

## ABSTRACTS

УДК [821.161.2:821.133.1]–3.091

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### **«THE STONE CROSS» BY VASYL STEFANYK AND «THE MYTH OF SISYPHUS» BY ALBERT CAMUS: EXISTENTIAL DIMENSIONS**

The article offers existential view of the novel «Stone cross» by Vasyl Stefanyk. Stefanyk always declined pessimism that was ascribed to him.

Literary works by Stefanyk must be considered in an existential way: the author disclaims traditional norms of depicting together with corresponding ideologems, and tried to find expression for his own world of the so called «intuitive spontaneity». Human him-/herself is carrier of the dramatic effect for the author.

Ivan Diduh's drama is not in his toil, but the threat to loose this toil, because Diduh and his family have a foreboding for the future tormenting crisis of an ineffective fight of all the emigrants for preserving their spiritual identity. Ukrainian villagers abroad meet double tragedy (and being a villager is especially important): they are deprived of their homeland usual toil and also are being left alone in the foreign land; where they are no landowners.

Foreboding of this crisis causes a terrible pain.

There was made an attempt to compare image of Ivan Diduh in the short novel «Stone cross» and image of Sisyphus in the essay by A. Camus. Bondless actions of Sisyphus are his very fate, even though it may seem «meaningless» for someone, it is still his own fate, it was «created by himself and united by his memory». Camus tries to find hope for a positive existence in the world where religious hope has died.

In our opinion, in the short story by Stefanyk is also presented not the motif of despair and poor fate but the motif of love and gratitude. What Sisyphus teaches is love and the highest faithfulness that «moves stones», and in the philosopher's opinion he thinks that «everything is all right» and he does not perceive this world neither «fruitless» nor «insignificant».

Still, though Sisyphus feels like being «Master of his days», in the reality he is not, as he was forced by some superior power to roll his stone uphill every day. On the contrary, Ivan Diduh is master of his own fate (as long as he is on his native soil) and really feels like being «Master of his days».

And only his wife and sons' intensions tear him away from his usual and on the face of it «unfortunate» life that actually was happy, chosen and free: by taking him to Canada, they place him in the roadside of life.