

## THE ANTHOLOGY "STATE OF WAR": SYNERGY, PROBLEMATICS, GENRE ORIGINALITY OF THE TEXTS

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The anthology "State of War" is a fiction and documentary prose about the bloody war unleashed by Russia on Ukrainian lands, a prose in which the authors, through the prism of their own worldview, experience and emotions, offer the general readership the recorded tragedies of "timeless truth", the facts of grave illegal crimes committed by the Russian occupiers.

The article aims to examine the reception of martial law events in the anthology as non-fiction literature in contemporary Ukrainian prose. The object of the study is the texts of the anthology "State of War", united by the subject of depicting military events in Ukraine in order to document the war in its various manifestations and tell the world about it in the "Ukrainian voice". The study was conducted using elements of descriptive, structural and semantic, receptive and interpretive, and contextual methods of analysis.

The anthology "State of War" is a genre transformation that combines "sophisticated fiction and the accuracy of documentary" (V. Sayenko), and is dominated by essays, narratives, and memoirs that have only recently been classified as fiction and documentary literature. The textual and social conclusions of "State of War" with an appeal to autobiographical memory made it possible to consider texts in the genre of "non-fictional prose" (T. Bovsunivska): they contain autobiography, the authors appeal to personal experience, indicate involvement in the events described, the narrative is in the first person and is based on a reliable fact, as in memoir genres.

The core format of the anthology's textual content is determined by the history of everyday life. The authors of the book (fifty of them), like the characters in the stories, are writers and public figures, journalists and scholars, volunteers and soldiers of the Armed Forces of Ukraine. Combatant writers, i.e., active military personnel – Oleksandr Mykhed, Artem Chapai, Artem Chekh – create stories not based on other people's impressions but on what they have seen and experienced, proving that the problems of a soldier are not only related to fighting and defending positions, but also to the *aesthetics of survival*, to the belief in victory over the aggressor for the further development of society.

The texts of the anthology "State of War" contain genre "inclusions" ("Siren-Hyena" by L. Taran, "Under the Bridge" by S. Povaliaiev, "After the Occupation" by V. Puzik) that organically fit into the author's narrative, confirm significant events, and increase the recipient's responsibility in the reading process. The semantic core of the narrative of "State of War" is determined by the titles: they influence architectonic expressiveness, inform the reader about the objective reflection of events, facts and phenomena, transform into message titles, decode the content ("Being a Teacher Under Occupation" by L. Denysenko, "My First Bomb Shelter" by I. Pomerantsev, "After the Occupation" by V. Puzik, "Roots Up, or Fear of Migration" by T. Gundorova, "Presentation with Stress" by Y. Vynnychuk).

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