

A.GURDUZ

THE INTERCULTURAL DIALOG AS A PROBLEM OF UKRAINIAN FANTASY OF THE XXI CENTURY

In this article the problem of borrowing in the modern Ukrainian fantasy is considered in practice. In the light of transitionalness of the stage of development of the modern Ukrainian literature and its search itself there are the important problems of including in a world corps in accordance of artistic level and the maintenance of its originality. The question of intercultural dialog which is actualized here is one of the most ponderable for the art of the globalizing world and it is difficult enough in the context of consideration of tendencies of modern national literature. The best variant here is a balance of the «golden mean», when a national author is interested of foreign artistic experience and does not dissolve in it.

In qualification of the Ukrainian fantasy way of the XXI century as the most productive native literary genre of this period the researchers disagree with them in a number of key aspects in relation to tradition and innovation, thus in the arising up situation not only answers the questions but also the interpretations of these questions in itself are a matter of principle.

Any mythocreation can gravitate towards two poles: «constructive» and «elemental». In a talk about the requirement of Ukrainian literature in its own mythocreation the paradox of estimation of these lines of mythocreation appears: that in a case of development of national literature a «constructive» model is positioned as undesirable. There is such intrigue: for the art of the national level unacceptable that thing which is considered as a norm at the level of individual creation.

A question appears from here: how to consider the removed «game» with possessions of foreign experience? Is it a value or an inability to create its own? A logic of postmodern age justifies the fact that the type of «constructive» mythocreation predominates in artistic practice of end of the XX – the XXI centuries, and it brings out on the first plan the problem of intercultural dialog.

In this article we try to outline foreshortenings of the actual problem of Ukrainian mythocreation in the most productive genre of the fantasy, and with consideration the proper tendencies we try for the first time to trace the strategies of intercultural dialog in the works of separate representative writers of Ukraine of the XXI century.

The justice of idea about of the most perspective of creation of Ukrainian fantasy is obvious, taking into account national tradition, however it is necessary to make more precise about what exactly tradition the question is. The ordinary in such case extending in a heathen sphere (Volodymyr Arenev or Dara Korniy) is the historical borrowing.

The national artist is inclined to the forming the combined linear-mosaic mythopoetic paradigm (L. Bagrat, Dara Korniy, V. Granetska, V. Shuliko and so on) and in special case are approaches to the own author's myth (L. Taran, M. Ryapolova). The domination of combinative mythopoetic we also see in the mass Ukrainian literature. Such a type of organization of mythopoetic paradigm is correlative with the «constructing» line of mythocreation and presents an intercultural dialog in artistic work very brightly.

The typical for Ukrainian literature of the XXI century embodiment the combinatorial mythopoetic finds in the novels by Dara Korniy, thus the system analysis of her works finds out a characteristic dynamics in the plan of the basic landmarks of intertextuality – the switching her attention from the Western American sphere to the East, in the first place, to Slavonic literary-art sphere. So, in the novels of the trilogy «The Reverse Side of the Light» – «The Reverse Side of the Darkness» – «The Reverse Side of the Shadow» the Russian cycle about Guards by S. Luk'yanenko (and V. Vasil'ev) becomes a structural (plot) support.

At the gravitation of mythopoetic paradigm to the mosaic type the most greater author's independence on the field of mythocreation is demonstrated by the fantasy-novel by M. Ryapolova «Burecvit». In this novel, with the keeping of the contours of Slavonic mythology, the attempt of creation of elements of the own mythological system is carried out.

The withdraw of the Ukrainian artist from popular artistic models is preferred. Thus before the national author of fantasy is such the general situation of choice: a) a cardinal nationally conditioned reinterpretation of the systems of images and high risk of creation «for home»; b) an adaptation and entry on a par to the world corps in tradition sense (in particular, at the expense of a compromise with a national constituent) and c) reinterpretation of the ideal-structural plan of a fantasy writing and the possibility of some advancement of the national based image systems.