

fight. Thus, a young Asian Americans could use violence to remasculinize themselves. Asian American masculinity is problematically based on a patriarchal belief in measuring adequacy in terms of male aggressiveness and violence. In contemporary novel by Shanghai author a woman, as a central character, represented by Xiao Mi, is still a means of trade, “currency” given in return to favor, while male protagonists tend to be tough and serious, the way people who do illegal business are.

Thus, the novel by Xiao Bai “Game Point” is an encyclopedia of Shanghai marginalized criminal group, who to a certain extent treat life as a game, with its moves, wins and failures. The success is valued through food, cars, apartments and girls. The game gets complicated with the involvement of different players and their agendas. Echoing the quick changing pace of modern China, the alliances the players form are broken and realigned again sometimes in the span of one night, a day, or a week as they realize that not all players are created equal and not all games have a clear winner.

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### **THE FUNCTIONALITY OF ONEIRIC RECEPTIONS IN THE WORK OF LU XUN**

**Key words:** dream visions, modernist aesthetics, oneiric symbolism, chronotope, symbol, archetype.

Sleep as a psychophysiological phenomenon, integral to human nature and its socio-cultural space, is an important part of its being. Due to its mystical, sensual, irrational nature, a dream appeared as a rather attractive figurative and compositional equivalent, a whimsical mechanism of artistic imagery. Interest in dream symbolism manifests itself at all stages of the development of literary creativity, however, its growth can be traced in those periods that present a mood of crisis, material exhaustion, axiological reorientation, increased states of existential tension and apocalyptic worldview.

Modern dream criticism presents the literary discourse with a wide range of mechanisms of dream creation, as evidenced by the research of the dream space by domestic and foreign critics – M. Voina [3], O. Veshchikova, A. Vitkovska [10]. A successful achievement in this context is a collection of scientific works, which collects work on the study of oneiric discourse in world literature [8].

Historically, the first signs of oneiric discourse can be found in the poem about the Sumerian king Gilgamesh (approximately the third millennium BC), in particular the interpretation of his dreams by his associate Enkidu. In Plato's philosophical reflections, a dream was regarded as an association with the flow of life itself, in particular its turning points. Aristotle recorded in writing the opinion that dreams are a component of the unconscious, because after waking up, a person is able to distinguish between material reality and the reality that he lived in a dream [1]. In the Old Testament, in particular in the Book of Genesis, we read a description of inducing a deep sleep on the first man Adam, with the aim of God creating a woman from a man's rib [6, p. 5].

Pre-Christian beliefs personified sleep in the image of deities – Morpheus, Faubert, Hypnos, Ephialtes, Mara, etc. In ancient Chinese literature, the dream archetype often served as a harbinger of certain events [4, p. 80]. The eras of the late Middle Ages and the Chinese Renaissance present an increased interest in mystical themes. Functionally, the image of a dream was used by the authors as a means to erase the boundary between the world of the profane and the sacred. The interpretation of a dream as a source of pleasure, comfort, a rush into the dimension of rest and creative enlightenment is characteristic of a romantic mood. In the era of realism, the meaning of oneiric techniques changes somewhat: they become a means of fixing the character's state and are often interpreted by him himself, in order to explain certain events that happened to him in real life. Reading the subtextual semantics of this image will make it possible to model a kind of mood map and matrix of axiological dominants of each individual literary era.

The dream archetype acquires a new semantic sound at the turn of the 19th and early 20th centuries, a turning point that presents the world with

rapid development in the fields of science and technology. Topics of an irrational nature attract research attention, which is evidenced by a number of various theoretical and practical studies on the nature of sleep and its mechanisms – Z. Freud (“Interpretation of dreams”), L. Shestov (“Self-evident truths”), O. Losev (“Dialectics myth”, “Philosophy of the name”), P. Florenskiy (“Theatre as a dream”), K.-G. Jung (“Archetype and Symbol”, “Psychology and Poetry”). Increased attention to the phenomenon of sleep contributed to the emergence of a separate scientific branch in the 20th century that deals with the study of the mechanisms of dreams – oneirology.

The period of early modernism is quite successful in terms of the study of oneiric symbolism, because it is at this time that “personal, internal artistic and intuitive understanding of the truth” takes place [5, p. 197]. The crisis worldview of the borderlands presents the reader with a different, somewhat new creative way of thinking, in contrast to a realistic worldview. Immersion in the psychological, supersensible, supernatural matrix figuratively actualizes existential moods in artistic texts: “mysticism, intuitionism, irrationality, spiritualism”. This era is complicated by “a special anthroposophy, a new way of understanding the world and dialogue with the world, renewal of supersensible states and phenomena in the language of symbols” [9, p. 561].

If you carefully analyze the artistic heritage of any writer, you can safely note that virtually every dream vision had the opportunity to be figuratively expressed in an artistic text. Regarding the actualization of oneiric techniques in the artistic sphere, the work of one of the representatives of Chinese modernist literature – Lu Xun – appears to be quite promising, since the dream discourse in Ukrainian literary studies as a separate component of this writer's work has so far been overlooked by researchers.

Worthy of attention is the fact of the influence of European art, in particular the principles of modernist aesthetics, on the development of contemporary Chinese literature. It would seem appropriate to define one of the influential events, which can be associated with the emergence of modernist trends in Chinese literature. Thus, in May 1918, the magazine “New Youth” presents to the reader Lu Xun's “Notes of a Madman”, which were written in the so-called modern Chinese literary language Baihua, which is literally translated as “spoken language”. The author resorts to the method of presenting the image typical of modernist aesthetics – the format of diary entries, where the concept of sleep has become not only a symbolic equivalent, but also a means of plot-compositional level.

Lu Xun's short prose illustrates the sensual dimension of understanding reality and presents the figurative and logical laws of ordering the universe. The priority in small genre canvases is the reproduction of unconscious processes, among which the dream vision level is almost the most effective

and quite successful means for reflecting in a person a peculiar mixing of reality and the unreal. We trace such a mechanism in the story “Tomorrow”. The dream in the artistic dimension of the work appears as the key with which the author tried to clarify the nature of the transcendent, to sharpen the internal confrontations not only of the hero, but also possibly the author's own irrational, unconscious urges. The death of the son in the story is too tragically experienced by the mother. The compensation of joy and at the same time the desire to deny the tragic reality is lived through a dream as an escape-denial mechanism: “No, it's a dream, she thought. – It's just a dream... I'll wake up tomorrow and see Bao-er sleeping peacefully next to me. He, too, will wake up, shout «ма» and, jumping to the floor, run to play, alive and skillful as a tiger cub.” [7] Immersion in a dream appears as a means of revealing one's own other Self, “the possibility of another person and another being, where he ceases to identify himself with himself.” In this way, the actualization of “dialogic interaction” with one's self is allegedly taking place [2, p. 68]. The dream as a special “censor” dictates to the heroine of the story “Tomorrow” a distorted reality, a profitable reality; the imaginary world becomes a way of uniting the living and the dead, a place of breaking the distance: “You have to come back here, Bao-er! Come to me when I fall asleep.” [7]

The story “The Potion” denotes a dream as a temporal unit, a marker of the day and a time of rest. The oneiric technique serves as a means of contrasting the statics and dynamics of life. At the same time, sleep is considered by the main character as a means of healing, a time of renewal, recovery, healing power [7]. Young Hua in the hope of recovery waiting for sleep as an initial period.

So, the functional load of oneiric means, to which the writer of the modernist era gravitates, is quite multi-vector. Lu Xun's work illustrates the appreciation of sleep as a compositional element; a means of expression and strengthening of artistic convention; a way to shift space-time boundaries and model a new, different, virtual world; the mechanism of reproduction of the internal, secretive, logically unmotivated state of the character; manifestation of the unconscious freedom of the author and the possibility of temporary liberation from the rational laws of existence and at the same time the artistic subtext voicing of the traumatic experience – such oneiric practice once again emphasizes the modernist worldview of the imaginary world.

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### **«ПРОБЛЕМА ТРЬОХ ТІЛ» ЛЮ ЦИСІНЯ ЯК ЗРАЗОК СУЧАСНОГО ІНТЕЛЕКТУАЛЬНОГО НАУКОВО-ФАНТАСТИЧНОГО РОМАНУ**

**Ключові слова:** роман, наукова-фантастика, Лю Цисінь, проблема трьох тіл.

Китайський письменник-фантаст Лю Цисінь наразі є одним із найвідоміших представників жанру наукової фантастики не лише в