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Mega-Essay as an Integrated Format in Modern Literature

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Abstract: The article introduces the concept of mega-essay as an integrated format into literary circulation in the era of postmodernism. Its specificity is outlined in other forms of ensemble association of essay works: mega-essay as an integrated formation is a consolidated format, it differs from other forms of essay compilations (collection, cycle) with greater completeness, more thorough basis of design. It has a closed structure, because all its structural components (sections, subsections, framework elements constituting the whole book) are interconnected. They are closely related to the author's intention, outlined in the preface or introduction, concluded on the basis of causal and associative principles. Based on the analyzed works of Ortega y Gasset, O. Zabuzhko's «Notre Dame d'Ukraine», N. Zborovska's «My Lesia Ukrainka», etc. conclusions are made about specific features of the mega-essays, in which the phenomenon chosen for comprehension (culture, epoch, turning point of history) is described in detail by incorporating internal and external contexts, authoritative references, other works, and if necessary, with the dominance of the essayistic method of presentation of opinions, related to the personal views of the author. Emphasis is placed on the affinity of ideas and selected essay formats of Ortega y Gasset and O. Zabuzhko, given their content and structural organization. Conclusions are made about the role and significance of essays of this format in postmodern European literature.

Keywords: *mega-essay, essay, compilation, cycle, integrated format, mentative, structure, composition, self-presentation.*

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Introduction

Essay as a rather productive discursive practice in European literature in the postmodern era fully claims a separate status in the system of forms and genres of works of art, because it does not fit into any literary canons and centuries-old genre traditions. Born in France, the essay quickly conquered European territory over several centuries, becoming part of English, Spanish, American, and later Polish, Bulgarian, Russian, and Ukrainian literature. In subsequent periods of literary development, interest in essays increased, then faded due to various circumstances, but did not disappear completely.

Manifested with varying degrees of intensity in various periods of European history and cultural situation, in the twentieth century, especially in the postmodern era, essay becomes a work of literature that comes to the forefront of philosophical and literary practices. It is worth noting that active periods for essay writing were observed in different cultural and historical epochs. For example, the emergence of essays in France during the late Renaissance was due to, according to A. Dmitrovskiy, "the development of new forms of social relations, especially in the state system… and interpersonal communication" (Dmitrovskiy, 2014, p. 40), and that it was at this time that the "form of reflection of the consciousness of the surrounding social reality" (Dmitrovskiy, 2014, p. 40) received a written form of embodiment, caused by avid interest in man as such. The active development of Spanish essay writing dates back to the late nineteenth and early twentieth centuries. The historical circumstances caused by the defeat of Spain in the Spanish-American War of 1898 led to the emergence of a lot of essayists, philosophers, and writers, called the "generation of 1898". "The search for "intra-history", the saying "Spain hurts me" – all these are signs of a painful discovery of national and cultural identity" (Girin, 2018, p. 64) in the Spanish essays of that period. In Poland, interest in essay writing increased significantly in the postwar period in the mid-twentieth century: E. Stempowski, S. Vincenz, C. Milosz and other representatives of Polish postmodernism actively resorted to essay writing, looking for reasons behind their own (self-) identification with national and European realities of the postwar period. The main motives of their work at this time are "hypocritic and ostentatious indifference to the problems of national memory… combined with "progressive and liberal" slogans of "catching up with Europe" (Gnatiuk, 2001, pp. 9-10). There is a great interest in essays among Ukrainian postmodern writers of the XX – early XXI centuries due to a number of factors, the main of which are the political circumstances of

gaining Independence, the events of 2004 and 2013-2014, the hybrid war, as well as increased interest in individualities free from the pressure of the totalitarian past and seeking self-identity in the late twentieth – early XXI century in the context of Europeanization. Thus, the Ukrainian literary essays of the postmodern era, given their discursive identification, should be considered "a kind of barometer of public moods, ideas, power system of the day". The severity of the problems raised in essays is caused by the assessment of the real state of affairs, modern political life, and the "general disharmony of society in its historical longevity" (Gnatiuk, 2015, p. 100). This is the reason behind the increased interest of scholars in this genre in various formats of its manifestation, and in the cultural era, which created the conditions for its formation.

Literature review

Essays as a special discursive practice (Dmitrovskiy, Epstein, Zubets, etc.), given its more than four hundred years of history, can be presented in different variations: alone and in combination with other similar works. The tendency of essays, as well as other works, to unite in new variations and formats is closely connected with the processes of emergence of "new forms and approaches that are related to the processes of integration and globalization of society" (Formanova et al., 2021, pp.137-138). Formanova has "new forms and approaches which are associated with the integration and globalization processes in society". The essay "constantly experiences the limits of its own genre" (Epstein, 1987). Because of its very nature, it turns to contextual forms of existence and is often more interesting in coexistence with other similar practices.

Individual works are later also included in collections, either by will of the author or the publisher, taking into account certain circumstances and factors. For example, the essays of the postmodern writer G. Orwell were not combined in a unified format during the artist's lifetime: the writer from time to time wrote essays that became a kind of classic: "Charles Dickens", "Literature and Totalitarianism", "All Art is Propaganda", "Writers and Leviathan", "Homage to Catalonia". However, the reader is more familiar with these works as a collection of essays compiled by publishers (Orwell, 1989; Orwell, 1957). Author's essay cycles, collections, anthologies, i.e., compiled by writers and philosophers themselves, are much more common in the history of literature (**Tomalak, 2020;** Dutka, 2020). The tradition of such a united format of the essay was established by M. Montaigne, who in 1580 presented the book "The Essays". It consisted of essays which were poorly synchronized in common themes and motives and, nevertheless, they

are interesting to a reader when viewed in the aggregate form. The author himself has repeatedly emphasized the arbitrary organization of his own "The Essays", the free interpretation of certain phenomena of reality, presented in the book (Montaigne, 2005). The unifying factor of the publication was the essayistic method of presenting opinions, connected with the personal views of the author and his desire to think about a phenomenon and to present the process of thinking in a live form. Some researchers indicate that Montaigne's "The Essays" were composed using postmodern techniques, particularly rhizomes. Thus, it can be said that "by combining tradition and experiment, Montaigne demonstrates the limitations of both classical tradition and postmodern aesthetics" (Shevchenko et al., 2021, p.188).

Setting of the problem

However, in addition to cycles (R. Bradbury's "Zen in the Art of Writing") and collections of essays, which are quite common in many literatures of the postmodern world and other eras (J. Fowles "Wormholes", J. Stempowski "Essays for Cassandra"), another format of the essay worth special attention is the one in which the works are closely integrated with each other. Without context they are poorly understood and lose value. These are essay books, or mega-essays, works of respectable format, in which there is a thorough personal observation of one topic (C. Milosz's "Enslaved Mind", P. Weil's "The Genius of the Place"). The current article is devoted to this format of essay writing, which is not uncommon in postmodern literature.

Metodology

The study of mega-essays as a special artistic compilation was carried out using a complex methodology. In particular, the use of historical and literary method allowed to systematize the knowledge of essay integrity as a separate phenomenon from ancient times to the present in various research coordinates, including from the standpoint of postmodern criticism. We also applied the receptive method, focused on studying the communicative features of the essay as a work of art; hermeneutic, aimed at interpreting the essay as part of a system, as a whole. In the process of analysis, the structuralist method was partially used, which allowed the interpretation of mega-essays as a specific form of the author's understanding of reality.

Results and discussion

Thus, a mega-essay is a work of considerable volume, in which various aspects of existence are explored from various perspectives, comprehensively, in detail, and through one's own experience of comprehending deep processes. The phenomenon chosen for the comprehension is presented by the author systematically, in detail, with the involvement of a number of external and internal contexts, authoritative references, and other works written by him or her if needed. The subject of reflection in the essay of this format are usually deep processes of epoch-long content. An essay-book, i.e., a closed-integral formation that contains components (modules, elements, segments), grouped according to a predetermined idea, attracts attention with the scale of the conclusions made and the systematic nature of the generalizations made. In other words, such a book may have sections, subsections, paragraphs, which, by the will of the author, are arranged in the aggregate in a certain order according to pre-thought logic. Outwardly, the book resembles a monograph – a scientific work of clear structure and composition, in which each section is devoted to a separate subtopic, and in general they are a comprehensive consideration of a narrow scientific problem. A mega-essay, like a monograph, is the work of a complex organization with a balanced and authorially substantiated structure, all components of which are internally organized. Unlike the collection of essays, mega-essays as an integrated ensemble are different from other forms of essays because of greater completeness, a more thorough basis of design, each work in the book develops a microtheme stated in the previous work, and can hardly exist out of context and the structure of an essay collection while the form of association is often arbitrary. Permutation and removal of texts from the collection in principle will not fundamentally affect the content and structure, and in the mega-essay it is generally impossible. At the same time, creative practices of comprehending life – self-presentation, self-identification as a "search for each other by philosophers and their thought" (Zubets, 2019) remain dominant. Logical and compositional markers are evident in the architecture of the mega-essay, while in the presentation of the main material imagery, emotionality, active use of linguistic and stylistic means of artistic expression that generate images (or "essemes" as called by M. Epstein (1987)), and in some cases journalistic pathos, remain effective means of essayistic practices of this format. In short, the book of essays, being an integrated format of essay texts that assume the functions of chapters and paragraphs, generally retains the traditional features of an essay, a work that is "an ideal form of

embodiment of authorial subjectivity, in which the whole set of arguments… describe his idea in a free model of composition" (Kaida, 2008, p. 56), which is "endowed with a strong magnetic field that attracts various thoughts, regroups them, redistributes them and improves them, thus creating new poles of attraction" (Kaida, 2008, p. 29).

Examples of mega-essays as an integrated format in Ukrainian postmodern literature include the works of O. Zabuzhko "Notre Dame d'Ukraine. The Ukrainian Woman in the Conflict of Mythologies", "Shevchenko's Myth of Ukraine: An Attempt at Philosophical Analysis" and "Philosophy of the Ukrainian Idea and the European Context". Another version of such essay is collective publications such as "My Europe" (Andrukhovych & Stasiuk, 2000), N. Zborovska "My Lesya Ukrainka" and others. For example, the mega-essay "My Lesya Ukrainka" by postmodernist and literary critic N. Zborovska is a work in which philological analysis borders with personal assessments of the famous writer's legacy as an expression of the modernist era. The work itself, solid in volume, is divided into sections with subsections, traditional for scientific work, each of which has multiple quotations, references, appendices, etc. The work has all the hallmarks of a mega-essay as an integrated format in modern literature: a considerable volume - more than 220 pages, divided into sections with subsections, dedication, preface in connection with reprint, introduction, afterword. These are the factors leading to comprehensive understanding of the artist's phenomenon during the "transitioning period", "mystic and archetypical… catastrophic period" (Zborovska, 2002, p. 10). This organization of the work is quite natural: the author seeks answers to questions about the origins of the ingenius artist during crisis and internal and external circumstances during the transition period in the realities of the nineteenth century, the Kosach family, in the intertextual work of the writer. This mega-essay is an essayistic reflection and the appeal of the author - philosopher, culturologist, critic, scientist, writer, essayist - to herself, to her own knowledge, ways of cognition and identification, with the present fate of intimacy, semantic and instrumental aspects of consciousness. The whole structure of the essay is conditioned by the following main guideline for conceptualizing the phenomenon of Lesia Ukrainka: an artist connected with a certain cultural and literary heritage, who laid down new traditions; a person of deep thinking, represented within the framework of universal and personal, as well as personality, woman, daughter, lover, girlfriend, etc. Traditional for the essay form of the title of the work and its sections (such formulas as "my", "about", title with a question mark, lexical units related to reasoning) confirm this: "Methodological reflection", "On the meaning of

the pseudonym "Lesia Ukrainka", "Love or music", "About Lesia's life and work", etc.

Essay is an interesting "choral" interpretation of Lesia Ukrainka, based on self-knowledge, self-development, self-affirmation of the author as an essayist. For N. Zborovska, cross-cultural understanding of Lesia Ukrainka's work is a creative and social platform through which the author's self-expression takes place through the prism of ideological guidelines of psychohistory, feminist theory, gender studies, metaphysical aspects of literary research, i.e., in other words, a "general textualization of reality and innumerable repetitions-substitutions-additions on the principle of intentional narrative chaos" (Romanovska et al., 2020, p. 235). "Language is reduced to the general textualization of reality and countless repetitions-replacements-fillings based on the principle of deliberate narrative chaos" (Romanovska et al., 2020, p. 235).

The main communicative strategies of N. Zborovska as a philosopher in creating the image of "her own" Lesia are presentation of Lesia's life exclusively as a psychological biography, debunking the stereotype of a suffering woman, martyr (rather an emphasis on human endurance), rethinking aspects of the poet's religiousity through studying the phenomenon of "female nonverbal vitality", "spiritual madness", "pagan identity" (Zborovska, 2002); subject reflections on Lesia's special connection with her mother, Lesia's spiritual and physical heredity, etc. Analysis of Lesia Ukrainka's works takes place in psychological, feminist and gender dimensions, and it is not so much about in-depth study of heritage as about N. Zborovska's search for her own, scientific and critical accents adequate to the phenomenon of the outstanding poetess. She is the embodiment of the historic period in Ukrainian culture and even European culture, if taken broadly. Here we can see that "the author, the character, and the text are united by certain integrity oriented on the interpretative game with the recipient, who disperses the newly created semantic integrity into the multiplicity of meanings" (Levchenko et al., 2021, p. 105).

Here, for example, how it goes in line with the ideas of the "Forest Song" in the mega-essay, "The ancient doctrine states that souls who has moved from this world to the afterlife knowing what love is, i.e. those whose souls know what it is like, will return again, revived in the dead… Lesia's drama leaves such perception of spiritual life's eternity" (Zborovska, 2002, p. 223). The question of the origin of the mega-essay as an integrated format in Ukrainian postmodern literature is quite natural in this context. If the structure of the collection as an arbitrary form of association of essays, founded by M. Montaigne and J. Labruen, is actively supported by many

authors in various literatures around the world, the origins of the "book of essays" format as a systematic formation with structural elements concluded by cause and effect, should be sought in the Spanish essay tradition of the first half of the twentieth century, especially in the works of philosophers and artists of the "generation of 1898" (M. de Unamuno, Azorin, M. Machado, H. Benavente, etc.) and especially in the works of J. Ortega y Gasset, as evidenced by the essay books of the philosopher "Meditations on Quixote", "Studies on Love", "Velazquez.Goya", etc. For example, the book of essays "Meditations on Quixote" by J. Ortega y Gasset (1914), marked by synchronicity (Aras, 2019), is a detailed understanding of the phenomenon not so much of Don Quixote of "Don Quixote's phenomenon", and thus the formation of Spanish national consciousness at the turn of the XIX - XX centuries. These causal linkages express the thinker's views on the philosophy of history and the theory of circumstances, which will become the primary phenomena of understanding in his subsequent works, in particular, "The Uprising of the Masses". The philosopher perceives "Don Quixote's phenomenon" as accentuated human behavior with the instruction to embody a new ideal, which inevitably leads to a conflict between it and reality ("its abnormality was and remains normal for all mankind" (Ortega y Gasset, 2012, p. 160). In addition, Don Quixote is a character of the frontier era, so comedy, or rather the tragicomism of his behavior is caused by transition. If we draw a parallel with Spain in the end of XIX – early XX centuries, changes were especially significant in society. After outlining in the preface, the guidelines of his essays ("to carve at least a small part of the Spanish soul – some new facets of ideal sensitivity" (Ortega y Gasset, 2012, p. 14)) and how to interpret them ("I only suggest modi resconsideranto, a possible new look at things" (Ortega y Gasset, 2012, p. 23)), the thinker seeks in 20 chapters, which are systematically composed, answers to questions related to the search for points of intersection of philosophy and literature with life. He tries to explain the essence of human reason through the prism of the image of Don Quixote, who long ago transcended the boundaries of Spanish literature and became a myth and symbol of the search for identity in the labyrinths of tradition and history, "began to be used to define… life and ideological practices" (Ortega y Gasset, 2012, p. 110). Ortega rejects pure reason by describing the benefits of the human mind, which is directly related to the depths of human existence. This is evidenced by the composition of the mega-essay, in the very title of which – "Meditations on Quixote" – is the idea of plurality as a whole. Thus, the title confirms that the author "initiates speech interaction",

and "takes into account the aspirations and intentions of the reader", by uniting with them.

The work begins with the author's address "To the Reader", which opens the curtain of his own communicative strategy of "Meditations" – to awaken the intention to reflect on the spirit of Spain together with the author, and not necessarily by accepting his views unconditionally. At the same time, Don Quixote himself as a character in the famous book is mentioned only at the end. The author, focusing on the "Don Quixote's phenomenon" as a high idea of self-sacrifice, presented in tragicomic form with deep guidance, draws direct parallels between his contemporary Spain, which found itself in an acute social crisis, and new searches, new opportunities that are just emerging for younger generation of Spaniards, because "we are creating the new Spain" (Ortega y Gasset, 2012, p. 42). This is followed by the preface to the "Preliminary Meditation", which creates images of peace and quiet in an entirely artistic style, apparently for the further perception of what the reader has written with a cold mind. Subsequent essays "Forest", "Depth and Surface", "Streams and Orioles", "Wolds Beyond", "The Restoration and Erudition" gradually prepare the reader for the perception of more serious authorial ideas. So if the first part of J. Ortega y Gasset's mega-essay revolves around the motives of the philosophy of existence and various impressions from what he saw in certain periods of his own life, then "quixotic motives" begin to prevail in the second part of the book. The chapters "Myth, Leaven of History", "Books of Chivalry", "Master Pedro's Puppet Show", "Poetry and Reality", "Reality, Leaven of the Myth" gradually radiate the main levers of Ortega's concept of modern Spain: the past should be left in the past and new Spain should be built with new values and life orientations: "Culture - the ideal side of things - is trying to establish itself as a separate self-sufficient world, where we can move our inner world. This is an illusion. And only the view of it as an illusion, only the perception of it as a mirage on earth will allow it to find its true place" (Ortega y Gasset, 2012, p. 161). The penultimate chapters "Tragedy", "Comedy", "Tragicomedy" seem to summarize the author's views on the benefits of the border, the border as a certain engine of culture, as a starting point for new opportunities and benefits in finding their own internal identity, and hence the nation. The role of conclusions is played in its own way by the last chapter "Flaubert, Cervantes, Darwin", which affirms the idea of balanced reflection as a main discourse rooted in the values of national traditions: "Our actions do not go beyond reaction. There is no freedom or originality. To live means to adapt, to withdraw means to allow the material environment to enter us, to fill our being, depriving us of our

own selves" (Ortega y Gasset, 2012, p. 193). Thus, the book "Meditations on Quixote" by J. Ortega y Gasset is a mega-essay with a well-thought-out complete structure, woven from essays as sections, each of which appears as a brick in the overall structure. And all these structural parts are interesting in combination. They are important for the very idea of interpenetration of motives and images from work to work, system and consistency of the general idea stated in the preface, to reconsider values and adjust to new life circumstances, a new Spain.

The analysis of works by J. Ortega y Gasset and O. Zabuzhko shows the similarity of their essayistic way of self-presentation and the identical nature of the chosen format for this. However, the works of the Spanish thinker, in particular the book "Meditations on Quixote", are characterized by semantic connection of structural elements with the involvement of mechanisms of logical connections of textual units, as well as associative and figurative construction of integrity on the basis of sensory mechanisms of consciousness. Meanwhile the majority of O. Zabuzhko's mega-essays are constructed based on the rules of structural and compositional coherence, taking into account the genre and stylistic features of the sections and how the text conforms to a particular compositional organization, ensures homogeneity and harmony of the stylistic system as a whole.

Ukrainian philosopher and writer, author of numerous artistic and cultural works, equally endowed with philosophical, literary and literary talents, chose the format of a mega-essay – a coherent mental integrity – paramount in her own work. This is evidenced by her culturological and literary-cultural books "Chronicles of Fortinbras. Selected Essays of the 1990s", "Shevchenko's Myth of Ukraine: An Attempt at Philosophical Analysis", "Philosophy of the Ukrainian Idea and the European Context", "Notre Dame d'Ukraine. Ukrainian woman in the conflict of mythologies", etc. Such an active interest in the author's essayistic way of mental self-presentation through the prism of foreign subject worldview and foreign subject creativity (Shevchenko, Franko, Lesia Ukrainka, artists of the 90s of the XX century) with the help of integrative essay practices is caused by the need for creativity in classical literature. The intentions of conceptual eclecticism are also marked in the author's essay collections "And again I get into the tank…" and "Let my people go". The desire to organize her own works based on the principles of conceptual eclecticism betrays the systematic thinking of the author as a whole.

Thus, "Notre Dame d'Ukraine. A Ukrainian woman in the conflict of mythologies" by O. Zabuzhko is a mega-essay, i.e., a fundamental historical and cultural work of more than 650 pages, in which the work of

Lesia Ukrainka, reread through the prism of the latest philosophical, psychological, literary, cultural, historical practices, becomes the basis for the period Ukraine under the review of "historical subjectivity" (Zabuzhko, 2018, p. 13). The book, conceived as a "story of lost sensuality" (Zabuzhko, 2018, p. 24), has become, in the spirit of J. Ortega y Gasset, a universal ("cross-cultural") essayistic study of the essence of the Ukrainian idea of the Spirit in the context of trans-European discourse. The phenomenon / myth / image / symbol of Lesia Ukrainka and her work is an essayistic justification of Ukrainian historical and cultural constellations in the stream of general civilizational "revolt of the masses", which manifests itself in "psychological-philosophical-historical dominance, in the ethical ideal of spiritual catastrophe, in addressing the type of the chosen, "God-inspired", exalted above the general woman-artist" (Zabuzhko, 2018, p. 247).

The composition of the mega-essay is subject to the guidelines of this national reflection. The work consists of a preface to the publication, prologue, roadmap (original content of parts with a step-by-step summary), eight chapters with numerous sections, the concluding part, provocatively called "Instead of conclusions: to the project of the "plebeian nation", epilogue and Post Scriptum, which is a kind of summary of what was said and the author's explication of the whole work. The role of the "Roadmap: Section by Section" is special: the whole "skeleton" of the mega-essay is presented here, apparently in order to outline the system of the work in the context of the grand idea voiced at the outset. Here, for example, is the content of the sections "Ukrainians" as a theoretical problem", "Something about the difficulties of historiography. Characteristics of the "local community", "How to lift the "veil of Isis" now?", "Ukrainian "Dark Ages" (X - XVIII) as a white spot of religious studies", "Lesia Ukrainka's myth is just the tip of the iceberg?" (Zabuzhko, 2018, p. 34) fully corresponds to his intentionally reflexive instruction. Here the author contemplates the "internal drama" of why the Ukrainian culture, given its state in the mid-twentieth century, was rejected almost a hundred years ago, in pre-modern times; what was the role of the intellectuals in those days, which formed the centuries-old indigenous tradition of the nation. It is noteworthy that each section of the "Notre Dame d'Ukraine. The Ukrainian Woman in the Conflict of Mythologies" begins with the development of the ideas conceived in the previous part, prolongs them and outlines new ones, which will be comprehended in the following paragraphs. For example, the section "Name Secret. The History of the Order: A Symbol of Faith", which includes, in particular, the section "Ukrainians" as a Theoretical Problem", ends with a meaningful outline of further reflections, "Let's try by following

the Lesia Ukrainka's myth to have a look at the community presented to us not only from the perspective of "faith symbols", but also in terms of the moral lessons that its defeat may have for our present". This task is divided into two parts, which will correspond to the content of the next two sections. First of all, we need to analyze the "program of historical defeat" that is fundamentally embedded in the Gnostic myth of Lesia Ukrainka… Only after that will the ultimate goal of our study come to us - the internal drama of those great civilizational conflicts, as a result of which… Ukrainian culture was rejected almost a hundred years ago" (Zabuzhko, 2018, pp. 416-417). And so all the parts of this fundamental work, endowed with a high degree of coherence, are constructed: all the elements of the mega-essay are interdependent and interconnected, fully correlated with the communicative guidelines stated in the introduction and preface. The relationship between the parts is both causal and associative. Integrity is also formed by stylistic cohesion, closely connected with the author's individual style, filled with various techniques of literary and philosophical practices.

Each chapter of O. Zabuzhko's work is accompanied by an epigraph from the works of Lesia Ukrainka. The epigraph from her work about the special mission of the artist in the transition period crowns the whole mega-essay, "Oh, I'm unhappy! My soul hears that I will have to write and read essays about all this in Ukraine, and you, Lord, say that I would gladly leave this job to someone else!" (Zabuzhko, 2018, p. 18). These framework elements of the mega-essay perform a representative function, express the author's intention of the constant presence of Lesia Ukrainka herself in the text of "Notre Dame d'Ukraine". The works of the author such as "Forest Song" and "Cassandra" open to O. Zabuzhko a new unknown culture and era, which is the subject of reflection. In short, epigraphs are directly involved in creating a mental picture of the world of mega-essays.

Each of the parts reveals a separate facet of Lesia Ukrainka's personality and creativity: "heroine of the national pantheon", "exemplary Ukrainian", woman-Orpheus, woman-Faust, Knight of the Holy Spirit, erysiarchine, "lonely / great sick person", intellectual, Girondist, etc. (Zabuzhko, 2018). The systematic approach chosen by the author, a combination of essayistic practices, drawing parallels with her own works, fit the ideas of Lesia Ukrainka and O. Zabuzhko in the context of other works of many prominent historians, philosophers, literary critics, aimed at understanding the essence of the nation as such. Their number exceeds 700, and they create a holistic essay, in which each element is important, fully motivated by the author and sealed in the context of the ideas of J. Ortega y Gasset, G. Hegel, M. Drahomanov, F. Nietzsche, O. Pchilka, D. Ruzhmon,

I. Franko, Y. Shevelyov, T. Shevchenko, which are quoted and mentioned most of the times.

Thus, the mega-essay as a separate format of essay integrity in the literature of postmodernism differs from other variations of ensemble formations in the deep realization of the connections of all structural parts of the work: framework-realted and the central ones. All parts of the work are functionally important. They emphasize the special status of the work, which intimately and privately comprehends the global problems of culture, nation, society as a whole. The method is mainly inductive: from images, art figures, analyzed (reread, opened) creativity - to generalizations about the essence of transition and cultural shifts of epoch-making character, which is generally characteristic of postmodern literature. Mega-essay as an integrated postmodernist format is a closed essayistic structure, reveals the systemic and critical nature of its author's thinking, not indifferent to the urgent problems of the nation, people, country, culture, history, endowed with artistic talent and capable of large-scale mental generalizations and systemic conditions.

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