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LITERARY SYNTHESIS IN ANASTASIA MISHCHUK'S NOVEL "AND THEN I LEARNED TO ENTER THEIR DREAMS"

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1. Introduction

1.1. The topicality of the research

Our time has initiated a new type of writers who face challenges, which they can solve by means of knowledge in culture and art, philosophy, and psychology. Their mission is not to bewilder readers and even not to make them wonder but persuade them to take a fresh look at the world, challenge stereotypes and find novel ideas.

The modern prose evolution, synthesizing methods caused by the new outline of thought, the aspects of narrative techniques have created a new paradigm in literary fiction, typified by multidimensionality, non-linearity, pluralism, and determined the originality of reflective writing.

A minimalist novel is an aesthetic phenomenon in modern prose fiction, which incorporates modernist and postmodernist styles and creates reality in its own way. It is a so-called slipstream. According to Bruce Sterling, American science-fiction writer and literary critic, slipstream is a "feeling very strange" fiction book (Kelly & Kessel, 2006). The term originated from aviation, wherein it means "a current of air behind a quickly moving object" (Slipstream, n.d.), whereas in literary criticism it is represented as "the apotheosis of surprise": a purely realistic story suddenly "breaks into dimples", the completely unexpected images and pictures rise from a recess of the subconscious.

The plot in such a novel is marked by its synthetic and hypothetical character, fragmentary and nonlinear nature, and variability. Creating the organically realistic novel, nevertheless, minimalists constantly play with texts, readers, language. It means that it is such a kind of novel wherein the main attention is focused on the poetics of literary synthesis.

1.2. Materials and Methods

The analysis is based on a set of general scientific and empirical methods (the theoretical, comparative, psychological, receptive ones), which consider a better understanding of the novel conceptual genre model (literary genre synthesis) within the exist-

ing literary traditions and scientific theories.

Multiple research findings build understanding the fact that a literary, or conceptual, synthesis is a complex phenomenon in literary fiction, typified by the search for integration, a unique symbiosis of different narrative modality and worldviews to comprehensively present the complex reality and human destiny (Mihilev, 2012, pp. 53-54). The latest models for interpreting man and the world mainstream analyzing the works of those writers who soar to new heights, while actively using pronounced humanism-oriented "hybrid" poetics, experimenting with literary techniques, borrowed from modernism and postmodernism.

Based on the modern scientific discourse concerning a conceptual literary synthesis as a specific phenomenon of modern literary process (existential and realistic synthesis, the genre model of "a world of dreams and fancies"[Proust, 2008, p. 322], transcendental philosophy, the functions and categories of artistic psychologism, stream-of-consciousness, psychological time and memory, existential modes, etc.), we are intent on analyzing A. Mishchuk's novel "And then I learned to enter their dreams" (А далі я навчилася приходити у їх сни), focusing on:

- the signs of conceptual literary synthesis;
- an inimitable singular independent postmodern experiment, which centralizes the integration of artistic energies;
- the poetics of a multilevel reduced plot;
- the hybrid genre matrix of the novel;
- psychologism manifestations;
- the existential modes of human existence;
- the elements of play cultural paradigm;
- the literary forms of the stream-of-consciousness embodiment (contiguity, non-linearity, interactivity).

2. Methodological framework

2.1. The concept of literary, or conceptual, synthesis

The issues of defining the phenomenon of literary (or conceptual) synthesis are instrumental for modern literary criticism, as evidenced by L. Andreev, T. Denysova, O. Mikhilov, T. Muvvafak and others. The literary synthesis gives rise to complex aesthetic systems, whose belonging to a certain literary movement (realism, modernism or postmodernism) is quite difficult or impossible. This is attested by the functioning of such modern literary definitions as "postmodern romanticism", "postmodern realism", "existential and realistic synthesis", aimed at creating a universal method of obtaining knowledge (Andreev, 2000, pp. 253-254), etc.

In a generic form, the conceptual features of literary synthesis represent the following: in the first place, all of them are more or less within the humanistic field (the problem of man, who seeks oneself, asks about one's role in the society and the Universe, remains intact in the focus of reflection); in the second place, it is an artistic representation of the specific worldview attitudes, shaping a new mentality; in the third place, employing all means of modern literature which generate new meanings (Mihilev, 2012, pp. 64-65). The studies, conducted in recent years, show that literary synthesis is often manifested in the combination of realism, existentialism and postmodernism elements. In particular, T. Denisova construes the concept of existential-realistic synthesis as a combination of existentialist motifs and the pictorial repertoire of realism within the literary fiction. Existential thinking designs, according to the researcher, a

new type of man - the world configuration, a tendency towards equilibrium among all the components of human existence in time and space, the search for harmony in the relationship between the individual, civilization, and the world (Denysova, 1995, p. 70).

Postmodernism masters and reconstructs existentialist principles, themes, motifs and narrative structures, it reproduces them in a decentralized world, includes a number of paradigms which define human life as man's existence "alone" in the context of "limit situation", which interposes man between being and non-being and allows one to realize oneself as an existence.

2.2. Artistic psychologism

The newest novel poetics' intrinsic priority is a tendency towards broadening the artistic functions of psychologism (artistic psychologism), which has acquired a new dimension, i.e., it expresses itself through "psychologizing" the tiered arrangement of a literary text (in particular, narrative, compositional and intertextual). According to S. Sushko, currently, psychologism manifests itself as an active plot-determining and structure-directing factor, in other words, the transition from "psychologizing the picture of the world" to psychologizing the whole novel space can be noticed; the psychological description of the inner world is a mode of existence and a means of explicating a wide range of sensitive issues (Sushko, 2014, pp. 147-149). T. Muvvafak considers literary synthesis texts to have the statements of absolutizing sensory, emotional, and unconscious spheres as the conceptual foundation for shaping the worldview. At the same time, T. Muvvafak believes crystallizing "true self" through "self" and searching ways to express this "self" to be the constitutive dominant of the textual frame (Muvvafak, 2012, p. 39). Artistic psychologism correlates to the philosophy of transcendentalism (in particular, R. Emerson), which is based on the notion that truth is known by man through both experience and intuition or transcendence: man can be understood only by poring over the man's inner world, "the soul broods" through meditation (Corrigan, 2012, p. 65).

2.3. The literary forms of the stream-of-consciousness embodiment (contiguity, non-linearity, interactivity)

"New psychologism" blends in with the modernist stream-of-consciousness, which becomes a means of transmitting the characters' deep, unconscious experiences, impressions, memories and fantasies. The mentioned culture phenomenon was actualized by American psychologist and philosopher W. James. In his imagination, consciousness corresponds to the river, the flow, wherein thoughts, feelings, associations "interrupt" each other at any given time, and become "illogically" intertwined. The expression stream-of-consciousness was first mentioned in W. James' fundamental book "The Principles of Psychology" (in particular, in the chapter "The Stream of Thought"). There, the stream-of-consciousness derived from the following background:

Consciousness, then, does not appear to itself chopped up in bits. Such words as chain or train do not describe it fitly as it presents itself in the first instance. It is nothing jointed; it flows. A river or a stream is the metaphors by which it is most naturally described. In talking of it hereafter, let us call it the stream of thought, of consciousness, or of subjective life (James, 2007, p. 155).

The properties of the flow – fluidity, continuity, variability – were compared with the processes, occurring in human consciousness, with consciousness itself. The stream-of-consciousness, according to James, is a metaphor, an "abstract thesis" which conveys

how thought process is organized, its dynamics and continuity, clearly illustrated by the "pictorial imagery" of the river. However, it was the metaphor that later found the status of a category. The Oxford Companion to Philosophy (Honderich, 1995) accounts for the change: "It may be that James, who devotes much of his psychology to unconscious processes, changed the title, and thus, the metaphor, in order to emphasize that the metaphor is a purely phenomenological one - consciousness seems streamlike" (Honderich, 1995, p. 855). The theory of psychological time and memory, proposed by H. Bergson, provided an essential theoretical background for the stream-of-consciousness. H. Bergson introduced the notion, which he fixed as "indivisible present": "My present, then, is both sensation and movement; and, since my present forms an undivided whole, then the movement must be linked with the sensation, must prolong it in action" (Bergson, 1911, p. 177).

Psychological and philosophical properties of the stream-of-consciousness determine the artistic forms of its embodiment, which core principle is contiguity in structuring the text (nonlinearity is observed in the time imagery, the implicit manifestation of the unconscious in the processes, occurring in consciousness etc.). The principle of contiguity, operating in consciousness, "turns off" the linear irreversible time, investing the text of the stream-of-consciousness with timelessness, providing a domain for discovering a mythologem in the text. Associations, being "the connections in the memory between certain ideas, feelings or behaviors" (Statt, 1998, p. 79), by virtue of its impulse nature, may fill gaps in consciousness, which W. James (2007) defined as "transitive parts". The principles correspond to the literary modernist intentions, which reveal the essence of the material world through intuition.

Synchronizers and associations help the reader to compare any text fragments and, thus, to get an overall picture of the book. Interpreting the text like that, reproducing the story in the reader's mind, which requires the direct reader's involvement, endues the text with large interactivity, which becomes a key property of the stream-of-consciousness text. The interactivity of the textual associative series depends on the reader's active attitude towards the text:

A text's unity lies not in its origin, but in its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted. (Barthes, 1977, p. 148).

Thus, the concept of literary synthesis is currently used in literary studies as a definition for a new phenomenon in the literary process of the latter half of the 20th – the early 21st century. A peculiarity of this phenomenon is the search for integration, a unique symbiosis of different narrative techniques and worldviews, realism – modernism – postmodernism combination in a literary fiction book. Through the lens of a conceptual synthesis, a novel evolution has found expression at all levels of the text: it is, in particular, representing existential motifs (related to the issues of human existence), broadening the artistic functions of psychologism ("artistic psychologism"), which manifests itself in psychologizing the composition, narrative, intertextual space and blends in with the modernist stream-of-consciousness), using purely postmodern techniques (in particular, an intense interest in the concept of play as a cultural paradigm, etc.).

3. Results

3.1. The genre model of A. Mishchuk's novel "And then I learned to enter their dreams"

The novel "And then I learned to enter their dreams" written by A. Mishchuk is a kind of independent postmodern experiment, wherein the self-concept is manifested in the stream of complex and non-hierarchical perception – imagination – memories – comprehension [Levin, 1998, p.321]. The means of composing contexture within the framework of "integration of artistic energies" [Ivanov, V. V. & Ivanov, V. I., 2001, p. 99] (modernism, postmodernism, impressionism, existential and realistic synthesis) suggest that this novel be new style, wherein the poetics of literary synthesis is positioned.

Going beyond the classic books, the author proposes her own conceptual genre model, that gives the best fit to the image ("a world of dreams and fancies" [Proust, 2008, p. 322]), she combines the thesis of postmodernism and the antithesis of realism, synthesizing thereby the postmodern and realistic code elements. In the genre fusion, the philosophical and psychological novel attributes and the elements of understanding perpetual problems draw together.

A. Mishchuk's novel hybrid matrix joins several semantic genre dominants, the fact makes it possible to construe the novel both as a psychological confessional novel and as a philosophical novel showing the prominent signs of a parable. The parable motif is observed to be in keeping with the tenor of the entire novel, which does not describe, but carries the sense: her literary characters seek the truth but can find it only at the end of the novel.

There are at least two dimensions of reading the novel: the so-called worldly reading (common, everyday) and the parabolic one (philosophical). In the first part of the book, the author introduces the reader to the characters, talks about their fateful meeting, emphasizing her heroine's aspiration to stop the guy from committing suicide.

The first dimension of reading is worldly, i. e. the common one, includes both the depiction of the central characters, and the other characters of the book. The genre of the book is characterized by the signs of a philosophical novel, which gives a further scope for reflection, conclusions, emotional experiences, evaluations, and re-evaluations. The philosophical aspect is manifested in the artistic understanding of human existence, in the depiction of the characters' inner reflections. The memoirs and philosophical markers of the novel present confessional intentions, understanding the characters' life experience through the pain and suffering, which arise from the feeling of existence as catastrophe, the characters' address to their painful experience, their ability to empathize. The features of the psychological novel are no less important, as it depicts the eternal in man, penetrates the "ego", in the characters' consciousness. In the novel, the personality, its destiny, and the search for life purpose remain in the center of the narrative.

The parabolic, i. e. philosophical, dimension is presented in the very title of the novel, which became the compositional, or narrative, core of the novel. The title of the novel "And then I learned to enter their dreams" carries an obvious impressionistic connotation, it sets the reader on a special intonation of reflection, confession. The author seems to hint at the further reader's immersion in the aura of fleeting impressions, the sphere of feelings, the secret workings of the human heart, moods, the reader's falling under the spotlight of the characters' view, which may face the readers' own consciousness. The title is embodied in the idea of literary synthesis, which underlies the impres-

sionist model of interpreting the world. Having titled the book like that, the author provokes the readers to comprehend her novel as something incomplete, implicit and open-ended: "But my story has just begun in such a way... And what was further on ... And then I learned to enter their dreams"; and the end of the novel "P.S.: And the following winter happiness came..." (Mishchuk, 2019, pp. 110-111). Concurrently, the reduced plot of the novel (its sketch composition consists of several lyrical fragments, corresponding to the main characters' mutual feeling) is permanently replaced by describing the free thinking of a "transcendent" inner Self, that draws the readers into emotional experiences.

3.2. Existential modes of human existence in the novel

A main internal theme of the novel is the main characters' sufferings and their existence in a limit situation (Jaspers, 1955). The author's interest in man is manifested in the author – main characters' value systems relationship: the fundamental inseparability between the visibility and the transcendence underlies the writer's worldview. In the novel, the existential mode of the "limit situation" can be read as the main female character's encrypted transcendent discomfort. The philosophical concept of the limit situation correlates with the characters' rethinking of the outlook and personal values, as they are at the edge of being and non-being.

The key issue of human existence, which has aroused mankind's consciousness for centuries, concerns a man's destiny variability. The heroine often pores upon the problem of human choice: "The only right that belongs to a person is the free will... I made my choice a long time ago" (Mishchuk, 2019, p. 70).

Man can make any choice... Fate means no something inevitable, but the moral choice, made in the settings. Strong-minded people can resist ordinariness, they can fall down, or make an unfortunate slip, but they know how to regain temper and fight to a finish and become stronger with each step. (Mishchuk, 2019, p. 32)

"And above all, you should always remember that impossible is nothing! All you have to do is to believe everything is possible" (Mishchuk, 2019, p. 73). The obvious hints at any momentous life events may be perfectly acceptable as metaphors for searching the own reality, wherein the heroine is looking for the only true vector, leading to the only reasonable goal:

And I get the feeling that all of us should understand a certain something ... People have their own task, everyone has a sense of purpose to understand, study, go through various emotions, vary from case to case, find the way. (Mishchuk, 2019, p. 76)

The existential modes of fear pervade the novel:

On a gut level, I felt his fear, his doubts, his phobias. He was definitely frightened of the dark, being locked-in, he was afraid of strangers. Well, the worse for him. He will have to overcome them, and there are no such words "but" or "maybe". He simply must overcome them. (Mishchuk, 2019, p. 25)

Sometimes the heroine felt an instinctive fear for the guy: "Stop! What are you doing? By what right do you sacrifice your life! Look at yourself..." (Mishchuk, 2019, p. 4) or stoicism: "The more man conquers his fear, the more he is man, – and that's for sure!" (Mishchuk, 2019, p. 26). "This is our World, we create it every day and it is we who choose the World to live in"(Mishchuk, 2019, p. 51).

A subtle hint to specify the genre definition of the book is the author's summary to the novel, which is a kind of the writer's personal message, putting the readers in the author's intonation of lyrical history, wherein life and magic are indiscrete. This particu-

lar message encodes the genre matrix of mystery, but it is real (the nature of reality is mixed: a little about reality, a little about unreality. Being a genre of religious-mystical symbolic drama, a mystery play is compliant with the symbolist worldview, which is relatable to the "eternal" ideas. By the rules of the "mysterious plot", compromising the original world's integrity, bearing sufferings, death, acquiring arcane knowledge and finding harmony are the most important archetypes of fiction form. Just in this regard we can agree with the author's message that her novel is a "mystery", it has some unknown secret ("the mysticism of human communication") (Kuz'mina-Karavaeva, 2004), her characters are inspired by the sources of faith, have a gift for mutual understanding, look for God. Suffice it to mention the philosophical reminiscences, in which Euthyphro is recalled. We cannot but mention the episodes (a letter on the topic of "Knowledge evaluation") concerning the Euthyphro dilemma, which deals with the choice: "Is the pious loved by the gods because it is pious, or is it pious because it is loved by the gods?"... And how can they assess my vision of this dilemma?" (Mishchuk, 2019, p. 87). In Plato's dialogue Euthyphro, piety is noted to be aspiration for justice, prayer and offering sacrifices; all the points of the general concept of piety arise solely because the one, who defines it, regards a general idea as a prototype. The heroine's reflections, associated with Euthyphro, do not visit her subconscious by accident, they are part of her inner vision of the world, her search for answers to the perennial questions about "sacrifice".

This is what the first part of the novel is about, wherein the heroine tries to save a guy who is on the verge of suicide (i. e. in the limit situation of "unhappy consciousness", which presents him with a challenge, find himself or not):

He stood on the very edge of the bridge... he fixed his eye on where no boundary between reality and his imaginary was, he looked at the infinite darkness of the water... his life seemed to him to be destroyed by a stroke of fate ... It was a brief instant, his irretrievably lost instant (Mishchuk, 2019, p. 3).

And then the heroine takes him through real and mystical circles of self-knowledge, wherein the prayer services, piety and justice are intertwined. The "circle of self-knowledge" is a coded message of the world which helps to realize that changing one's life is not enough, one should take incredible pains to change it: "I won't let myself lose myself. I won't let myself execute myself" (Mishchuk, 2019, p. 89). The main characters look for the lost integrity of the artistic worldview, aspire to cope with the rupture of consciousness (the slipping instant reality); they are poised for spiritual transformation. It is really a miracle play about the World and its perception; about the "reason for being ", in which the heroine tries to "find herself"; about the Soul and its "on the verge" pain); about the "genetics of Dreams" and Happiness, which is a moment; about the nature of time and memory; about Fear and its overcoming; about Destiny, which is not doom, but a moral choice; about Life and what changes it (Mishchuk, 2019).

The novel's second part is a kind of epistolary novel, i.e., it is written as several letters, which "preserve feelings, live in the moment, dream and live in dreams, hope, find answers" (Mishchuk, 2019, p. 74). An epigraph from Lina Kostenko:

Write letters,
Sending in due course,
When they are waited for
By distant addressees...
And don't say why

You're keeping silent...

Yoo-hoo! –

And that'd be that –

Through years and regret..." (translation our own) (Mishchuk, 2019, p. 74) is the key message of the novel's second part, but at the same time it is a kind of the author's reflection, a step of penetration into the text, through which the author opens the limits for intertextual connections, thus filling and revealing the inner content.

Earlier, in the first part of the novel, the heroine, as a lyrical digression, reasons what the letters to herself mean:

The letters about what I failed to enounce. Only they know the whole truth. The open pages of a closed soul... In general, this is such a mystery. Letters which speak more than everything else, decrypt the views and spare the feelings, live in the moment, dream and live in dreams. (Mishchuk, 2019, p. 34)

The subheadings of the letters emphasize the semantic core of the text, as they point to the object – the heroine-narrator – who expresses philosophical ideas on the reality and unreality of being ("New Reality", "A Little About Reality. A Little About Unreality"); memory, reason for being, dreams and happiness ("Memory", "Reason for Being", "Genetics of Happiness", "Genetics of Dreams"; crisis state ("Am I losing myself?", "On the verge", "Finding myself", "I need advice, or help, or something else", "I just believe"), the borderline state of the heroine's mind; reflections on free associative illustration ("Photograph", "Photograph. History?") and the category of the moment ("To You... the Real One", "I Just Believe", "Feeling Sad"), which is marked by contemplation, or a name, associated with spatiotemporal data ("Summer", "Autumn"). The subheadings sparkle with associative branching, correspond to the poetics of the hint, indicate the heroine's specific state, her mood, mark the visual sense modalities, enhance the role of the perceptually tinted background. Mystical elements allow the writer to combine the incompatible things: the past and the present, the real and the unreal, the conscious and the subconscious.

The genre markers in the novel's poetics are also the chronotope, the system of minor characters, the means of psychological analysis. Characterizing the chronotope, we note the semantics of narrative time, the spatiotemporal organization, which is defined by the antithesis, when the horizontal, linear (objective) time of the physical world is opposed to the vertical nonlinear time of the sacred world. Through literary device details, the author conveys how her heroine disengages herself, goes beyond the objective experience of the world. Through retrospection, the linear story is interspersed with the pictures of the past life.

3.3. The Poetics of Multilevel Plot

The poetics of A. Mishchuk's novel characteristically exhibits a multilevel content structuring, a special type of writing (which can be defined as "simultanism" (Lipsey, 1988, p. 97), the two-dimensional elements of the art form, an additional "transcendental" dimension. To involve the reader in the finale, which remains open up to now, in the world conceived by God as a creation that goes into infinity, in the sense of purpose is intrinsic to the author's writing style. The form of episodes, "started in one place, continued here and there and completed in the third place", specifies one more principle of a postmodern text construction, i.e., the principle of nonlinearity. The structure of the novel is both streamlined and chaotic, the syncretic matrix of the novel is a kind of decentralized chronotope, wherein the multifaceted intermittent background of the book

correlates with the retrospective depictions of events. The story is often presented not in chronological sequence, but in retrospect – the plot of each part is enriched with temporary and eventual shifts, reminiscences and memory lanes. The scenes from everyday life segue to the heroine's consciousness, and then they are positioned through various discourses, which end with dialogues, revealing insights into the realness. The text space is dichotomous, it is divided into two parts. In the first part, the author sums up the story of which she spoke in the second part. If in the first part, the author describes the mystical acquaintance of the still nameless heroine with a guy and focuses on presenting time segments in 31 December of the mysterious 20 year, and she indicates the specific time points: 4 a.m., 10 a.m., 2 p.m., 7 p.m., 10 p.m., 11 p.m., etc., then in the second part, the objects of her presentation are memory and the specific themes of her letters to herself – here the motif of memory is actualized, just the memory connects the heroine with the real life, allows her to find its sense again, if only for a moment.

In the novel, the important place belongs to the reality and illusions, which form two worlds, wherein the characters, objectively existing in the first of them, feel themselves in the second one – illusory. This is a consequence of their “disturbing memories”, “a long day trip to the night”, an attempt to get rid of its pursuit by withdrawing into the timeless “space”. The storyline involves both a philosophical speculation about the illusion or reality priority, and the problem of human responsibility for a fellow creature, guilt and forgiveness, finally, ways out of deadlock, that is, about that type of illusions and the nature of the proposed truth, which are humanistic concepts to begin with. Being under the illusions of the simulated world, the search for the personal reason for existence, the nature of existence, wherein the absurd-fancy “mirror-world” and the real being are intertwined, and phantoms unseat the reality (Amusin, 2008): “...One more step to go and he'll find the answers to all his problems...Suddenly, through the darkness, he saw the silhouette of a girl moving to him... Well, that's that, either now or ...” – he had barely finished the sentence, when she ran up and began telling him something, he did not hear her words, but she kept on talking and took him by the shoulder affectionately”(Mishchuk, 2019, p. 3).

Thus, the characters system provides the reader with a complex opposition of the reality and the unreality in the novel.

3.4. Visual literary details

The author's genre experiments include a free associative illustration, introducing a visual literary detail into the textuality. In the analyzed book, the free associative illustration performs several functions: it is instrumental to represent the personage, it is a powerful means of creating the heroine, her inner world; it has a significant semantic emotional charge and receives its own author's interpretation. In the book, such visual details are sixteen author's drawings and photos, which complement this magical, but a life story; they activate the reader's attention and offer a fertile ground for various textual interpretations: cityscapes against the sky, trees upon the hillocks and on the river-side, a bench, pebbles, a pond, and a swan swims in the pond.



Emphasizing the routine of episodes from the lives of the main characters by means of photographs, drawings, the author explains their meaning in the text. For example, against the urban building: "He was just silent, he had nothing to say and no one to tell, his life seemed to him to be destroyed by a stroke of fate ..." (Mishchuk, 2019, p. 3): it's as if the power and beauty of this building place an emphasis upon the characters' state of mind.



Or at the municipal cafe: "... she called the waiter and ordered two coffees.



A few minutes later, two cups of hot coffee were on the table..." (Mishchuk, 2019, p. 10).

Describing a particular episode of everyday life, the author provides it with a fundamentally different, not ordinary meaning: he and she are passing by the local florist's. He asked for her to wait a while, and "a few minutes later he went up to her with a large bouquet of roses" (Mishchuk, 2019, p. 52).



3.5. Internal monologues and dialogues evolution

The event center of the book is the evolution of the heroine's internal monologues and her dialogues with other characters. The heroine's monologues indicate her interest in life in general, and for the life of a given person – a young man whom she met on the bridge – in particular. They combine her thoughts about her destiny, her past, and in her unconscious – the thoughts are about life purpose. All the techniques help make the complete picture of the main characters' inner world. The novel positions both a dramatic (addressed) monologue and a soliloquy (the internal one). In the novel, the author often refers to describing the heroine's mental state through a dramatic monologue. For example, a monologue from 4 a. m on 31 December: "I had to change something in his

perception. I was aware of that... I experienced every little sense or feeling along with him. Perhaps, it's my gift, perhaps, it's my curse, but I feel everything he feels" (Mishchuk, 2019, p. 52). The soliloquies are no less important than the dramatic ones in the novel – they are statements, made by the heroine either alone or in psychological isolation against others (in the second part – each letter is just that "talking" for herself "about herself").

A stylistic dominant in the book is psychologism, fed on reaching after the personal truth, the selfhood. Focusing on the characters' psychological states and responses, the writer creates several inter-individual relations, which cause misunderstandings and conflicts, and often exact a tragic toll. In the novel, there is represented a significant area for depicting the man's mental world. These are both compact impressions of what is happening in the main character's soul and the spatial characteristics of his experiences: "His movements were awkward, asynchronous, he didn't feel the rhythm, but a few minutes later everything changed. He felt more free, more open, he felt the music" (Mishchuk, 2019, p. 23). Or, for example, the episode at the municipal cafe, where the young people happened after the guy tried to commit suicide, she suddenly asked him: "Do you love her? Who is she? Your girlfriend. Your ex-girlfriend. Yes. No... I just don't know" (Mishchuk, 2019, p. 17). After that short dialogue, the heroine talked about her affections, about what happened to her:

It was odd of me just not to tell them about myself, and I almost used not to tell, much less I did not talk about my feelings ... No one... Never... When asked if I would like to, I would answer Yes. (Mishchuk, 2019, p. 18).

Thus, for the heroine, thinking about her feelings, understanding the world, where she lives in, is of utmost importance.

Psychologism, which reflects the author's text, is observed to be a stylistic principle, which is demonstrative to provide insights into personality, to deeply convey the characters' vagaries of fortune. A dominant idea that unites various aspects of viewing the world in A. Mishchuk's prose is a dramatic nature, manifested primarily in the novel's characters accentuated psychology, in reproducing their emotional and psychological states.

A. Mishchuk's novel manifests artistic psychologism which blends seamlessly into the modernist stream-of-consciousness, contiguity, the main characters desperately seek the reality in memories, and more specifically, in spontaneous flashbacks, they experience complex borderline states, sink into the innermost layers of the consciousness, by which a spiritual existence is reproduced. The kaleidoscope of the changeable states of mind, instant impressions, feelings is associated with Proust's stream-of-consciousness (fragmentary structure; the "fragmentation" of the main character; the postmodernist "insignificance" of the plot), it shows the postmodernist sensitivity, where reminiscence, as a "snapshot" of life, becomes a creative impulse, whereby a continuous internal human being's environment is created. The mentioned principles of stream-of-consciousness, in particular the phenomena, when the past intersects with the present, turned the novel from a story about life facts and events into an exquisitely essayistic, impressionistic narrative of the characters' spiritual life: a personality is described to live in two environments in equal measure, memory is observed to be absolute in the spiritual life of such a person.

3.6. The novel's play elements as a cultural paradigm

Among the key concepts that should be mentioned in the novel pride of place goes to play as a cultural paradigm. The poetry of literary synthesis presents understanding play as the main organic principle of all human culture, which was formulated by Dutch

historian and cultural theorist Johan Huizinga (1976) in his book "Homo Ludens" ("Man, the player"), wherein there were actualized the following theses: "It is a significant function that is to say. There is some sense to it. In play there is something "at play" which transcends the immediate needs of life and imparts meaning to the action. All play means something" (Huizinga, 1976, p. 46). According to the author, the "function of play in the higher forms which concern us here can largely be derived from the two basic aspects under which we meet it: as a contest for something or a representation of something. These two functions can unite in such a way that the game "represents" a contest, or else becomes a contest for the best representation of something" (Huizinga, 1976, p. 55).

In A. Mishchuk's novel, the play elements realize the postmodernist principle of pluralism, which, according to Huizinga's concept, has the main features of play. Playing for the characters seems to be a choice, a definition for their life:

Let's play a game with you, she said with a strange fervor in her eyes. – Because, and this is first, you haven't asked my name, so we can play this magic game. – Actually, I wonder, first you ask me what I was thinking about, when I looked down toward the water, then you suggest me a game to play ... (Mishchuk, 2019, p. 15)

The episode headed "The tariff package "I'm so done" has reached the ceiling...", illustrates that with the advent of postmodernism, any coherence disappears between art and sense: now the relationship becomes strictly playing. Adjusting the rights of the reality and fiction, play leads to an infinite number of meanings in the book, as its sense bears no relation to the previous reality. Manipulating the text of a play, which have been playing by two actors for five years, is a striking case in point: "When they met, they were eighteen years old, then they played that play for the first time, and later on it became their lifestyle, namely the style, its basis, form, breath, anthem, its highlight" (Mishchuk, 2019, p. 55).

They've been performing for five years, every Sunday and all this time it has the same ending. You will say that it's not strange, it's nothing but show, it's only natural for it to have a stable ending, but you should believe me, for them it is not just a show, it is their life, a tiny fragile self-created dimension, full of emotions and a constant struggle for them. (Mishchuk, 2019, p. 55).

As if in jest, the characters talk about the play's message, comment it, weigh it against mass culture: "... If you watch movies, you know exactly what I'm talking about), and there will be the same situation, the same views, only rarely real and true, and there will be the same conversations and the same world" (Mishchuk, 2019, p. 54). However, the conventionality of play soars the situation to new heights, and that gives it a different character, wherein the characters are getting on to the reason for human existence:

However, for them, theater is not play, it is their life. And they don't just underact, the role makes them tick, and every Sunday they go through the same period of their life, so like anyone's perception, so realistic ... They don't play, they just live. (Mishchuk, 2019, p. 56)

Thus, the category of play in Mishchuk's aesthetic system is observed to be a method of structuring the text, identifying the author's understanding of the meaning of life: "Life is priceless. And that's final!" (Mishchuk, 2019, p. 56).

4. Conclusions

Analyzing A. Mishchuk's novel "And then I learned to enter their dreams" attests

to the fact that the poetics of literary synthesis is positioned by the author at all levels. At the genre level, there is represented a genre diffusion, in particular the integration of artistic energies, the elements of a minimalist novel, a synthetic, fragmented plot, existentialist motifs, and the realistic imagery combination within the literary set of the novel patterns. The author proposes her own conceptual genre model, that gives the best fit to the image (a world of dreams and fancies), she combines the thesis of postmodernism and the antithesis of realism, synthesizing thereby the postmodern mysterious plot and realistic code elements, making it possible to construe the novel both as a psychological confessional novel and as a philosophical novel showing the prominent signs of a parable.

At the level of her individual style, A. Mishchuk's novel manifests a tendency to broadening the literary functions of psychologism ("artistic psychologism"), which blends seamlessly into the modernist stream-of-consciousness, it shows the postmodernist sensitivity, it is the most adequate means aimed at revealing the innermost layers of the characters' life, their "spiritual existence", closely related to the meaning of human life and an existential choice. At the level of the literary techniques, there are taken place multilevel content structuring, intertextuality, play elements as a cultural paradigm, focusing on the plural interpretations of the text, the principle of the author – reader co-creation.

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EFFICIENCY OF USING ONLINE PLATFORMS AND TOOLS IN CONTROLLING AND ASSESSING NON-LINGUISTIC STUDENTS

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Recently, there has been a constant increase in the amount of information received by students. The consequence of this is an increase in the mental load in the classroom. These facts make us think about how to support students' interest in the educational material, their activity throughout the lesson. Therefore, preparing for the lesson, we have to look for new teaching methods and such methodological techniques that would activate the activities of students, stimulate them to acquire knowledge independently. The emergence of students' persistent interest in learning is determined by the methodology of its teaching. The active and enthusiastic work of each student in the lesson is the very starting point for the emergence and development of curiosity and deep cognitive interest.

Speaking about the use of modern educational technologies, it is necessary to note