

SUMMARIES

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«CYCLONE» AND «ANTICYCLONE»: N. GONCHAR VERSUS O. GONCHAR

The article considers the character and mechanisms of the literary interaction of a classical social realistic novel *Cyclone* by Oles Honchar and postmodernist text-reconstruction – novelette *Anticyclone* by Nazar Honchar. The literary history of the works and the peculiarities of their poetics have been studied as well as the aesthetic concepts being the basic for creating the picture of the authors' poetic world, and those writers are the representatives of the older and younger literary generations. The creative dialog between the authors in the world of art that reflects the differences in the writers' outlook and the level of society openness as it can have an impact on the artist, sometimes restricting his creative self-realization has been considered. *Cyclone* by Oles Honchar has been characterized as a social realistic «novel of signs» with the canon form-containing marks; *Anticyclone* by Nazar Honchar has been read in terms of the postmodernist paradigm of artistry with the focus on the rhizomatic, palimpsest and game components.

Oles Honchar's novel was written under the pressure, as usual example of government order, and it was aimed at author's status rehabilitation after *Sobor* (Cathedral) had brought him a political mess. Nazar Honchar, the representative of a younger generation, could understand his tragedy as the artist's one and tend to reproach «the leader of the soviet writers» (i.e. stressing the other side of life and creativity of Olexandr Dovzhenko, Vasyl Stus etc.) by means of his novelette. Moreover, he tried «to purge» the novel from the social realistic «rust», not without irony, covering the ideological emptiness. Figurative cyclone-anticyclone opposition of the novel and novelette empowers the readers to think of the essence and nature of creativity.