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Quasi-educational Strategies for Diagnosing Readerly Reflection: Timeline as an Intertext in Literary Studies and Educational Aspects of the Formation of Reading Competence

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Abstract: *In the article the authors presented the results of associative-essayistic quasi-experiment, which revealed the modalities of perception, reflection and reception of students' reading of postmodern novels of the famous Ukrainian writer Andrukhovych "The Recreation" (2017), "The Perversion" (1996) and "Moscoviada" (2000). The relevance of the article is determined by the lack of methods for diagnosing professional and amateur reader's reflection in Ukraine and Western Europe. The relevance of the article lies not only in the popularity of Andruchovych's work in Europe (2022 received the Heine Prize) but also in the lack of methods and strategies for forming and monitoring reading competence in the reception of a postmodern work. From the point of view of readerly intertextual communication, Andrukhovych's novels (1996; 2000; 2017) are potentially open to many interpretive strategies. The main reason for this is their being on the verge of postmodernist and new realist paradigms, which implies distancing from the accumulation of citations and the practice of using intertext according to a certain extraliterary intention. Consequently, the purpose of the article is to identify the precedent texts, that form a system of reader's absentee communication when reading the novels of Andrukhovych (1996; 2000; 2017). In order to achieve the goal, the study applied a comprehensive approach. In the article the authors proved the relevance of the phenomena of the town and river timeline and travel timeline in the perception of the professional reader; demonstrated that the nearest textual coincidence of urban chronotopes of novels by Andrukhovych (1996; 2000; 2017) is work by Pidmohylnyi (2008), Gogol (2022) and others. The main of these coincidences is the threefold structure of the city and the pathos of the romantic line. The main conclusion of the article is the orientation of the vector of intertextual interaction in the novel towards the representation of the eternal archetype of the cultural hero, on whom the reader projects his or her Ego. The international relevance of the article is determined by the wide popularity of Andrukhovych's works in Europe and the recent receipt of the Heine Prize (2022).*

Keywords: *Intertextual interaction, reader's reflection and reception, precedent text, travel-timeline, novel stream, city in the novel, demiurge hero, cultural hero.*

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Introduction

Ukrainian institutions of higher education in the humanities traditionally offer the study of the Ukrainian newest literature in the cycle of disciplines "History of Ukrainian Literature", which provides for the consideration of writers' works in a certain temporal (cultural, political, historical) context. Although artifacts of the "end of culture" should be studied in terms of other parameters - reading, perception, reflection. This leads to the divergence of creativity and its interpretation not only for an ordinary reader, but also for a professional reader (students of humanitarian educational institutions), which in Ukraine is still mainly a carrier of postmodernist consciousness.

On the other hand, Ukrainian literature of the last 50-70 years due to various factors is becoming more and more globalized. This refers to the gradual overcoming of the "iron curtain" of socialist realism and incorporation of writing practices into the global (generally Western) literary process with its global aesthetic and non-aesthetic trends. Stylistically, stylistically, poetically, and culturally, these trends can be represented very schematically as a multilevel interaction of the first two main ones. The first is modernism, increasingly intensively approaching a new realist and naturalist poetics and other is postmodernism, the dawn of which in the Ukrainian literary tradition most likely took place in the prose work of Andrukhovych (1996; 2000; 2017). The latter corresponds most of all to the markers and symptoms of late postmodernism (McHale, 1993; Nerubasska & Maksymchuk, 2020; Nerubasska et al., 2020).

Relevance of the study. In this complex interaction of synthesis and struggle of the two leading stylistic tendencies, the problem of intertext and related phenomena as parameters of reading comprehension and strategies for building reading competence. Accordingly, the article has two main objectives: 1) to identify the precedent texts of Andrukhovych's novels (1996; 2000; 2017); 2) to clarify the direction of the general vector of this intertextual interaction.

We note that over the past decade there have been studies, the subject of which was the novelistics of Andrukhovych (1996; 2000; 2017). Their attention was focused on the issues of stylistic dynamics and genre nature in his novels.

Recently, studies of postmodern manifestations of Andrukhovych's novelism (1996; 2000; 2017) have begun to appear: carnivality as a specific trev-chronotope (Akulova & Slasnikova, 2015); carnival discourse, reconstruction and profanation as manifestations of postmodernism in the

novel "The Recreation" (Stoliar & Sinchuk, 2022); mythological markers of intertextuality (Demchenko, 2014); non-aromatic manifestations of postmodern intertextuality (Sakharchuk, 2010); secondaryity and imitation (Berbenets, 2007). However, the phenomenon of timeline as a semantic space for the realization of intertextuality in the novels of Andrukhovych (1996; 2000; 2017), which gives relevance to our article. We have also noticed that in Ukrainian and foreign humanitarian institutional and non-formal education there are practically no disciplines, recommendations and even modules of the culture of reading reception and reflection. In our opinion, this is a significant lack of educational strategy, which should guide literature connoisseurs to meaningful reading. Even in foreign discourse there are only sporadic studies of perception-reception of the postmodern chronotope from the reader's perspective (Gleason, 1991; Smethurst, 2000; Gomel, 2010), and strategies for monitoring reader's reception are virtually unexplored.

The general purpose of the article is to analyze the main readerly parameters of intertextuality theoretically and to identify and qualify readerly receptions of intertext in the novels of Andrukhovych (1996; 2000; 2017) at different levels of timeline (plot, hero). In our opinion, the intention of such readings should be characterized by empathy and the practice of postmodern techniques of total play as an end in itself and a return to the specific hierarchy of the artwork as a whole, which is inherent in the symbolist perception of the world. This assumption significantly complicates and exacerbates the problem of intertextuality, which ceases to be a mere technique or artistic means, revealing certain intensions of an extra-literary plan.

Accordingly, the article has private *purposes*: 1) to identify the main modules of intertextuality perception by professional reader (timeline, hero, association); 2) to identify the precedent texts of Andrukhovych's novels (1996; 2000; 2017) for young people; 3) to find out the direction of the general reader vector of this reflection; 4) to check the validity of the proposed methodology for diagnostics of reading competence.

We noticed that in Ukraine reading and receptive reflections of the creative percipient are analyzed in pedagogy in the context of co-creation and self-development (Nerubasska et al., 2020; Nerubasska & Maksymchuk, 2020), formation of today's professional reader (student literary critic, philologist) (Sinchenko, 2015; Cherkashyna, 2007). These studies are focused on the virtual communicative discourse "author - reader" and focus on naraotological and author-centric modulations, but they do not give a clear

picture of the nature of the perception of the postmodern novel by the postmodern reader.

The main method of quasi-experimental material collection within the proposed strategy of monitoring the postmodernist reader we obtained by writing free (associative in nature) student essays after reading a number of characteristic works. Beforehand we used the method of educational modeling of reading conditions, and after quasi-experimental collection we used methods of generalization and classification of typical modes of such reading.

The participants of the quasi-experimental research on intertenxual "measurement" of reading reflection after reading three novels of the greatest writer of modern Ukraine Andrukhovych (1996; 2000; 2017) were 120 (of 368) undergraduate students of 3 - 4 courses. These students during the preliminary questioning positioned themselves as "lovers of literature", "readers of novels" and "lovers of Andrukhovych's works" regardless of the program study of his works. That is, these are students who voluntarily and for their own pleasure read postmodern Ukrainian novels. This parameter was very important because all students of Ukrainian language and literature departments are forced to programmatically study the works of prominent Ukrainian female writers. Consequently, students pre-read three of the most famous novels by Andrukhovych (1996; 2000; 2017) ("The Perversion", "Moscoviada", "The Recreation").

The main hypothesis of the article is the exceptional role of intertext in the absentee reader - hero - author trialog, in particular, when reading the novels of Andruchovych (1996; 2000; 2017) in going beyond postmodern game aesthetics and restoring the ideological and ethical intensiveness of classical literature.

The ethical considerations of the article were addressed appropriately. The study did not require approval from university ethics committees because each student provided individual informed consent to participate in the quasi-experiment. They privately communicated with the authors of the article, and the collection of material (essays) occurred outside of institutional settings, with participants sending their work via email or through social media platforms.

Timeline as an intertext in literary studies and educational aspects of the formation of reading competence

First, it is essential to talk about intertext in literary and cultural terms, which will further reveal the reader's aspects.From the very beginning of the emergence of the term "Intertext" in the works of Kristeva (1980), it

was considered as a phenomenon inherent in the artistic text regardless of the era of its creation or reception. de Saussure's (2011) semiotics has been combined in a certain way in the structure of the concept of intertextuality. Therefore, often the objects for illustrating intertextuality (or heteroglossia) for poststructuralists were the works of classic literature.

Over time, however, the theory of intertextuality began to be very actively applied to the analysis and descriptions of postmodernist texts. This was facilitated by the change in the focus of perception of reality (conceptualization, decentralization, de-hierarchization, rhizomaticity, etc.), which characterized both postmodern practices of artistic creation and poststructuralist practices of its analysis. For example, it is impossible to consider any postmodern subject as something completely original, because in one way or another its sources go back to the New Testament. But the New Testament is not entirely original either, for its narrative mimics the Old Testament book of Exit (Oropeza & Moyise, 2016).

Thus, the concept of intertextuality emerged in the bosom of poststructuralism, which viewed each particular manifestation of a text as a mishap of a network of languages, discourses, meanings (Kristeva, 1980; Barthes, 1989). Currently, Allen (2000) concludes: each text exists and generates new meanings in the mythosemantic field of previous and potential future texts, of which there is an infinite number. The author notes that "*we use language and are in it"* (Allen, 2000, p. 13). In fact, this means that everyone involved in communication redefines their own and the universal subjectivity, and in doing so, all the time (at least in the twentieth to twenty-first centuries) is engaged in a redistribution and revision of linguistic meanings, but does not create anything fundamentally new.

When the fashion for the study of the chronotope as a marker of the intertextuality of a work of fiction was in full bloom, a voluminous parascientific term apparatus developed: *the chronotope of composition, the creative chronotope, the chronotopic perspective of a work*. It should be noted that this approach definitively established the fashion for literary reflection, which took literary criticism beyond the boundaries of science and made it, too, a kind of intertextual creativity.

In turn, Spengler (2017) suggests putting chronotope (time-space) as the basis for intertextual modeling in the literary analysis of works. However, the scholar himself notes that this is more of a postmodern fashion than a scientific expediency. He notes that the creation of chronotopical models matters when intertextuality acquires a fictitious or even warped interpretation in the postmodernist game (for example, canonical texts - marginalized meanings). This approach is very appealing to us, because the

brilliant characters of Andrukhovych's novels (1996; 2000; 2017) always have a significant tinge of marginality.

We see that the timeline can be seen as a component or constituent of intertextuality, but with a historical-deterministic approach to the national development of literatures, these concepts can be equally leveled from a taxonomic point of view. At least, this was the view of Gonzales (2017), who studied artistic representations of key milestones of Philippine history. In Ukrainian literature it is also possible to reflect in a similar way, but Andrukhovich's work (1996; 2000; 2017) addresses the present and the momentary, and the specific chronotope objectifies intertextuality as an artistic technique.

Similarly investigated postmodernist novels by Holmgren Troy (1999). She focused on the study of locus-concepts through which the determinants of historical, political, and personal advancements could be observed subtextually but concentrated. Such studies have focused on trilogies or mono thematic novels. We have noticed: it is now appropriate and fashionable to examine postmodern trends in a group of related novels or novels by a single author (Bernstein, 1999). This allows for a more textured tracing of character traits and trends.

Now consider the problem from the perspective of the reader rather than the professional critic. In postmodern literature, we often see the so-called cultural hero creating, deconstructing, or denying a particular culture or culturality. It is with him that the postmodern reader most often identifies himself. The introduction of this concept into the methodology of research allows us to extend the problem of intertextual interaction beyond overt or implicit quotation or, in the words of Genette (1982), to operate with "remnants of human works", key words, through metaphors" (p. 96). We can say that the functional structure of the image of the cultural hero contains a certain complex of stable motifs, the typology of which is quite stable and the reader is drawn into the heroic discourse by its own modus vivendi.

Relevant for intertextual research, which attracts the theory of chronotope, is a separate motif of creation/change of a certain locality, associated with the hero. In postmodern novels, the reader's perception of space and time is often characterized by a sense of fragmentation, disorientation, and blurred boundaries (Jencks, 1992). Postmodern literature challenges traditional notions of linearity and objectivity to a complex and layered understanding of space and time.

One common feature of postmodern novels is the manipulation of narrative structure and chronology in a certain way that manipulates both

reader attention, excitement, and fascination. Authors often use nonlinear narrative techniques such as fragmented narratives, multiple perspectives, and temporal shifts (Hutcheon, 1993). This fragmented narrative style can disrupt the reader's traditional sense of time, making it difficult to establish a linear progression of events. As a consequence, the reader is encouraged to view time as subjective, malleable, and open to interpretation.

Thus, postmodern novels often challenge traditional notions of space. Physical places and settings are often portrayed as fluid and unstable, with blurred boundaries between reality and fantasy or between different spaces (Heise, 1997). This allows for psychological mechanisms of projection and reader identification based on the principle of association. This is why we chose the associative method of free essays to collect quasi-experimental material. Therefore, the imaginary location of the reader-hero-author is often deconstructed and reconstructed through intertextuality, metafiction, or the inclusion of various media forms.

In addition, oriented toward the liberalistic open-minded reader, postmodern novels are often associated with the idea of multiple realities and perspectives. They can explore the subjective nature of experience and perception, emphasizing the relativity of truth and the existence of many possible interpretations (Brantly, 2017). Apparently, this most defines an interpretive and introverted inherently readerly freedom, the realization of which elevates the reader in his or her glasses, making him or her important in fact a co-author and one of the protagonists of the overall creative discourse.

In recent years, scholars have increasingly spoken of the multi-intertextuality of postmodern epic literature, and intertextual connections can be traced not only between texts, but also between other artifacts, discourses, facts of objective reality, and even between the text and reflection of readers on it (reviews, feedback from readers). This multimodal type of intertextuality creates a new reality that is on the border between objective and subjective, and the work itself acts as a commentary on reality (Liu, 2020).

Consequently, the reader's perception of space and time in postmodern novels is challenged and disrupted through fragmented narratives, nonlinear structures, and the deconstruction of traditional boundaries. The emphasis on subjectivity, multiple perspectives, and the relativity of truth creates a complex and often disorienting experience for the reader, inviting them to question and reevaluate their own understanding of space and time, and intertextuality is now identified as a key marker of postmodernism, and the timeline is an important space for the development of the postmodern plot and hero.

Intertextuality of Andrukhovych's novels in the reader's vision: timelines and characters

Despite the fact that the timeline of the work contributes to its holistic perception and background, 68% of student readers of Andrukhovych's novels (1996; 2000; 2017) reflect the timeline in a fragmented way, that is, the interpretation in its basis turns out to be analytical:

Thus, the timeline of the majority of Andrukhovych's novels (1996; 2000; 2017) in the reflection of student readers is presented as a modern city, divided, quite clearly, into several loci. The main locations of the chronotope of "The Man" are: 1) one's own city: "*Chortopol is our spiritual Mecca, and it is impossible not to visit it if you really love your native land, and every artist must love his native land, Mr. Chomsky"* (Andrukhovych, 2017, p. 8); 2) a more local topographic opposition within the previous one - the main part of the city, where its provincial life bustles, and the almost depopulated, wild part of it. Both topographic oppositions form architectonic oppositions: the bustle of the central, more populated part of the city / the calm and comfort of the "other shore," where the object of the protagonist's passion lives: *1) "the bustle: What this dwelling was, I didn't seem to catch up at once. My chest was filled with sweet smoke, I heard myself almost waxing, singing came from everywhere, from every room, all these people were still walking around in a carnival wisp, they seemed to have picked it up in the dumps after yesterday, my bronze-legged seductress dissolved among other mulatto women, and Turkens, Chinese and Hindus"* (Andrukhovych, 1996, p. 18); 2) civilization proper in the main part of the city: "*Thus, the day before yesterday, on a great Wednesday evening, I finally went out to Schwabing, to Leopoldstrasse, flooded with even more irritating lights. I was ready for adventure, I was jumping inside my body*" (Andrukhovych, 1996, p. 14).

At the same time, 45% of the recipients showed that "making a fuss" during a meaningful reading unleashes the singing of creative energy the most and gives pleasure as a reader-author.

One of the most natural ways of presenting a story and its subsequent perception-reflection is the journey (travelling-narrative), which was noted as an optimizing component (promotes reading, satisfaction, presence). It was noted by the greatest number of readers - 95%. This peculiar trev-hypertext that pervades the author's novels is well assimilated by the reader in subcultural conversational discourse: *"You, Chomsky, or, simply put, Choma, who the hell were you on this train, who by evening got out of the seemingly endless plains and at about half past seven finally crawled into the foothills? Why the hell are you going to that Chertopol, where, perhaps, no one will need you and be superfluous, Chomsky?"* (Andrukhovych, 2017, p. 4).

The individual loci are clearly symbolic, as they have always been in literature. Students highlight clear between-text associations across all historically significant and known to the atic reader texts: from the mythological Charon to the works of Umberto Eco. The river that divides the world of the work of fiction into "cultural" and "natural" parts stimulates the actualization in the reader's imagination of the aesthetics of Romanticism and sentimentalism: "*Well, here is the River - with huge flat stones on the banks, the boiling waters and wild garlic on the urb now this railway bridge, but still beautiful places, says your neighbor to his faithful wife"* (Andrukhovych, 2017, p. 6). Almost half of the students (46%) found analogies (images and techniques) in the heritage of Ukrainian classics. For example, in the short story "Mykola Dzheria" by Nechui-Levytskyi (2020) we find a similar: *"A wide valley between two lines of towering mountains quietly flows through Vasylkivschina a small river Rastavitsa. Among the valleys there are luxuriant dense and tall willows, as if drowned in willows Verbovka village. Between the willows, a white church with three domes shines very clearly against the sun, and near it a small bell tower, as if entangled in the green branches of old pears"* (Nechui-Levytskyi, 2020, p. 4).

However, in the course of our quasi-experimental study we confirmed the traditional pattern of reader discourse, which can be designated as Homo homini - human being. That is, 76% of professional readers noted the urban analogy "on-itself" in the process of personal ontogenesis (adaptation in the urban environment, socialization, communication, and interaction). The absolute majority of reflexive markers of intertextuality are anthropological, heroic. It shows that the interested reader projects herself on the hero and on those circumstances that are determinant for human staying, becoming, life. On the basis of the analysis of students' essays we have built four levels of hero-centric parameters of intertext and timeline (see Table 1).

Table 1. *Heroic-centric parameters of intertext and timeline in student reader's reflection*

Level	The associative and semantic essence	Frequent analogies with other texts
Countering the idealization of the urban timeline	Moduses of the spontaneous urbanization of the hero and the reader, triggers of the new, changes and expectations	"The City" by Pidmohylnyi (2008)
Double impersonation	Parody of tradition, classics and stereotypes of urban culture	"The City" by Pidmohylnyi (2008), "The Boarding School" by Zhadan (2017)
Connotations and stylistics of subcultures	Experiences and associations on motifs of bohemianism, debauchery, permissiveness for the hero/reader in the city.	"The City" by Pidmohylnyi (2008), "Pygmalion" by Shaw (1920)
Contrasting "nature - culture"	Marking moments of "nature in the city" and structuring the urban timeline on the center - periphery.	"The City" by Pidmohylnyi (2008)

Source: the authors' own conception

It is important to explain in more detail each of the levels. The first, behind the readers' receptions, consists in sensing parallels with "The City" by Pidmohylnyi (2008), in which the author (together with the reader), ironically, carries out an obstruction of the idealized sentimentalist urban chronotope. This is how the first level of intertextual interaction between the urban timelines of Pidmohylnyi (2008) and Andrukhovych (1996; 2000; 2017) is built. At the beginning of almost all his novels Andrukhovych (1996; 2000; 2017) presents the triggering experiences of the protagonist, driving into the beautiful and scandalous heart of the post-industrial city, almost always finding a feedback in the reader's personal story.

The second level of intertextual interaction consists in a double parody: while Pidmohylnyi (2008) is *ironic* about the precedent texts of the epigones of sentimentalism, Andrukhovych (1996; 2000; 2017) serves solid ironic connotations in his parody of the precedent text of classical and traditional culture as such: "*I pidemo v syayeva bramy hermaniys'koyi z yunym synoyu z velykym ryboyu plovuyuchoyu aky tsar na krov nashe zerno peresypnute shlyak by yoho trafyv shlyak by yiyi trafyv day nam sadu hermaniys'koyi bramy de khliba i pyva i yabluka zolotoho povnya slavsya Otche tak posoloviyemo v shakhta sribla pidzemnosty yasnoyi nashoyi temnosty masla day nam masla i pyva i dukhu velykoho ryby slavsya Otche kushay nas i kushma kushem rozkus' shlyak by yoho trafyv shlyak by yiyi trafyv*" (untranslatable Old Slavonic text), (Andrukhovych, 1996, p. 34), specifically *historical* and *ecological* texts. The eclecticism of cross-cultural ironies thus becomes an element of the metatext, in which intertextuality reaches deeper

semiotic systems, namely historical and even ecological texts. And yet, in plot terms, the chronotope of this "urbanized" river (readers pointed to the "factory rivers" in "The Boarding School" by Zhadan (2017) performs the same function of the border as in Pidmohylnyi's (2008).

In all of Andruchovytch's novels (1996; 2000; 2017), the chronotope of the city has a connotation of bohemianism, irresponsibility, and even debauchery. Readers in this regard have noted the association that in Shaw's Pygmalion (1920), Lisa lives on *Drury Lane* street, which, despite its proximity to the center, has long been known for its brothels and taverns. Thus the third level of intertextual interaction between the *novel - reader - precedent text* is formed. This time the majority of readers indicated the "urban" text of Pidmohylnyi's novel "The City" (2008) as a precedent text. His protagonist Radchenko, like Andrukhovych's characters (1996; 2000; 2017), also changes clothes before moving, but literally: he is advised to change his clothes, and Stepan Radchenko believes: everything will change, a miracle will happen. And in Andrukhovych's (1996; 2000; 2017) there is a noticeable through postmodern travesty, in which the hero can be a poet with a "rich inner world," but sometimes behave like a drunkard or a homeless person.

The fourth level of intertextual interaction consists in overcoming by both Pidmohylnyi (2008) and Andrukhovych (1996; 2000; 2017) the binary opposition "culture - nature" inherent in the Sentimentalists and Romanticists. At this level, as mentioned above, thanks to the urbanization of culture, the dichotomy of urban center/periphery is smoothed, and the urban chronotope of both writers can be conditionally called present-day, as the students association essays have shown. The river here forms a three-part section of the urban chronotope, introducing between the topoi of civilization and savagery a topoi of comfort.

Finally, it is crucial to address reader reflections on topics, *the hero and the chronotope in Andrukhovych* (1996; 2000; 2017). Thus, students identified analogies for intertextual interaction in the novels of Andrukhovych (1996; 2000; 2017) with the precedent texts of classical day and night indicates a departure from the attempt to avoid the previous practice of creating folklore and national-mythological narratives, available, in particular, "Finist Yasnyi Sokol" analyzed by Wójcikowska-Wantuch (2020) at the level of timeline. A characteristic feature of the chronotopes of the city and river in the intertextual aspect is their belonging to the element of the unfinished present, which is akin to Andrukhovych's novels (1996; 2000; 2017) with the works of Kotliarevskyi (2022). Actually, the parodic imitation/rejection of previous writing practices from this point of view restores the intensity of the "need for the figure of "today's Balzac", who showed the picture of

customs, having carried out a revision of the state of society, having formulated the metaphor of modernity.

In the intertextual dimension, the hero can be viewed in two ways. Both are related to metamorphosis. The first plan is the transformation of the poet-bohemian Chomsky in Andruchovych's "The Recreation" (2017) from physical to metaphysical. Undoubtedly, this metamorphosis refers us to Ovid's "Metamorphoses" (1955). However, within the framework of the theory of intertext, this allusion is an intentional or unintentional error. The only thing that connects Chomsky with Pygmalion is the fact of the creation from inanimate matter of a living person, in whom the creator falls in love. Rather, we may be talking about the archetype of the cultural hero, rather than an intertextual interaction. The textual image of Chomsky is directly opposed to Ovid (1955): 1) Pygmalion is human - Chomsky is matter; 2) Pygmalion was fundamentally chaste; 3) Chomsky is a man who regularly had relations with women; 4) Pygmalion is a pious man - Chomsky is an unprincipled libertine.

The myth of Pygmalion in the Metamorphoses (Ovid, 1955) has had many imitations, which, however, can hardly be called the result of intertextual interaction. However, students felt associations with Shaw's most famous play, "Pygmalion" (1920), where the reference to ancient myth is allegorical and parodic (Gillespie & Cummings, 2004). But the story of the relationship between Giggins and Eliza can be considered a precedent text for Andrukhovych's novels (1996; 2000; 2017) only in part: due to the lack of textual interaction the reinterpretation of the plot or its denial leads us into the maze of hyperinterpretation. In turn, we can speak of the precedent character of the text of the cultural hero - the hero who brings cultural elements to people and simultaneously appears as a demiurge. Giggins and Chomsky have one extremely important function in common - it is the ideology of their attempt to change the world order (at least in the social dimension), bordering on crime. The very involvement of the concept of the cultural hero helps to build a larger scheme of intertextual interaction and expand the catalog of precedent texts associated with Andrukhovych's novels (1996; 2000; 2017).

Readers with a wide range of historical and literary interests felt in Andrukhovych's novels (1996; 2000; 2017) sense allusions and metamorphoses of formerly iconic Soviet subjects. The insane feasts in both "The Recreation" (Andrukhovych, 2017) and "The Perversion" (Andrukhovych, 1996) also correlate with the unclean force in Gogol's "The Vii" (2022). Similar parallels of readers opinion are common and in-depth ironies with the romantic "devilry" of Hoffmann (1972). However, Andrukhovych (1996; 2017) goes further: he rhizomatically materializes autonomous chronotopes with their own non-materialistic laws (a scene in

the theater involving Perfetsky) or abrupt spatial transpositions: "*I found myself in a garden. I lay in the tall grass, ringing with cicadas. I recognized some grasses by their smell, others I did not know at all...*" (Andrukhovych, 2000, p. 185).

Thus, mythological texts, the works of Shaw (1920), Gogol (2022), Pidmohylnyi (2008) and others are the main precedent texts for Andrukhovych's novels (1996; 2000; 2017) at the levels of interaction of the timeline as a text and the hero as a text and the reader as an actor of living discourse.

Conclusions

Thus, the following aspects of the postmodern novel have been covered to the greatest extent in the history of intertextual research: the timeline as intertext and the protagonist as intertext. The third of the most important levels - plot as intertext - should build on the results of the study of the first two and (because of the multiplicity of possible interpretations) can be the object of a separate exploration.

The main methodological conclusion is that even spontaneously organized (free associations without arguments) quasi-experimental cross-section of reading competence on the perception of intertextuality of postmodernist novels proved to be valid, although it needs improvement.

More often professional Ukrainian readers reflect those timeline markers, which are presented as visions and are presented in the novel cinematically: switching - artistic detail - anthropomorphic projection (mood, impression, memory). The very last, according to most students, generates intertextual reflections in a broad sense.

Thus, the most objective background to the collision of Andrukhovych's novels (1996; 2000; 2017) and reader associations is the spontaneous urbanization of the hero. Intensive urbanization of Ukrainian cities and smoothing of opposites between the center and the periphery of the city should also have affected the sphere of the aesthetic. The final formation of urban topography as an established intertext occurs, in our opinion, in the novelistics of Pidmohylnyi (2008). And the very city of the latter's novels becomes an archetypal precursor for the aesthetics of postmodernism and "new realism" of contemporary Ukrainian prose, in particular for the architectonics of Andrukhovych's novel "The Perversion" (2017). This intertextual interaction occurs on several levels, presented in Table 1.

Consequently, from the point of view of intertextual interaction Andrukhovych's novels (1996; 2000; 2017) are works potentially open to readers interpretive strategies. The main reason for this is his staying on the edge of postmodern and New Realist paradigms, which involves distancing

from the accumulation of citations and the practice of using intertext according to a certain extra-literary intention.

The starting point of the exploration was the study of the main chronotopes of the Ukrainian novel, the results of which hypothetically should contribute to the establishment of a precedent text within the framework of intertextual interaction. We determined that the main chronotopes are provincial city chronotope, river chronotope, dynamic chronotope (journey, travel-chronotope).

Analysis of the reflections of these timelines in the reader's mind showed that the nearest textual coincidence of urban chronotopes of Andrukhovych's novels (1996; 2000; 2017) relates to the urban novelism of Pidmohylnyi (2008) with their three-member structure. Consequently, the hypothesis of the main trend in the system of intertextual interactions of the novel in the direction of actualization of "classic" texts of Ukrainian literature was proved.

This chronotope is formative for the protagonist considered as a text. Structural analysis of the image of Antipas Ilyin as a cultural hero leads to the need to recognize the texts of Nechui-Levytskyi (2020), Kotliarevskyi (2022), Shaw (1920) and heroes of archaic myths as precedents for him.

Very important for understanding intertextuality on the level of communication hero - reader are such functional features of mythological cultural heroes, which create a clear intertextual sequence between the texts analyzed:

- the creation or rearing of humans (both Pygmalion, Antonio, Dr. Giggins, and Chomsky) create a "new man" out of matter (in varying degrees of subjective perception of humanity); Cain remains the only continuer of the human race as well;

- at the end of his mission the cultural hero dissolves in the universe (in the starry sky or the ocean). The main precedent text for Andrukhovych (2017) in this aspect is the Adventures of Pinocchio (Collodi, 2022). The difference in the form of "disappearance" is dictated by the logic of overplaying that is characteristic of postmodernism. If Pinocchio's piece of matter acquires the final human trait at the end of the tale *("Com'ero buffo, quand'ero un burattino!")* (Collodi, 2022, p. 228), then Andrukhovych's hero (2017), by contrast, loses any anthropomorphic properties, returning back to his "lifeless state";

- the intensionality/accidentality of the act of creation. This aspect divides the system of intertextual interactions into two opposing chains, evenly represented in cultural history. Master Antonio completely accidentally creates the boy out of wood.

Research prospects

The problem of the place of Ukrainian literature among the European artistic heritage is acquiring urgency now. The greatest opposition and dilemma remains cultural and geopolitical identification of Ukrainians in literature, which so far opposes European as East - West. However, scholars are already finding commonalities in the history, aesthetics, and trev-culture of Andrukhovych's works (1996; 2000; 2017) and Western European writers. On the other hand, quasi-experimental monitoring of readers' reflections and receptions requires methodological improvement for systematic use in the educational process.

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