrainian-Canadian project "Inclusive education for children with special needs in Ukraine" (2008-2012). At the same time, the Inclusion Support Network was established. School - for everyone"; in the Ukrainian educational space, there is a collection of practical materials "Index of Inclusion", translated into 32 languages and used in many countries (Inkluzyvne navchannia). On October 1, 2010, the Concept of Inclusive Education Development was approved in Ukraine. In December 2015, Ukraine ratified the main international instruments in the field of children's rights by world standards of education, social protection, and health, including Article 24 of the UN Convention on the Rights of Persons with Disabilities. On July 5, 2017, the President of Ukraine signed the law “On Amendments to the Law

of Ukraine “On Education” Concerning Peculiarities of Access of Persons with Special Educational Needs to Educational Services” adopted on May 23 the same year. For the first time in 2017, the Ukrainian government allocated a subvention for inclusive education. As a result, children with special educational needs have the opportunity to socialize, develop their abilities and talents. The atmosphere of acceptance of differences is created.

According to Nina Golovchenko, there are many problems in the process of introducing inclusive education in Ukraine. This is not only the absence of basic amenities at many schools (ramps, etc.) but also the lack of skills in organizing the educational process for children with disabilities, lack of appropriate educational work (Golovchenko, N., 2020). "Educational and upbringing functions in creating an atmosphere of tolerance in Ukrainian society can be performed by modern Ukrainian inclusive literature, which in recent years has been enriched by works that raise the curtain on the problems of one of the most marginalized social groups - people (children) with disabilities". Inclusive literature is literature on people with disabilities and for people with disabilities. This is the literature "focused on the implementation of the rights of persons with disabilities and the formation of a positive perception of disability and personal diversity" (Osmolovska, O., 2016).

Analysis of recent research and publications. The number of inclusive literature is increasing on the Ukrainian book market: it is both translations and works of domestic writers. Literature for the little ones, teenagers, adults, fiction, and nonfiction. In 2019, the first inclusive comic book "Friends 2.0", published with the support of the Ukrainian Cultural Foundation under the "Inclusive Art" program, appeared in the Ukrainian cultural space.

Comic books (books, not individual drawings in children's magazines) are a relatively new phenomenon for Ukrainian readers, but in recent years, there have been many Ukrainian comics, not just translations of well-known foreign publications. Among them, for example, the series "Cyborgs", "Ukrmen. Beginning", "Will", "Daogopak". Accordingly, the number of supporters of comic strips is growing in Ukraine. The specifics of graphic literature are studied by the following Ukrainian

researchers: Kolesnyk O., Kosmatska N., Pidopryhora S., Voronina R., Filonenko B., Pocheptsov G. Peculiarities of using comics as didactic materials are considered by Onkovych G., Danylenko E. works of foreign scholars such as McCloud S., Lee S., Eisner W., Eco U., and others.

According to the authors of the book "The Power of Comics", comics is "a special kind of sequential art, which for the most part (with some exceptions) has a narrative character, i.e. tells stories" (Makklaud, S., 2019). Claude Bailey argued that comics and television should be on a par with the other seven arts, becoming the eighth and ninth, respectively. Thorough studies of the origin and structure of comics are presented in the books of Scott McCloud's "Understand Comics" (1993), Randy Duncan, Matthew Smith, Paul Lewis "The Power of Comics" (2015). In the first work, presented in the form of comics, the author tries to define comics and argues that it is not simple, as it may seem, reflecting on the symbolic nature of images, spatiotemporal features and possible evolution. The book "The Power of Comics" deals with the origin of comics, clarifying the formal and semantic features, the study of the meanings of images, a description of the culture of comics in the world.

Although comics seem to be modern, they have a long history: Egyptian drawings in the burial chambers (1500 BC), "Ocelot's Claw" (found in 1519, created about 500 years before the discovery), The Bayeux Tapestry (the first records dates back to 1476). In the 18th century, political caricatures by the British William Hogarth appeared (the series "The Rake's Progress", "A Harlot's Progress", "Marriage à la Mode"). In 1837, Rodolphe Tepffer, a Swiss writer, artist, and educator, published Mr. Vio Vioa's Love. In 1865, "Max and Moritz" appeared - a story about two brawlers in 7 parts by Wilhelm Busch. Richard Outcolt, the author of "The Yellow Kid" (1895), is considered to be the inventor of modern comics. Rudolf Dirks was the first to use "balloons" in which the text of the characters is inscribed ("Captain and Children", created in 1897, was published from 1914 to 1949). In 1938, comics with Superman appeared. And the well-known Marvels appeared in 1994. The fact that comics are not only funny and entertaining is evidenced by the fact that in 1992, Spiegelman's graphic novel The Mouse on the Holocaust also won the Pulitzer Prize for Literature. And

many comics deal with important topics for society. For example, our "Cyborgs" or the same "Friends 2.0".

In Europe and the United States, comic strips came into circulation in their original form, practical Americans were the first to put it on a commercial footing. The first business comics were stories about the Yellow Boy - "The Yellow Kid". Olena Maksymenko claims that today the Asian tradition is rapidly spreading over Europe and America (Maksymenko, O., 2012). The Japanese school is called manga, in Korea it is manhwa, in Taiwan it is manhua. As in everything, the Japanese follow the traditions in creating comics. Manga is still presented in ink, it is black and white and the sequence of images is from back to front - similar to the canons of local spelling. By the way, the authors urge the same sequence to be followed when publishing - they say that the correctness of the perception of history depends on this.

Some scholars believe that the publication of comics in Ukraine is not developed, but there are certainly some prospects. In particular, the publishing house "Ridna Mova" received the rights to translate comics produced by DC Comics into Ukrainian, in the spring of 2017 such comics went on sale. Art critic Filonenko B. claims, "There are no comics in Ukraine." The researcher believes that graphic literature in our country has nothing with mass culture, and calls Ukrainian comics "separate experiments of individuals". In order to publish high-quality Ukrainian graphic literature, Filonenko B. emphasizes the need to create a comic culture that will be accessible to everyone (Filonenko, B., 2014). "We lack comic book culture. For me personally, this is an indicator of the development of society - when comics are in demand when there are people who do it professionally, there are people who read... It may seem that this is a childish, frivolous activity, not worth attention. However, abroad it is a whole layer of culture", - says Bezhuk I., creator of Euro-2012 brands - the author of "Yasya and Ivasya" (Maksymenko, O., 2012).

Let us disagree with Mr. Filonenko's opinion because in the history of fine arts of Ukraine there is a certain involvement in graphic literature. On the pages of socio-political newspapers in the Soviet years called "cartoons", stories flourished in pictures in the magazines "Krokodil" (Crocodile) and "Perets" (Pepper), and in children's

publications such as "Veselyie kartinky" (Funny Pictures), "Murzilka", "Barvinok" (Periwinkle) comics were published. However, in the Soviet Union, comics were not considered or promoted as an art form. Comics acquired a modern look at the beginning of the 20-th century and became the most colorful and fruitful in the 1960s and 1980s. We need to analyze the Ukrainian comics from the pages of children's magazines "Zernyatko" (Seed), "Vesela pererva" (Merry Break), "Professor Crade", etc., which are intended for children aged 6 to 12 years. So far, there is only one comic book magazine in Ukraine - K 9, which is known to connoisseurs of literary novelties in the comic book genre, the history of which continues: it is written, drawn, published in numerous editions. It is gratifying that today a scientific view of the nature of comics is gaining ground - a path from ancient icons to an independent and full-fledged art form. Our society is developing a culture of reading comics.

With the advent of the Internet, geek culture spread, and fans and a community of amateur artists emerged to redraw superheroes and draw their own adventure comics. Approximately according to the version of the web archive in 2003-2004, the site comics.com.ua appeared. According to the Internet resource, "there may have been other local communities, as local networks were widespread in most Ukrainian cities at that time, but there is no information about this" (Ukrainski komiksy, 2020). The community had the opportunity to discuss comics, share books and publish their own. Later, authors and illustrators appeared, sharing experience, looking for like-minded people and colleagues to work with.

THE PURPOSE OF THE RESEARCH is to identify and substantiate the pedagogical and cultural potential of inclusive comics in literary and educational space, to determine the potential of inclusive comics in the formation of inclusive culture in Ukraine on the example of "Friends 2.0".

RESEARCH METHODS: theoretical analysis, systematization, comparison of different views on the analysis of comics, synthesis.

RESULTS OF THE RESEARCH. This book "Friends 2.0" contains five stories based on real events. It is about victory over circumstances, about faith, dreams that come true through hard work. The author of the idea of the book was Alla Zhorova.

The authors of the stories are Alla Zhorova and Maria Sidorchuk, the author of the text and the screenwriter are Karina Savarina, the artist is Veronika Kolomiets, the volunteer artist is Anton Brynykh, the psychologist-consultant is Natalia Pyshenina. The peculiarity of the book, in our opinion, is not only inclusive issues but also the construction of the text. The epigraphs to each section highlight the strength and the thematic component.

First of all, it is necessary to clarify and agree on the conceptual apparatus: comics, comic books, images, graphic novels, and more. What is the difference between them? Is there none? In fact, in Ukrainian, all such products are called to be "comic" or "graphic novel", this term is now established for the longer and more novel-like coherent story. Comics has a synonymous name - a small funny story (malstoria). The comic book (malopys) is a bound collection of comic strips, usually in chronological sequence, typically telling a single story or a series of different stories, the comic strip (malostrichka) is a series of adjacent drawn images, usually arranged horizontally, that are designed to be read as a narrative or a chronological sequence.

Comics is a common concept including comic books, comic strips, graphic novels. "In its form, the comic book is a publication in which the diegesis is presented through drawn or textual images within consecutive panels and pages" (Dankan, R., Smit, M., & Levits, P., 2020). Sometimes small comics are called graphic novels. Although the latter may contain a self-sufficient story, in contrast to traditional comics, which provide sequels. In 1960, John Updike said in a public lecture: "I do not see any significant reasons why a talented artist could not create a real masterpiece in the form of comics" (Dankan, R., Smit, M., & Levits, P., 2020). Comic strips appeared in newspapers and magazines, they have few panels.

"Friends 2.0" is named by its creators as a comic book. The stories are unrelated according to either the content or the character system. Their names are as follows: "Maryna", "Friendship", "Dream", "In the rhythm of the heart", "Sun". What they have in common is an inclusive theme - in each story, there is a character with a disability. Each part (story) is accompanied by a motto. However, the epigraph is a broader, more

constituent, and voluminous term. Thanks to this technique, before reading a story, you can guess what it will be like, and after reading to check whether you were right or not.

The authors of the first Ukrainian inclusive comic book "Friends 2.0" used paratextual elements tuning the reader to the appropriate perception of the text. The titles of the parts are taken from the heritage of folk and world art. Sometimes, the epigraph can more clearly convey the view of the authors than the basic textual categories that form the text. The writer's choice of epigraph depends on the level of education of the author, his/her literary preferences, type of art thinking, style, and the genre of the work.

The first story of the inclusive comic book "Friends 2.0" is "Maryna". It used the Ukrainian folk saying "Who has a strong shoulder, so the burden is nothing" (meaning: those who are emotionally and spiritually strong, can overcome everything). In fact, this saying can motivate a person to action. The heroine is an example of willpower and indomitable spirit. In this situation, the universal nature of small genres of folk art is a reflection of human interaction between people with special needs and the social environment.

The next saying, "Where there are friends, there are stronger ones" from "Friendship" is about norms and rules of behavior of people in an inclusive situation, which emphasizes the value of having friends.

Literary critics and linguists agree that by using the epigraph, the writer consciously expands the boundaries of the text, including it in dialogical interaction with already known works or even with the whole cultural tradition. The other three stories contain epigraphs (quotes) from the classics of world literature. This increases the interest in the author's work and the original source of the quote, emotionally adjusting to a certain tone. So, "Dream" - "As long as we do not believe in our dream, nothing is accidental" (Richard Bach "Nothing is accidental"). The boy Peter can realize his dream ("learn to play the guitar") only after meeting the blind Mark. It is not compassion that becomes the driving force in the hero's mind. It is the understanding of one's own capabilities and right time management. The epigraph used here serves as associative connections between the authors and the reader.

Another story "In the rhythm of the heart" focuses on the perception of a new text through the prism of the previously known. William Shakespeare's quote "Music Silences Sadness" is used to describe a person with a hearing problem. It symbolizes honesty, faithfulness in friendship, truthfulness, motivates the reader to understand the epigraph as a coded sign that helps to deepen the author's position. The latest story of the inclusive comic book "Sun" is framed by a quote from Henry Fielding "Happy is he who considers himself happy." The ideological essence of the quote reaches the reader, affects his/her consciousness. The story forms a tolerant attitude towards people with Down syndrome.

These mottos offer valuable constructs that help to avoid unnecessary mistakes, develop optimal strategies for interaction in an inclusive environment.

The peculiarity of inclusive literature, and "Friends 2.0" is the lack of magical healing of the characters. However, other miracles happen in the following stories: Maryna ("Maryna") gets a victory in sports competitions and a medical prosthesis is not an obstacle. The friends of cancer patient Tanya ("Friendship") have their hair cut in order to support their classmate who is ashamed of the appearance. The blind musician Peter ("Dream") teaches his younger friend Mark to play the guitar and their band will later become popular. Max ("In the rhythm of the heart"), who has hearing problems, becomes a hip-hopper. The boy Bohdan with Down syndrome ("Sun") becomes an actor. The heroes of these good stories help each other and give faith in themselves to those who need it most. Characters go through changes, accept them and become better.

For example, after the amputation of the leg, Maryna lives with the realization that it will not be the way it was, but she learns to live on, returns to sports, trains people, and supports them when they hesitate and do not believe in themselves. When asked if she is afraid to fall on her prosthesis, she calmly answers: "If I fall, I will get up and run on". Bohdan's elder sister is ashamed of him because "he's weird", her parents say that we're all a little weird, but it doesn't mean we shouldn't love someone, because "The more people love us, the stronger we are". In the end, the sister's love wins: the girl dares to take Bohdan to rehearsal where he gets the role of the sun, which

he plays brilliantly. The girl confesses to her brother: "I am proud of you. I'm sorry I didn't always do that. Thank you for changing everything in my life. "

Thus, there is a rethinking of ourselves in the world, coexistence and understanding depends on ourselves, not on some external factors that all is best within us, and we should share it.

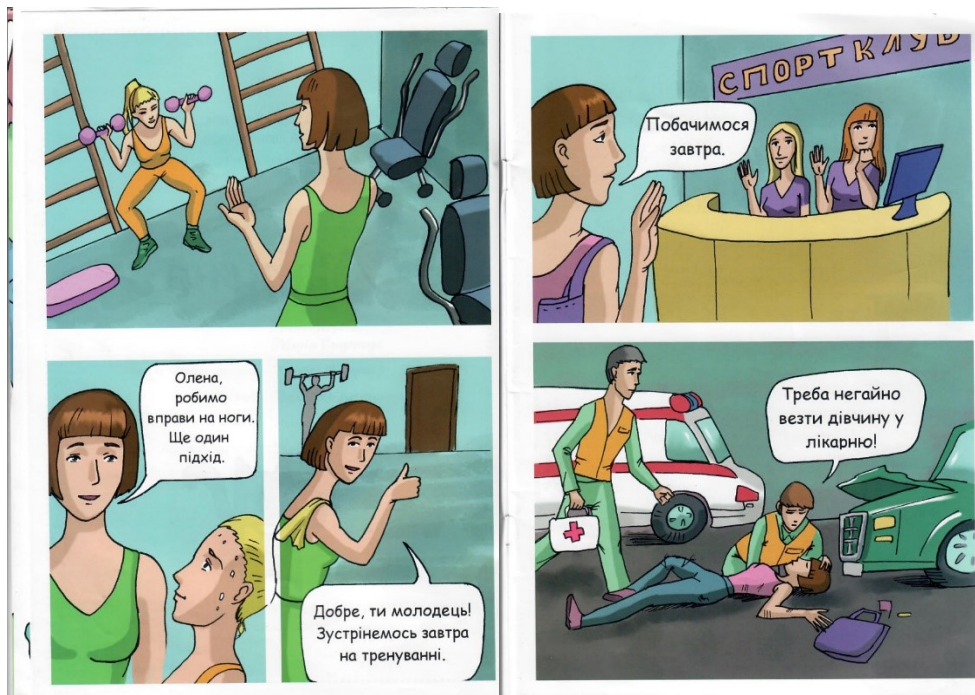
Since this is a comic book, it is worth talking about the plot and characters, but also about the graphic side of these inclusive stories.

"The basis of comic communication is narrative, that is, what is happening. The structure of a simple narrative is as follows: a conflict or a series of conflicts push the plot to a climax, during which conflicts are resolved. The story is not interrupted but supported by a solution that can show the consequences of resolving the conflict, clarify the topic or simply emphasize the tone and mood of the story" (Dankan, R., Smit, M., & Levits, P., 2020). However, most modern comics are dominated by complex narratives, in which the main plotline is supplemented by the side ones, the prehistory of the characters, and so on. In "Friends 2.0", there is a simple narrative that is separate for each story. The final resolution of the conflict is traditionally given in the end. Although for the comics the story is not complete and may continue, "while readers are ready to buy new issues" (Dankan, R., Smit, M., & Levits, P., 2020). "Friends 2.0" may have a sequel that will consist of other stories with inclusive themes. If we consider these comics as a whole story, a kind of comic in comic strips, we can consider the narrative to be intertwined (Marie-Laurie Ryan's term), i.e. where the fates of many characters are intertwined, and the story consists of different plots that can develop in parallel. But the stories in "Friends 2.0" are not united by specific characters, places, or time. They are united by a common idea of creation and the fact that in each episode there is a character with a disability for whom disability is not an obstacle to achieving a goal, realizing a dream, discovering the talents.

It is important in the analysis of comics to determine the features of their encapsulation. Encapsulation is "a collection of key moments of the story and the location of their images in the panels - clear areas of the comic page" (Dankan, R., Smit, M., & Levits, P., 2020). In fact, the story consists of these moments. We can

operate with the following concepts: key moments of the story, scenes, and episodes. That is, the episodes grow from the scenes and those from the key moments. Each panel encapsulates a separate moment. In "Friends 2.0" on average 2-3 panels per page. In some cases - 4-5, but not more. Occasionally - 1. These are framed rectangles separated by white stripes.

Let us consider a few pages with panels on the story of "Maryna". There is Maryna's life before the accident and the accident itself on the first page. On the first page, there are three panels, on the second - two.



The peculiarity of the comics is that turning the page is a kind of pause, during which you can change the place, time, and characters.



The next page presents the scenes in hospital, and we learn that Maryna underwent many surgeries, that she was tired of everything that fell on her - "Amputate a leg and put a prosthesis." As a rule, a panel can encapsulate a series of events or even a moment, but often it shows a longer period of time. Both action and reaction are depicted on one panel" (Dankan, R., Smit, M., & Levits, P., 2020). This we can see in the girl's reaction to the words of the doctor and the understanding that she must learn to live on.

It is worth paying attention to the peculiarities of displaying time movement: "The method of encapsulating time regulates the duration of the reader's attention and the speed of reading the story. The more words in the panel, the slower the pace of reading is. Therefore, fast-paced scenes usually contain fewer words: the action accelerates, the pace increases, and the reader quickly moves from panel to panel" (Dankan, R., Smit, M., & Levits, P., 2020). There are virtually no words on the first pages of Maryna's story. Everything happens fast: training, accident. The episode of treatment and decision-making of the girl's future includes 5 panels. And here the pace of reading slows down.

The following panels are about Maryna's adaptation to the world that has become different for her and her return to her previous job as a coach in two years, participation in the competition, and victory.

"By the method of encapsulation, the author simplifies the whole story to individual points on the page, and the reader combines individual moments into a common narrative" (Dankan, R., Smit, M., & Levits, P., 2020). The most common means of simplification are synecdoche (transmission of the whole through the part) and metonymy (the use of associative details to convey the whole). Consider 3 panels from the story of "Maryna"



The second and third panels use metonymy to emphasize the drama that the main character is experiencing.

In any comic book, there are always figures that act as visual representatives of the characters, but the background details are no less important. They become markers of the place of action, the mood of the heroes. Thanks to them, we understand where the action takes place: gyms, at school, outside, at home, in the theater, at a concert.

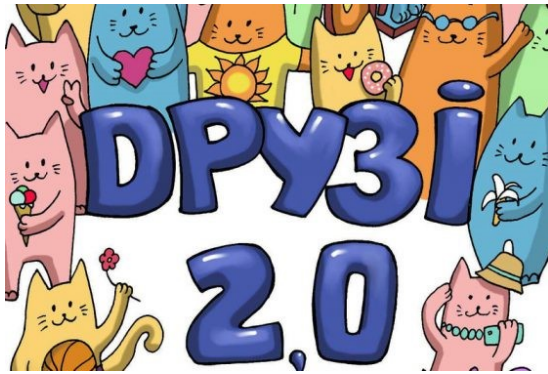
For example, the background detail in "Dreams" includes the main character Mark sitting among the scattered things and dreams of music. He meets a blind musician who teaches the boy to play the guitar, inspires and motivates him. Mark is changing. These changes are conveyed through the background details on one of the following panels: his room is clean and tidy, and the bird that was still in the cage is free.



In addition to the background, art details play an important role as well. For example, in the story of "Maryna" an important detail is the cane Maryna walks with, and later we see the heroine without it. In the story "Friendship" such a role is played by hats. At first, there was only one heroine in the hat - Tanya. In the classroom, all her classmates are wearing hats. And here's an explanation:



The same details are on the cover of the book:



So similar and so different, with different hobbies, with different destinies, but all together.

What is more, a cat is depicted before each story in "Friends 2.0" it is a kind of embodiment of the character, which will be discussed below. For example, these characters precede the stories "Maryna" and "Friendship":



All things considered, reading comics is an interesting and exciting process. We move along with the sequence of all panels and make up a story, "directly connecting each subsequent panel with the previous one and fitting into the context of what has already been read" (Dankan, R., Smit, M., & Levits, P., 2020). Reading and working with inclusive comics should take place in two directions. One of them is traditional for the interpretation of comics: diegesis, narrative, encapsulation, the relationship of visual and textual components, the size and number of panels, the composition, background details, visualization of movements and sounds, and more. "Encapsulation, place, and composition are what comic book authors do. Style is how they do it" (Dankan, R., Smit, M., & Levits, P., 2020). All together it affects the reader.

Next way of working with inclusive comics is aimed at forming an inclusive culture of readers. In particular, it is worth paying attention to the superheroes of the stories. This superhero is different from the traditional one, where the main characters are Iron Man, Batman, or Superman. As you know, the markers of traditional heroes are social missions, strength, identity. In "Friends 2.0", these markers are also present,

but in a different way. The social mission is to help and save others. For example, the blind self-taught musician Peter not only teaches Mark to play the guitar but also changes his world. Tanya unconsciously changes her classmates, and they instead make her life better. Sunny Bohdanchyk helps his elder sister to become kinder and better, and teaches, without knowing it, not to be ashamed to be with someone who is different from others. The strength of our superheroes is manifested in their victories, at first glance, impossible: victory in sports, participation in a dance competition, or theater production. "Superheroes are endowed with fantastic abilities or skills that far exceed the skills of ordinary people" (Dankan, R., Smit, M., & Levits, P., 2020). As for the identity, traditionally consisted of a code name and a costume, in the stories discussed above there are characteristics that give grounds to define the analyzed stories as inclusive ones.

CONCLUSIONS AND PROSPECTS OF FURTHER RESEARCH. Comic books are becoming increasingly popular with Ukrainian readers. It is gratifying that Ukrainian graphic novels can compete with the translated ones. They reflect relevant topics for our society, the authors create Ukrainian heroes, as well as appeal to our past, literary classics, reflect on the alternative history of Ukraine. The history of Ukrainian comics is written daily, undergoes great changes, forms the main slogans and ideas in which it operates and develops. Currently, Ukrainian comics are firmly established as a separate literary and art genre. Of course, over the years, certain traditions have emerged - including the author's drawing, historical figures, and the emphasis on Ukrainian issues. Ukrainian comics, no less than others, depend on the political situation in the country, people's moods as well as economic situation. The principles of the New Ukrainian School claim to use the latest methods of teaching to form the competencies of primary school pupils. The potential of comics can help a child become more aware and responsible; this is the essence of the modern world.

In our study, the analysis of comic strips was done. The information gained may be useful to those who are interested not only in reading comics, but also in how it all works, how a set of panels in our imagination turns into a story. Reading comics not only expands the range of readers' interests but can also be a part of, for example, civic,

national-patriotic education or contribute to the formation of certain positive personality traits, such as tolerance of others, understanding of personal diversity. "Friends 2.0" is the first inclusive comic book in the Ukrainian cultural space. It proclaims the uniqueness and importance of everybody, the disability is not a sentence. It is about the importance of adaptation and inclusion, about faith and dreams that come true. Comics is one of the steps in developing a tolerant society and creating an open and friendly space where there is a place for everyone.

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