

**Visual citation: crossing intermedial borders in *Anne Frank's Diary*<sup>1</sup>/Citação visual: cruzando fronteiras intermidiais em *O diário de Anne Frank***

Ana Luiza Ramazzina Ghirard\*

ABSTRACT

Based on the adaptation of a graphic novel version of Anne Frank's diary Folman and Polonsky (2017), this paper examines the functioning of "visual citations" in comics. The presence of such citations is analyzed by examining the transposition of a literary narrative to the multimodal language of comics and the insertion of new media by means of "mediatic references," an intermedial subcategory proposed by Rajewsky (2012). According to Clüver (2011), such subcategory encompasses "texts of a single media which cite or evoke [...] specific texts or qualities of other media". Kristeva's assertion (1969) that every text represents a plurality of citations, as it absorbs and transforms other texts, serves as a basis for the discussion of the verbal and visual construction of comics, a media form which combines two semiotic elements (text and image). The analysis of Folman and Polonsky's adaptation, which is the object of this paper, suggests that, far from being impoverished, the media recycled in "visual citations" achieve their communicative potential expanded, crossing borders and creating interfaces with other forms of art.

KEYWORDS: Comics; intermedial reference; visual citation; Anne Frank's diary

RESUMO

*A partir da adaptação de O diário de Anne Frank (Folman e Polonsky, 2017), este artigo examina o funcionamento da "citação visual" no ambiente HQ. Analisa-se a presença dessas citações na transposição de uma narrativa textual para uma linguagem multimodal, bem como a inserção e referências midiáticas, subcategoria de intermidialidade proposta por Rajewsky (2012). Segundo Clüver (2011), essa subcategoria apresenta "textos de uma mídia só que citam ou evocam [...] textos específicos ou qualidades genéricas de uma outra mídia." A proposição de Kristeva (1969) de que todo texto representa uma pluralidade de citações, sendo absorção e transformação de outros textos serve de base para discutir as construções verbal e visual da HQ, mídia que combina dois sistemas semióticos (texto e imagem). A análise da adaptação de Folman e Polonsky, desenvolvida ao longo desse artigo, indica que, ao contrário de um empobrecimento, a reciclagem de mídia transformada em "citação visual" amplia as perspectivas de sua retomada e leitura, cruzando fronteiras e criando interfaces com outras artes.*

PALAVRAS-CHAVE: HQ; referência intermidial; citação visual; O diário de Anne Frank

## 1 Introduction

Amidst the many media capable of combining textual narrative and image, comic books stand out, as a vehicle whose narrative identity is characterized by their allowing for speedy

---

<sup>1</sup> Translated by Carolina Ramazzina Van Moorsel.

\* Doutora em língua e literatura francesa. Professora Associada da Escola de Filosofia, Letras e Ciência Humanas – UNIFESP, Guarulhos, São Paulo, Brasil. Endereço para contato alramazzina@uol.com.br

reading, offering a suitable environment for an immediate interchange of meanings, and building a dialogue amongst various art forms.

Since Töpffer's *Monsieur Jabot* in 1833, there has been an understanding that comic books not only represent a sequence of fixed images but also reveal themselves as a media source whose different formats and possibilities provide endless possibilities to their writer's creativity<sup>2</sup>.

This paper highlights one of the creative possibilities in comic books, the *Graphic Novel*. Eisner is considered the creator of the *graphic novels genre* (McCLOUD, 2006, p. 28). According to him, *graphic novel* "is a term that can include both non-fiction books and genuinely fiction novels" (EISNER, 2015, p. 149)<sup>3</sup>. The author also highlights that authors in this genre choose "overarching and relevant themes" and strive for "constant innovation in their approach" (2015, p. 149). Eisner says:

[the] style, presentation [...], speech bubbles, and frames are still a sequential artist's main tools. Their art is therefore the one of presenting images and words in an equilibrium found through skill, knowing how to circumvent the formal limitations of the media and creating ambitious narratives that explore attractive and challenging themes to a public that is more and more sophisticated and critic (EISNER, 2015, p. 149)<sup>4</sup>.

In addition to representing an enabling environment to the adaptation of a source text in verbal language, the *Graphic Novel* also goes beyond the narratives of traditional comic books which "can no longer avoid the confrontation with the contemporary world of globalization and language fusion" (FIORANI, 2012, p. 189, our translation)<sup>5</sup>. By doing so, they enlarge the possibility of dialogue with other art forms. According to Fiorani (2012):

---

<sup>2</sup> [...] Töpffer revised *Jabot* and lithographed the first copies in May 1833, distributing it to friends. [...] he was creating a new language, in which image was put in movement and integrated itself perfectly to the text, without one being more important than the other (AUBERT, 2017, p. 11, our translation).

<sup>3</sup> In the original: "é um termo que pode abarcar tanto livros de não ficção como obras genuinamente romanescas" (EISNER, 2015, p. 149).

<sup>4</sup> In the original: "[o] estilo, a apresentação [...], os balões e os quadrinhos ainda são as principais ferramentas do artista sequencial. Sua arte, portanto é a de apresentar imagens e palavras em um equilíbrio proporcionado com maestria, sabendo contornar as limitações formais do meio e criando narrativas ambiciosas que abordem temas atraentes e desafiadores para um público cada vez mais sofisticado e crítico" (EISNER, 2015, p. 149).

<sup>5</sup> In the original: "e non possono più sottrarsi al confronto con il mondo contemporaneo della globalizzazione e del rimescolamento dei linguaggi" (FIORANI, 2012, p. 189).

Comic books today are a form of media that contaminates various veins, changing also form and statute, making the Graphic Novel Art, from the vocation to romance its own flagship: they register the quick dissolution of the Japanese invasion of products and imagination through a more pop and mainstream comic book, through the new sensibility of more intellectual authors, including those dedicated to the Graphic Novel Art. Because of that, today comic books present themselves as a phenomenon of the cultural globalization, a “mix of languages that merge themselves and continue to exist; a multiethnic market of paradoxically standardized objects [F. Colombo, 2006, p. 11] and an interesting observation field of the current trends present in the media” (FIORANI, 2012, p. 189)<sup>6</sup>.

A phenomenon of cultural globalization, the contemporary comic books (which encompass the *Graphic Novel*) offer an enabling space for the dialogue between different cultures and different media, offering an opportunity for exchange between various ways of thinking, creating, expressing, and organizing the same object. A new product is defined by the creativity of its authors and enters into friction with existent works of art, creating a new universe capable of reaching different audiences, enabling a cultural and mediatic interchange of systems.

It is from this perspective that this paper analyses the adaptation of *Anne Frank's Diary*, by Folman and Polonsky (2018), into a comic book. The authors enlarge the universe presented by a young adolescent during a worldwide conflict to make it more than an intimate venting session. Anne Frank's daily life, initially confined to the *Secret Annex*, takes new shapes in the comic-book language, amplifying our perception of the distress and doubt which underlie the written text. The new visual text offers the reader the combination of semiotic products that create a space of reflection. It combines different intermedial possibilities, bringing into light a new way to establish a dialogue between images: the visual citation.

This paper seeks to offer a concrete example of the amplification of meanings that arises from the combination of semiotic systems, as theoretically discussed by Clüver (2011) and

---

<sup>6</sup> In the original: “Il fumetto è oggi un medium che contamina i diversi filoni mutando anche forma e statuto, facendo, con la Graphic Novel Art, della vocazione al romanzo la propria bandiera e registrando la rapida dissoluzione dei prodotti e degli immaginari della japan invasione attraverso sia il fumetto più pop e mainstream sia la nuova sensibilità degli autori più intellettuali, inclusi quelli impegnati nella Graphic Novel Art. Per questo oggi il fumetto si presenta come un fenomeno della globalizzazione culturale, ‘un mix di lingue che si fondono e continuano ad esistere; un mercato multietnico di oggetti paradossalmente standard’ [F. Colombo, 2006: 11] e un interessante campo di osservazione delle tendenze in atto nei media” (FIORANI, 2012, p. 189).

Kristeva (1996). The paper will first contextualize the original book (section 2 – *Anne’s Diary*) and its comic book adaptation (section 3 – *Transposition of the written diary into the comic book media*). Subsequently, it will analyze two specific examples of image reconstruction in the narrative (section 4 - *A bundle of contradictions*) and offer a theoretical frame to the reading of this reconstruction (section 5 – *The construction of meaning through mediatic references*), emphasizing the importance, within this theoretical framework, of the concept of *visual citation* (section 6 – *What does visual citation unveil?*). The conclusion synthesizes the argument and resumes the central argument on the amplification of textual meanings through the combination of semiotic systems.

The next section presents the context in which the source book was produced, as well as the circumstances for its preservation, publication, and circulation, in a process that would transform it into an icon for the Western world – and therefore a privileged object for adaptations.

## **2 Anne’s Diary**

One of the most striking narratives about the reality lived by millions of Jewish families during World War II was developed through the eyes of a young adolescent in the midst of the worldwide conflict. To this date, *Anne Frank’s Diary* moves readers and reminds them of the atrocities lived by these families at a time when reasons and contradictions shed light into a sad moment of contemporary history.

Written between June 12, 1942 and August 1, 1944, at first simply as a personal record, the diary became a larger project for Anne when, in 1944, the girl heard a radio transmission by a Dutch government official in exile. Gerrit Bolkestein “announced (...) that after the war he hoped to collect eyewitness accounts of the suffering of the Dutch people under the German occupation, which could be made available to the public.” (FRANK; PRESSLER 2018, p. vii).

From this moment on, “impressed by this speech, Anne Frank decided that when the war was over she should publish a book based on her diary” (FRANK; PRESSLER 2018, p. vii) and transformed it into her goal. However, her project was suspended, and Anne Frank’s last record is dated August 1, 1944. Three days later, on August 4, 1944, armed policemen arrived at the

secret annex Anne lived in Amsterdam, and arrested her, her parents, her sister Margot, and four other inhabitants (FRANK; PRESSLER, 1995, p. 333)<sup>7</sup>.

Thanks to Otto Frank, Anne's father and the only family member to survive, Anne's will and worries were revealed to the whole world. The diary, published originally as a written text (verbal language), nowadays takes new formats (movie, theater production, comic book, etc.) that reflect the expansion of the new media. These new formats contribute to the spreading of ideas that were previously confined to the audience of textual readers, helping to broadcast the desire of a young adolescent of transforming her most intimate words into a narrative that could reach people of all cultures and religions.

In her last entry, the girl asks, "Can you please tell me exactly what a 'bundle of contradictions' is?" (FRANK; PRESSLER, 1995, p. 330). Her theory is that there are two definitions to the word contradiction: the first, according to her, is "not accepting other people's opinions, always knowing best, having the last word [...]" (FRANK; PRESSLER, 1995, p. 330); the second definition is her secret: she sees herself divided into two Annes and confesses that her "other [side], which is much purer, deeper and finer" is never revealed due to fear of appearing "ridiculous and sentimental" and of not being taken seriously (FRANK; PRESSLER, 1995, p. 331).

The personal, intimate, and pungent character of Anne's narrative became an icon of the mismatch between the delicacy of human nature and the brutality of war. The mix of young ingenuity and wit in her observations builds the strength of the *Diary* and makes it a central text to understand the experience of the 20th century. Due to their identification with the age of character, this story appeals strongly to youth. The next section suggests that Folman and Polonsky's proposal of transposing the *Diary* to a language appreciated by this public – the comic book – represents, because of that, a timely mediatic renewal of this classic.

---

<sup>7</sup> Margot and Anne Frank were transported from Auschwitz at the end of October and brought to Bergen-Belsen, a concentration camp near Hannover (Germany). The typhus epidemic that broke out in winter of 1944-1945, as a result of the horrendous hygienic conditions, killed thousands of prisoners, including Margot and, a few days later, Anne. She must have died in late February or early March. The bodies of both girls were probably dumped in Bergen-Belsen's mass graves. The camp was liberated by British troops on April 12, 1945. (FRANK; PRESSLER, 1995, p. 334)

### **3 Transposition of the written diary into the comic book media**

Ari Folman and David Polonsky's *Anne Frank's Diary* (2018) reveals another dimension of the original diary. The authors are faced with the difficult task of transforming words written by a young adolescent into a visual sequence that can reach children and adults worldwide (FOLMAN; POLONSKY 2018, p. 158).

Folman notes that to honor each word Anne wrote he would have to produce 3,500 pages. His task, which was extremely difficult, was to select, summarize, and be as loyal as possible to the original text (FOLMAN; POLONSKY, 2018, p. 148). The comic book<sup>8</sup>, which this paper presents, shows the authors skill to suppress and include elements and to overcome obstacles, going much beyond a simple adaptation of the original text of a text written over seven decades ago.

Folman (writer) and Polonsky (illustrator)'s creativity overcomes the limits imposed by the fixed sequences of a comic book and presents artistic solutions that cross intermedial borders, adding to the text of the diary entertaining images that build the visual perception of Anne's contradictions. The authors, in addition to feeding the narrative with the most innovative, moving imagery, include, throughout their narrative, images associated with known products in other media, producing visual citations which add strength to the comic book. By surpassing the traditional limits of traditional sequences of fixed images, Folman and Polonsky build up a multisemiotic narrative by making use of different methods of modal expression. Their work builds "a fold in time in which sensorial and intelligible elements are contracted" (MÉCHOULAN, p. 18-19)<sup>9</sup>, revealing its intermediatic character.

At the beginning of the comic book, the artistic option of the writers becomes clear, as they mix different languages when introducing the characters that participate in Anne's diary (image 1). One whole page is dedicated to this introduction, which – besides names and respective visual characterization – identifies the place of the other characters in the narrative by

---

<sup>8</sup> It is important to note that although the original text is Anne Frank: The Graphic Diary, the Brazilian version decided to use the title Anne Frank's Diary (following other editions: Le Journal d' Anne Frank – French; El Diario de Anne Frank – Spanish; Anne Frank – Diario – Italian), which does not indicate that it is a Graphic Novel. In this paper, we will use the word "comic book" to refer to this work.

<sup>9</sup> In the original: "un pli du temps dans lequel dispositifs sensibles et dispositions intelligibles sont contractés" (MÉCHOULAN, p. 18-19).



means of textual subtitles (for example: Margot Frank – Anne’s sister – three years older). The page functions as a visual guide: it is available in the beginning of the comic book and can be consulted at any time the reader feels the need to situate a character.

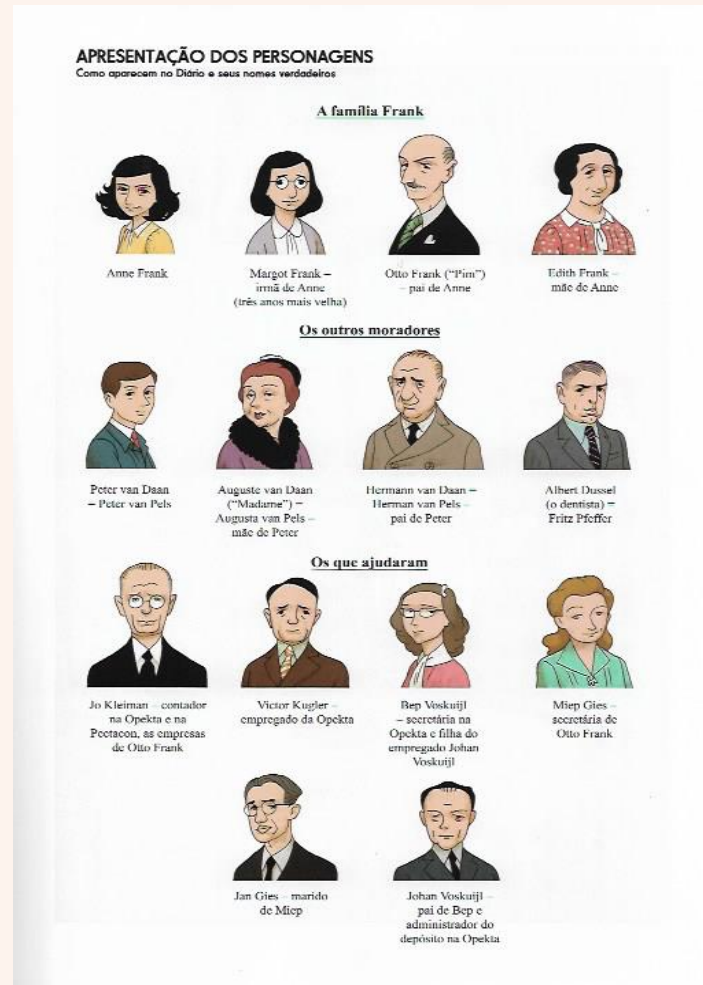


Image 1: Introduction to the characters (FOLMAN; POLONSKY, 2018, no page number)<sup>10</sup>

This opening scene anticipates a piece of information from the diary (Anne’s birthday party). The vignette - a frame that takes a full-page – which functions as introduction, offers a complete visual message (image 2): a young woman before a cake with 13-lighted candles; in the

<sup>10</sup> We thank Anne Frank Fonds (Basel) and Yves Kugelman (Chefredaktor) for agreeing we reproduce the images from Anne Frank’s Diary (2018).

center of the cake the number 13. Around the table, an older couple, a girl who looks like Anne, and two girls who look very different from each other. A beautiful curtain frames a large window and, in the background, one can see the city and trees. There is no doubt, even in the absence of textual language, that the drawing represents Anne's 13-year-old birthday party in an elegant apartment and, thanks to this visual guide, the reader knows that besides her stand her parents, her sister Margot, and two girls who will be identified three frames later: Hanneli and Jacqueline (according to Anne, maybe her best friends).

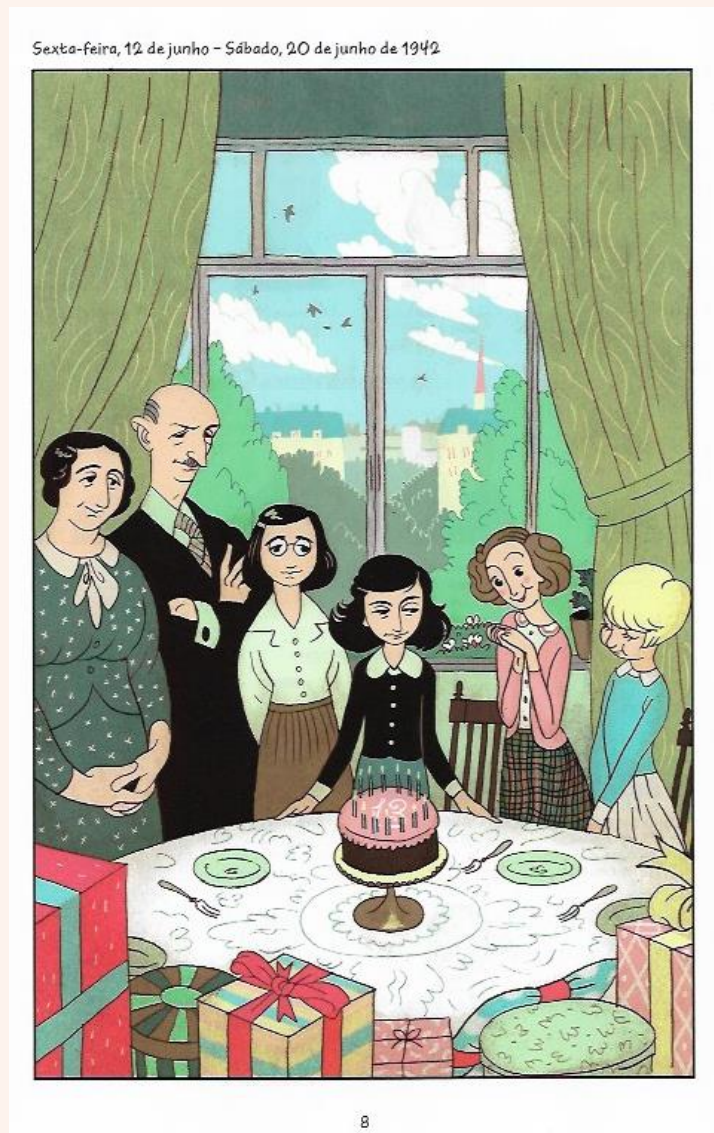


Image 2: Anne Frank's 13-year-old birthday party (FOLMAN; POLONSKY, 2018, p. 2)



After two pages of a more traditional comic book narrative, familiar to readers of this medium (a sequence of frames with captions marking Anne’s narrative), an image, now with no frame around it, fills a full page (image 3). In it, we can see Anne whispering on Kitty’s ear. Kitty is her diary and is represented by a black feminine silhouette coming out from inside the pages of a diary. The caption reads: “Dear Kitty, I hope I will be able to confide everything to you, as I have never been able to confide in anyone, and I hope you will be a great source of comfort and support” (FOLMAN; POLONSKY, 2018, p. 5).



Image 3: Anne whispering to her diary (FOLMAN; POLONSKY, 2018, p. 5)

The sentence that opens the original text of Anne’s diary on June 12, 1942 is reproduced here (“*I hope I will be able to confide everything to you...*”) and the expression “*dear Kitty*” is added. This addition, coupled with the image, presents to the reader the idea of the intimate relationship Anne has with her diary, as if it really were a friend whom she trusts.

The skill with which Folman and Polonsky adapt Anne's diary can be seen in many passages, throughout their work. It is a dense multitext which transforms this new media into a *locus* of semiotic variations. The examples highlighted above are important because they allow the discussion of the theme this paper chose to analyze: the relationship between different semiotic products in comic books and the way by which they build a new universe that helps contemporary readers to recreate, based on their own experience and repertoire, Anne's universe in the *Secret Annex*.

In this process, it is important to analyze more closely a particularly significant scene of the language kaleidoscope built by the authors because this scene, besides incorporating another semiotic language, has intermediality as its referential source. It is the scene in which Anne vents about her own contradictions: an interplay of text and images is introduced in the narrative, creating visual citations that help the reader understand the feelings of the young adolescent.

The complexity of Anne's experience, in which the meaning of events (and of her own life) is never on the surface, but needs to be sought incessantly beyond the appearances, makes her feel frequently out of tune with her own self, incapable of establishing a larger frame into which place her emotions.

The next section suggests that, in Folman and Polonsky's work, the visual citation fulfills the function of creating a connection between Anne's singularity and the general meaning of her experience: not only the girl but all the Western culture (represented by Munch's and Klimt's paintings) was, in that moment, a "bundle of contradictions."

#### **4 A bundle of contradictions**

In her diary entry of January 30, 1943, Anne tells her diary Kitty about her most profound contradictions. Anne confesses that she feels as if she were "seething with rage." Her prime target is her mom, whom she accuses of hurling at her "nasty words," "mocking looks," and "accusations" that "pierce like arrows." Anne finds herself in a moment of doubt and feels wounded. These feelings, according to her, are caused not only by her mom, but also by her

sister Margot, her dad, the van Daan, and Dussel (inhabitants of the *Annex*). She “would like to scream” (FRANK; PRESSLER, 1995, p. 79)<sup>11</sup>.

The *bundle of contradictions* to which she refers (in her last diary entry of August 1, 1944) can already be noted here and results in explicit paradoxes: when she speaks, for example, they accuse her of wanting to show off; she is ridiculed when she keeps silent; insolent when she replies, lazy when she is tired, selfish when she eats more than she should have, stupid, cowardly, calculating and, according to her, so many other nasty adjectives (FRANK; PRESSLER, 1995, p. 80). She avows that she is living a moment in which she would like to have “another personality, one that doesn’t antagonize everyone” (FRANK; PRESSLER, 1995, p. 80).

Anne confesses to Kitty: “I’d rather choose the golden middle, which isn’t so golden, and keep my thoughts to myself” (FRANK; PRESSLER, 1995, p. 80). Anne ends her entry with the words: “Oh, if only I could” (FRANK; PRESSLER, 1995, p. 80). This venting ends her entry on January 30, 1943.

The comic book reproduces, on page 53, Anne’s entry almost in its entirety (image 4). It adds to the textual language an image of mother and daughter arguing, with additional lines introduced by the authors. These lines illustrate the moment of tension between them: “why don’t you just wash your hands of me – I’m a hopeless case!/Don’t you ever talk to me like that again!/What do you care? You’re just going to ignore me for a week anyway” (FOLMAN; POLONSKY, 2018, p. 53).

---

<sup>11</sup> Page numbers refer to FRANK, O. H.; PRESSLER, M. *The Diary of a Young Girl: the definitive edition*. Basel: Random House, Inc., 1995.

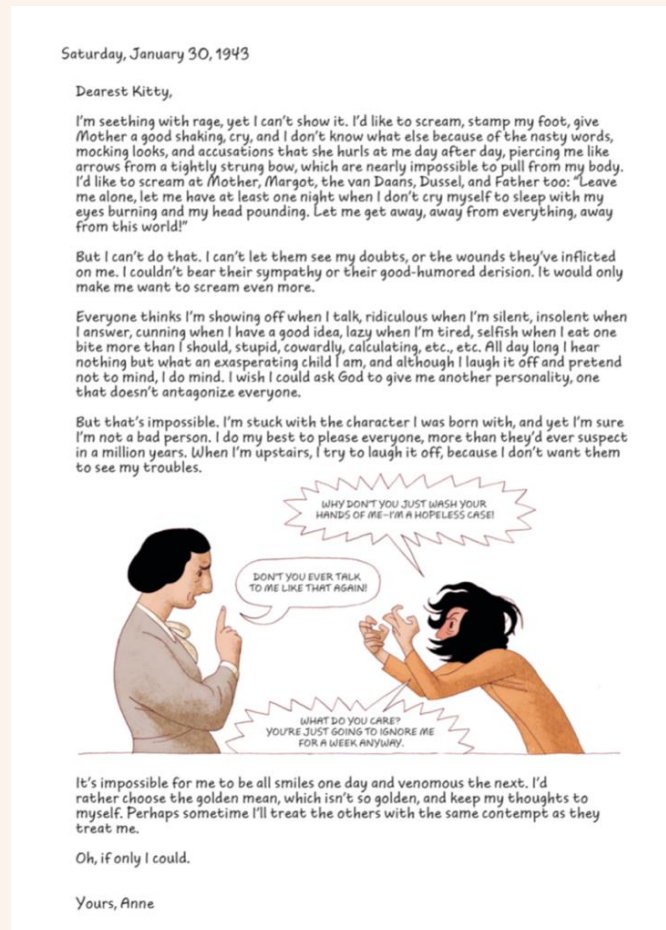


Image 4: Saturday, January 30, 1943 (FOLMAN; POLONSKY, 2018, p. 53)

Besides this addition, the exclamation mark in the original text – which ends Anne's entry – is substituted in the comic book by ellipsis (image 4)<sup>12</sup>. At first, this change in punctuation may seem innocent and with no specific objective; however, a more attentive reader will notice that it produces the effect of leaving the page open to introduce the sequence of illustrations that will complete the textual message of the narrative.

According to Baetens (2009), the page is what gives rhythm to a book and differentiate its components: "The page as a unit is utilized in a way that is almost didactic: to turn a page (or

<sup>12</sup> This analysis was made utilizing the Portuguese translation of the comic book, in which the sentence "Oh, only if I could." ends on ellipsis.

a double page) means to change theme and style. (...) The reader is invited to discover a narrative line realigning non-contiguous elements (...)” (2009, p. 89, our translation)<sup>13</sup>.

In the comic book, when the reader turns the page, he is surprised by the resumption of the theme “contradictions” (a recurring theme throughout Anne’s diary) in a double page. Images therein evoke other media and lead the reader back to Anne’s anguish, which is indicated through various speech bubbles. The whole creates an environment which enables the dialogue with the citation of yet another text, in this case, visual. According to Compagnon:

[...] the citation is a lodging place previously situated into the text. It integrates the text in a cluster or a network of texts, in a typology of the needed competencies for the reading; it is recognized and not understood, or recognized before being understood” (COMPAGNON, 2016, p. 27, our translation)<sup>14</sup>.

In order to bring back the theme of Anne’s anguish, Folman and Polonsky make use of visual citations to create a network of texts that must be read as a single bundle. Below, in the left page (image 5), Anne can be seen scared, her hands on her face, and the captions:

Why do you have to show off all the time?/Can’t you give us some help in the kitchen?/The best thing for you would be to pray./For God’s sake, Anne, I can’t sleep!/Margot would never do that!/Don’t panic, it’s only bombs falling.../Why can’t you be more like your sister?/Think how lucky you are! There are children dying out there (FOLMAN; POLONSKY, 2018, p. 54).

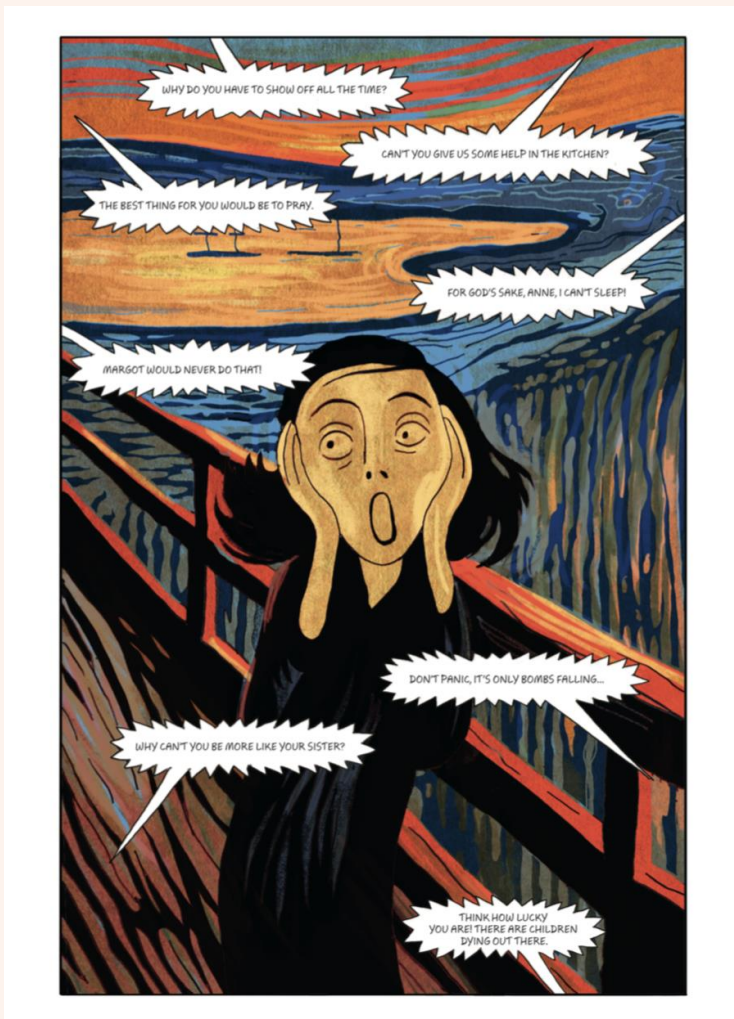
The page on the right, on the other hand, shows Anne sumptuously dressed and the speech bubbles read: “Hair: neatly brushed/Eyes: wide open, smiling/Nose: facing the earth, with no snobbish remarks/Mouth & lips: constant grin/Posture: superb, dignified, and elegant/Dress: bright colors, showing optimism” (FOLMAN; POLONSKY, 2018, p. 55; image 6). This opposition built by visual citations is full of implications: it establishes a dynamic narrative that mirrors itself in a play between singular/universal that is one of the strengths of the *Diary*, as will be seen in the following section.

---

<sup>13</sup> In the original: “L’unité de la page est utilisée de façon quasi didactique: tourner la page (ou la double page) signifie changer de sujet et de style. [...] Le lecteur est invité à découvrir un fil narratif en reliant des éléments non contigus [...]” (BAETENS, 2009, p. 89).

<sup>14</sup> In the original: “[...] la citation est un lieu d’accommodation prédisposé dans le texte. Elle l’intègre dans un ensemble ou dans un réseau de textes, dans une typologie des compétences requises pour la lecture; elle est reconnue et non comprise, ou reconnue avant d’être comprise” (COMPAGNON, 2016, p. 27)





Images 5 and 6: double page of the comic book (FOLMAN; POLONSKY, 2018, p. 54-55)

## 5 The construction of meaning through mediatic references

This sequence of two vignettes that take the full page complements the words written in Anne's diary. In addition to mixing verbal and visual language, this set of images introduces a citational dynamic, caused by the illustrations in a multimodal creation. Such use of illustrations is exemplary of the subcategory of intermediality defined by Rajewsky (2012, p. 25) as "mediatic references." According to the author, mediatic references

[...] must be understood as a strategy to construct meaning that contribute to the full meaning of the product: it utilizes its own means to refer to a specific individual work produced by other media [...], either to refer itself to a specific mediatic subsystem (such as a specific movie genre), or to other media as a system [...]. This product, thus, builds itself fully or partially *in relation* to the work, system, or subsystem to which it references. [...] In this case, *by definition*, only *one* media form exists in its own materiality – the reference media (in opposition to the referring media). [...] This media product topicalizes, elicits or mimics elements or structures from another medium, which is conventionally perceived as different, through the use of its own specific means (RAJEWSKY, 2012, p. 25-26, emphasis in the original, our translation)<sup>15</sup>.

Here, the reference medium, in its materiality, is the comic book. The images introduced in these two vignettes elicit another medium and represent the media referenced by the comic book: the paintings. Skillfully, the authors bring to the *comic book* medium the reference to two individual works in different media: “*The Scream*” (1893) by Edvard Munch and “*Portrait of Adele Bloch-Bauer*” (1907) by Gustav Klimt. There is an expectation that the paintings will be recognized due to the encyclopedic knowledge of the receiver.

As Clüver indicates (2006, p. 27), “word and image medias are intrinsically merged,” and, through this, there exist

[p]ossibilities of transporting an intermedial text to other media and conduce the other text that can be understood simply as a citation of this example, and through this it can obtain an intertextual effect through intermediality (CLÜVER, 2006, p. 18, our translation)<sup>16</sup>.

In this case, the transported images create a citation that represents not only a correlation with the real world, but also an intertextual correlation arising from the two works cited. For this

---

<sup>15</sup> In the original: “[...] devem ser compreendidas como estratégias de constituição de sentido que contribuem para a significação total do produto: este usa seus próprios meios, seja para se referir a uma obra individual específica produzida por outra mídia [...], seja para se referir a um subsistema midiático específico (como um determinado gênero de filme), ou a outra mídia como sistema [...]. Esse produto, então, se constitui parcial ou totalmente em relação à obra, sistema ou subsistema a que se refere. [...] neste caso, por definição, é apenas uma mídia que está em sua própria materialidade – a mídia de referência (em oposição à mídia a que se refere). [...] esse produto de mídia tematiza, evoca ou imita elementos ou estruturas de outra mídia, que é convencionalmente percebida como distinta, através do uso de seus próprios meios específicos” (RAJEWSKY, 2012, p. 25-26).

<sup>16</sup> In the original: “[p]ossibilidades de transportar um texto intermídias para outras mídias e conduz[ir] o outro texto que pode ser compreendido apenas como uma citação desse exemplo, para com isso, obter um efeito intertextual através da intermedialidade” (CLÜVER, 2006, p. 18).

movement to be properly understood, it is necessary that its interpretation include the perception that these are, in fact, citations, *the reinstatement of a previous work*.

This type of technique is called “visual citation.” Marie-France Chambat-Houillon, expert in visual citations in television broadcasts, points to the “inability of literature to literally cite to all types of images (painting, print, photograph)” [CHAMBAT-HOUILLLON, 2010, p. 2, our translation]<sup>17</sup>. To circumvent this obstacle imposed by the written text, literature searches for “a mediation of the transsemiotization of the iconic signs in linguistic signs, the only signs acceptable and compatible with the final place of integration: the written text” (CHAMBAT-HOUILLLON, 2010, p. 2, our translation)<sup>18</sup>. In television, however, due to the plurisemiotic nature of its language, the visual citation becomes possible – given the resources available – but, at the same time, and for the same reason, it becomes less noticeable to the spectator because it is surrounded by a larger group of signs whose “hierarchization principle is significantly less explicit and coercive in a [television] broadcast” than in a written text (CHAMBAT-HOUILLLON, 2010, P. 2-4, our translation)<sup>19</sup>.

The possibility of visual citation, developed by Chambat-Houillon, is transported in this paper to analyze the *comic book* medium. In *Anne Frank’s Diary*, the evocation of the artworks can only be understood as a visual citation if the receptor identifies some characteristics specific to them, as, for example, the position of the hands and the expression of fear highlighted by the shape of the mouth and eyes in Munch’s painting; the body posture of Adele, as well as the gold in her dress, portrayed by Klint.

Compagnon (2016), in *La seconde main ou le travail de la citation*, notes that

Citation has a status of a validity criterion, of an enunciation control, of a regulation mechanism, or sometimes of self-regulation, of repetition of the already stated: “good,” it qualifies; “bad,” it disqualifies. Far from being a detail in a book, a peripheral trait of reading and writing, the citation represents a capital challenge, a strategic and even politic place, in every use of language, be

---

<sup>17</sup> In the original: “l’incapacité en littérature de citer littéralement toutes les sortes d’images (tableau, gravure, photographie)” (CHAMBAT-HOUILLLON, 2010, p. 2).

<sup>18</sup> In the original: “le truchement de la transsemiotisation des signes iconiques en signes linguistiques, seuls signes acceptables et compatibles avec le lieu final d’intégration: le texte écrit” (CHAMBAT-HOUILLLON, 2010, p. 2).

<sup>19</sup> In the original: “[...] le principe de hiérarchisation est beaucoup moins explicite et coercitif dans une émission” (CHAMBAT-HOUILLLON, 2010, pp. 2-4).

it when it ensures its validations, its acceptance, or when, on the contrary, it denies them (COMPAGNON, 2016, p. 12-13, our translation)<sup>20</sup>.

By utilizing well-known paintings and inserting them into the comic book, Folman and Polonsky create a dialogue between the cited object, the citing text, and the receiver/reader of the comic book. Also according to Compagnon (2016), “it is the other who holds the truth in citation, which is judgment” (our translation, *Id*)<sup>21</sup>. Others, in this case the receivers, will judge the image; the citation will only have the intended meaning if they are capable of understanding it and of adding it to the universe explored by the citing text.

This strategy by the authors is possible because the multitext system of the narrative is open to various semiotic possibilities. According to Groensteen (2015), due to its morphosyntactic possibilities, the comic book is a prime space to host citations because “it combines two different semiotic systems, the text and the image” (GROENSTEEN, 2015, p. 145, our translation)<sup>22</sup>. The “discontinued character of its discourse” makes this medium “the ideal vehicle for an esthetics of collage and borrowing” (GROENSTEEN, 2015, p. 145, our translation)<sup>23</sup>.

Groensteen observes also that this technique is used by comic books authors to make the reader into a witness, to “make him a partaker of the pleasure [the author] experiences as he moves through a field of cultural references, through the Encyclopedia of its time and its environment” (GROENSTEEN, 2015, p. 145, our translation)<sup>24</sup>. He points out that

[t]hese references work as a network [...], the more implicit among them only get noticed because the context has awoken our vigilance [...] and oriented it in a specific direction [...]. Invited to transform themselves in a true detective,

---

<sup>20</sup> In the original: “La citation a le statut d’un critère de validité, d’un contrôle d’énonciation, d’un dispositif de régulation, parfois d’autorégulation, de la répétition du déjà dit : « bonne », elle qualifie ; « mauvaise », elle disqualifie. Loin d’être un détail du livre, un trait périphérique de la lecture et de l’écriture, la citation représente un enjeu capital, un lieu stratégique et même politique, dans toute pratique du langage, quand elle assure sa validité, garantit sa recevabilité, ou au contraire les refute” (COMPAGNON, 2016, p. 12-13).

<sup>21</sup> In the original: “le tiers détient la vérité de la citation, qui est le jugement.” Id.

<sup>22</sup> In the original: “elle combine deux systèmes sémiotiques différents, le texte et l’image” (GROENSTEEN, 2015, p. 145).

<sup>23</sup> In the original: “de ce médium un lieu d’accueil privilégié pour toutes les citations, le véhicule idéal d’une esthétique du collage et de l’emprunt” (GROENSTEEN, 2015, p. 145).

<sup>24</sup> In the original: “de le rendre complice du plaisir qu’il éprouve à s’ébrouer dans un champ de références culturelles, dans l’Encyclopédie de son temps et de son milieu” (GROENSTEEN, 2015, p. 145).



readers do not know where their investigation will end (GROENSTEEN, 2015, p. 144-145, our translation)<sup>25</sup>.

This complicity requires that readers assume an active stance, a constant rereading of their internal reference repertoires, which, as discussed in the next section, works to expand the polysemy in the comic book.

## **6 What does visual citation reveal?**

Which possibilities are opened by the visual citations of Folman and Polonsky? According to Compagnon (1979), the citation represents “in itself, a force and a displacement” because “it is the prime space for the work of the text; it launches and relaunches the dynamics of the meaning and of the phenomenon” (COMPAGNON, 2016, p. 53, our translation)<sup>26</sup>. In this comic book, the anxieties and contradictions lived by Anne are launched and relaunched through a friction between the meaning of the artworks and the intermedial relationship they provoke.

In the reference to Munch’s painting it is possible to associate, first, Anne’s contradictions to her desire to scream with others who surround her (which she mentions three times in her diary), in a world that she wants to leave (image 7).

---

<sup>25</sup> In the original: “[c]es références fonctionnent sur le mode du réseau [...] les plus implicites d’entre elles ne sont détectables que parce que le contexte a éveillé notre vigilance [...] et l’a orientée dans des directions données [...]. Invité à se transformer en véritable détective, le lecteur ne sait où s’arrêtera sa traque” (GROENSTEEN, 2015, p. 144-145)

<sup>26</sup> In the original: “une force et un déplacement, est l’espace privilégié du travail du texte; elle lance, elle relance la dynamique du sens et du phénomène” (COMPAGNON, 2016, p. 53).





Image 7: The Scream (Edvard Munch, 1893) and Anne Frank's vignette p. 54

“The scream,” visually cited on page 54 of the comic book, shows Anne's face replacing the distorted image created by Munch, while the sentences in the speech bubbles take the reader back to the insecurities confessed to Kitty. According to Cagnin (2014),

As a speech casing, the speech bubble also became an image to represent the many relationships and emotions the character is experiencing, metalinguistic forms, therefore, [representing] voice intonation, fear, stuttering, rage, and so on [...](CAGNIN, 2014, p. 141, our translation)<sup>27</sup>.

The speech bubbles on this page take the shape that Cagnin (2014) calls “scream bubble” (or shout bubble), which, according to the author, “have the arch extremities shaped to the outside, like explosions” (CAGNIN, 2014, p. 142, our translation)<sup>28</sup>. The tails make it clear that the voices are external to Anne, since they point to the outside of the vignette.

<sup>27</sup> In the original: “Enquanto invólucro da fala, o balão também tornou-se imagem para representar as diversas reações e emoções por que passa a personagem, formas metalinguísticas portanto, como a entonação da voz, o medo, o gaguejar, a raiva entre outros [...]” (CAGNIN, 2014, p. 141).

<sup>28</sup> In the original: “tem as extremidades dos arcos voltadas para fora, como explosão” (CAGNIN, 2014, p. 142).

The citation can be immediately noticed in this scene of the comic book, since multiple indicators allow its identification. There is a clear media recycling: the painting reveals itself as a vignette inside a comic book. The indicators are apparent to show that there is a borrowing, a displacement, a reiteration; they all clearly identify as a visual citation, and bespeak their intertextual intention. The function of this kind of citation emphasizes the meaning of what is being cited, the meaning in Munch's painting.

The reiteration of this painting, which is a landmark of Expressionism, shows the “emotion through the distortion of shapes and color” is true to its author's desire to “paint extreme emotions” (STRICLAND; BOSWELL, 1992, p. 123, our translation)<sup>29</sup>. According to Strickland & Boswell (1992), in this painting, Munch “portrays the intolerable fear of losing his mind, [...] each line vibrates, wobbles, making for a troubled rhythm, which makes it impossible for the eyes to stay still [...]”(STRICLAND; BOSWELL, 1992, p. 123, our translation)<sup>30</sup>. In Munch's words, “above the dark blue fjord, hover blood red clouds, red like fire tongues” (STRICLAND; BOSWELL, 1992, p. 123, our translation)<sup>31</sup>.

The distorted scenery with clouds “red like blood” evokes both the world at war and the *Secret Annex* where Anne lives. The fire tongues can easily be associated with the hard words spilled out by Anne's mother. The girl wants to scream and leave this world, shutting herself out into a silence created by her hands, which cover her ears to silence the loud noise that surrounds her. Barbieri believes that “loud noises are spectacular” (BARBIERI, 2017, p. 151)<sup>32</sup>. According to the author:

They are the voice that yells, the bang of stroke, the impact of slapping... all events of brief duration and of high intensity. Just like in our lives a loud sound marks an intense moment, maybe of danger, but in any case, of emotion – even if it is only of discomfort -, when large noises occur in comic books, they also

---

<sup>29</sup> In the original: “a emoção por meio da distorção de formas e cor” (STRICLAND; BOSWELL, 1992, p. 123).

<sup>30</sup> In the original: “representa o medo intolerável de perder a razão, [...] cada linha oscila, se agita, trazendo ritmos turbulentos, sem sossego para o olho [...]” (STRICLAND; BOSWELL, 1992, p. 123).

<sup>31</sup> In the original: “[a]cima do fiorde azul-negro, pairam nuvens vermelhas como sangue, vermelhas como línguas de fogo” (STRICLAND; BOSWELL, 1992, p. 123).

<sup>32</sup> In Portuguese: “os grandes ruídos são espetaculares” (BARBIERI, 2017, p. 151).

occupy a fundamental space as position or dimension, or as both things (BARBIERI, 2017, p. 151 – our translation)<sup>33</sup>.

The reference to “*Portrait of Adele Bloch-Bauer*” - visually cited on page 55 of the comic book (image 8) -, on the other hand, makes Anne’s face substitute for Adele-Bauer’s. The speech bubbles with the tails turned to her mouth are an indication that in this vignette, unlike the previous one, it is “Anne’s voice” that comments on her appearance. This time, the speech bubbles have a different shape: they are the “most common speech bubbles, with a clear and contiguous outline” (CAGNIN, 2014, p. 141, our translation)<sup>34</sup>. Even though these speech bubbles make it clear that these are Anne’s words, their rectangular form resembles the subtitles that introduce the narrator of the comic book. Cagnin (2014) observes that a subtitle in a comic book “is a small fragment of discourse, with no other objective than that of assimilating a meaning (Barthes’s *ancrage*)” (CAGNIN, 2014, p. 141, our translation)<sup>35</sup>.

One could suggest that speech bubbles with similar shapes and more space for the captions have been used here to reinforce the image of Anne as she appears in the citation. It is as if besides Anne’s voice, a second voice overlapped Anne’s and gave advice which the girl should heed.

---

<sup>33</sup> In Portuguese: “São a voz que grita, o estrondo de uma pancada, o impacto de uma palmada... todos eventos de breve duração e de grande intensidade. Assim como em nossa vida um estrondo marca um momento intenso, talvez de perigo, mas em qualquer caso, de emoção – mesmo que seja apenas de incômodo -, também quando os grandes ruídos aparecem nos quadrinhos ocupam um espaço fundamental como posição ou como dimensão, ou como ambas as coisas” (BARBIERI, 2017, p. 151).

<sup>34</sup> In the original: “balão-fala, o mais comum, tem seu contorno nítido, contínuo” (CAGNIN, 2014, p. 141).

<sup>35</sup> In the original: “é um pequeno fragmento do discurso, sem outro objetivo senão o de fixação de um significado (a *ancrage* de Barthes)” (CAGNIN, 2014, p. 141).

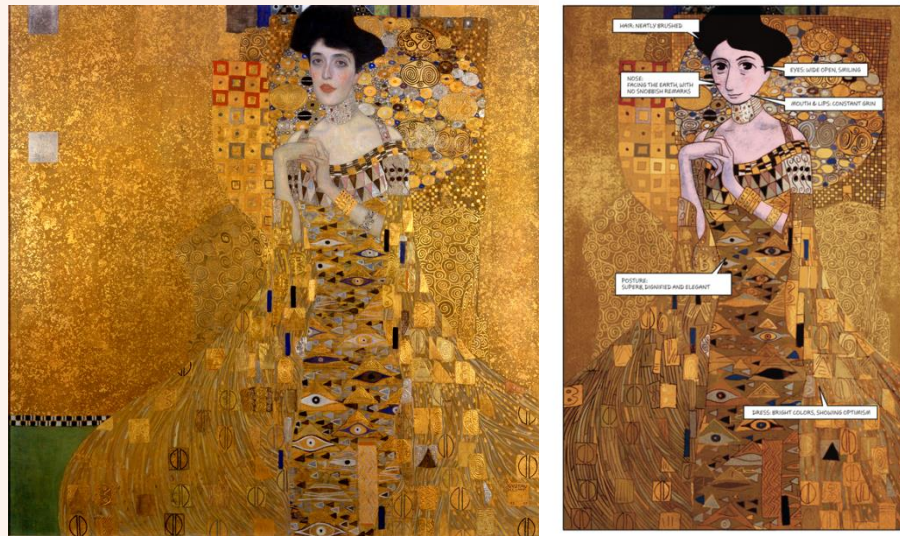


Image 8: *Portrait of Adele Bloch-Bauer* (G. Klint, 1907) and Anne Frank's vignette, p. 55.

In this evocation of Klint's painting, the citation refers to her contradictory desire to "please everyone," which she tries to externalize by being perfect in every detail of her garb. If, in the image evoking to *The Scream* Anne does not want to hear, covering her ears with her hands, in this image, she not only speaks but takes the advice that makes her as others want her to be.

Klint, a symbolist Austrian painter who carried on the artistic perspectives of expressionism, presents an elaborate and complex ornamentation. His use of oil and gold paint is representative of the *golden period* of his works. "The gold invades the background and is the main element of the dress where the ornamentation integrates the painter's usual iconography in his golden phase: Mycenaean spirals, Egyptian style eyes, circles, rectangles, and checkers" (BRITO, 2016, our translation)<sup>36 37</sup>. Klint liked fashion and included that in his artwork. In this painting,

Adele's position in the composition is ambiguous, because she seems simultaneously seated and standing. She is luxuriously dressed, as if she were a

<sup>36</sup> In the original: "O dourado invade o fundo e é o elemento fundamental do vestido onde a ornamentação integra a iconografia habitual do pintor na fase dourada, espirais micênicas, olhar ao estilo egípcio, círculos, retângulos e xadrezes" (BRITO, 2016).

<sup>37</sup> <http://estoriasdahistoria12.blogspot.com/2014/01/analise-da-obra-o-retrato-de-adele.html>



queen, but she seems suffocated by so much ornamentation and wealth. [...] The gold makes the dress of the subject and the background of the composition (LUDIASBH, 2015, our translation)<sup>38 39</sup>.

It is important to note that the authors of the comic book chose a golden painting to be the image of this part of the book. If we return to a quote from January 30, 1943 from Anne's diary (not included in the comic book), we find mention to gold "I'd rather choose the *golden middle*, which isn't so golden, and keep my thoughts to myself" (FRANK; PRESSLER, 1995, p. 80, our emphasis). Although Anne's words refer to an abstract idea, "the correct point between two extremes," the noun *gold* is taken up in the comic book under the form of a visual citation: the color gold helps to contrapose the two Annes, the two extremes. Adele's position, ambiguous, can also be transferred to Anne, who has ambiguous feelings towards her family and her life. At the same time that Anne wants to be seen as *the perfect* girl, she feels suffocated by everyone who surrounds her.

The two paintings greatly buttress Anne's words and shift the attention of the reader's eyes, receiver of this visual citation; the *painting* medium launches and relaunches the interplay between the meanings and Anne's emotions, amplifying the understanding of her feelings and contradictions.

Compagnon (2016, p. 512) ascribes two values to citation, "a signification value, or use value, that is to say, the meaning of what is cited" and "a repetition value or, of mention, linked to the fact of citing." According to the author, "the citation is more charged with meaning than the text into which it is inserted. This overcharge of meaning is due less to the theme of the citation itself than to the fact of citing" (COMPAGNON, 2016, p. 512). The author also adds that "the citation is then a curious linguistic object, because it is formulated by two voices, the one of her first author, and the one of that who relaunches it" (COMPAGNON, 1979, p. 512, our translation)<sup>40</sup>.

---

<sup>38</sup> In the original: "A posição de Adele na composição é ambígua, pois tanto parece que está sentada como de pé. Ela se encontra luxuosamente vestida, como se fosse uma rainha, mas parece sufocada em meio a tanto ornamento e riqueza. [...] O ouro compõe o vestido da retratada e o fundo da composição" (LUDIASBH, 2015).

<sup>39</sup> <http://virusdaarte.net/klimt-retrato-de-adele-bloch-bauer-i/>

<sup>40</sup> In the original: "une valeur de signification, ou d'usage, c'est-à-dire le sens du propos cité [...] une valeur de répétition, ou de mention liée au fait de citer [...] La citation est plus chargée de sens que le texte dans lequel s'insère; cette surcharge de sens tient moins au propos de la citation en lui-même qu'au fait de le citer. [...] La



In this visual citation, the image constructs other images and one of the elements for this construction is the citation itself. Although it is a repeated image, it is qualified. More than a generic relaunch, the citation creates a relationship of co-presence amongst images/texts/content and themes relaunched. The meaning of this citation is not reduced to what is cited, it does not build an object that simply reproduced the original meaning; meaning values are added to it; the citing text hosts the cited text.

## **Conclusion**

*Anne Frank's Diary*, in its textual version, has reached and moved audiences throughout times. Due to its textual strength, it is an object that allows for various recreations. This paper has taken interest specifically in its transposition to the *comic book* medium and suggests that the work by Folman and Polonsky offers the opportunity of a case study of intermedial reference and, particularly, of visual citation.

The paper made a critical presentation of a concrete example of the amplification of meaning that derives from the combination of semiotic systems, as postulated, theoretically, by Clüver (2011) and Kristeva (1996). In this process, it also offered a theoretical framework to the reading of this dynamic of amplification, emphasizing the importance of the concept of *visual citation*.

Through the possibility of using the intermedial reference within the comic book - by the insertion of two well-known paintings -, the authors use visual citation to create a triptych dialogue: comic book/painting/receiver. The visual citation relaunched the textual tendency to transparency and develops a substitution strategy. The format of the citation made by Folman and Polonsky creates an interplay that affects and adds new meanings to the first text. There is a contextual deviation, but not a deviation from the meaning of the citation.

According to Compagnon,

---

citation est donc un objet linguistique curieux, parce qu'elle est énoncée par deux voix, celle de son premier auteur et celle de celui que la reprend" (COMPAGNON, 2016, p. 512).

[...] the citation has a status of a validity criterion, of an enunciation control, of a regulation mechanism, or sometimes of self-regulation, of repetition of the already stated: “good”, it qualifies; “bad”, it disqualifies. Far from being a detail in a book, a peripheral trait of reading and writing, the citation represents a capital challenge, a strategic and even politic place, in every use of language, be it when it ensures its validations, its acceptance, or when, on the contrary, it denies them (COMPAGNON, 2016, p. 12-13, our translation)<sup>41</sup>.

At the end of her diary, Anne says “[...] [I] keep trying to find a way to become what I would like to be and what I could be if... if only there were no other people in the world” (FRANK; PRESSLER, 1995, p. 332).

More than seven decades after the composition of the original text, Folman and Polonsky transformed Anne in multiple Annes and helped transport her to the 21st century and to validate her through multimodal and intermedial resources, as well as visual citations charged with bundles of contradictions, the feelings of a young adolescent living through a global conflict.

## References

AUBERT, A. C. (organização). *Monsieur Jabot. R. Töpffer*. Tradução de Flavia Lago. São Paulo : SESI-SP Editora, 2017

BAETENS, J. Études Culturelles et Analyse Médiatique: autour du concept de re-médiation. *Recherches en communication*, Louvain, n° 31, 2009. Disponível em: [<http://sites.uclouvain.be/rec/index.php/rec/article/view/6351/6041>]. Acesso em 15 set. 2018.

BARBIERI, D. *As linguagens dos quadrinhos*. Tradução de Thiago de Almeida Castor do Amaral. São Paulo: Editora Peirópolis, 2017

---

<sup>41</sup> In the original: “La citation a le statut d’un critère de validité, d’un contrôle d’énonciation, d’un dispositif de régulation, parfois d’autorégulation, de la répétition du déjà dit: « bonne », elle qualifie ; « mauvaise », elle disqualifie. Loin d’être un détail du livre, un trait périphérique de la lecture et de l’écriture, la citation représente un enjeu capital, un lieu stratégique et même politique, dans toute pratique du langage, quand elle assure sa validité, garantit sa recevabilité, ou au contraire les réfute” (COMPAGNON, 2016, p. 12-13).

CAGNIN, A. L. *Os quadrinhos – linguagem e semiótica*. Um estudo abrangente da arte sequencial. São Paulo: Editora Criativo, 2014

CHAMBAT-HOUILLOIN, M-F. De l’audiovisuel vers le télévisuel: deux modèles de citation pour les émissions de télévision. *Revue Ci-Dit*, Nice, 2009, s/n. Disponível em: [<http://revel.unice.fr/symposia/cidit/index.html?id=408>]. Acesso em 10 set. 2018.

CLÜVER, C. Inter textos / Inter artes / Inter media. *Revista Aletria*, Belo Horizonte, 2006, v. 14. Disponível em: [<http://www.periodicos.letras.ufmg.br/index.php/aletria/article/view/1357/1454>]. Acesso em: 14 set. 2018.

CLÜVER, C. Intermidialidade. *Revista Pós* (Revista do programa de pós-graduação em artes da EBA/UFMG), Belo Horizonte, 2011, v.1, n. 2. Disponível em: [<https://www.eba.ufmg.br/revistapos/index.php/pos/article/view/16/16>]. Acesso em 10 ago. 2018.

COMPAGNON, A. *La seconde main ou le travail de la citation*. France: Éditions du Seuil, 2016

EISNER, W. *Quadrinhos e arte sequencial*. Tradução de Luís Carlos Borges & Alexandre Boide. São Paulo: Editora WMF Martins Fontes Ltda., 2015

FIORANI, E. *Grammatica della comunicazione*. Milão : Lupetti - Editori di Comunicazione, 2012

FOLMAN, A. & POLONSKY, D. *Anne Frank’s Diary: The Graphic Adaptation*. New York: Pantheon Books, 2018.

GROENSTEEN, T. *La bande dessinée mode d’emploi*. France : Les Impressions Nouvelles, 2015

FRANK, O. H. & PRESSLER, M. *The Diary of a Young Girl : the definitive edition*. Tradução de Doubleday. Basel: Random House, Inc., 1995

MCCLLOUD, S. *Reinventando os quadrinhos*. Tradução de Roger Maioli. São Paulo : M. Books do Brasil Ltda., 2006

MÉCHOULAN, E. Intermédialités: Le Temps des illusions perdues. Revue *Intermedialités*, Montreal, v. 1, n° 20, 2012. Disponível em: [<https://www.erudit.org/fr/revues/im/2003-n1-im1814473/1005442ar/>]. Acesso em: 18 set. 2018.

RAJEWSKY, I. Intermidialidade, Intertextualidade e “Remediação” – Uma perspectiva literária sobre a intermidialidade. In DINIZ, T. (organizadora). *Intermidialidade e estudos interartes*. Tradução de Thaís Flores Nogueira Diniz & Eliana Lourenço de Lima Reis. Belo Horizonte: Editora UFMG, 2012, p.15-45

STRICKLAND, C. & BOSWELL, J. *Arte comentada*. Tradução de Angela Lobo Andrade. São Paulo: Ediouro Publicações S.A., 1992.

Received: May 19th, 2019

Approved: June 17th, 2019