

The world of Yuri Andrukhovych's novels shows considerable internal cohesion through common places, appearing in all his novels. These places create a system, which became the subject of the thesis. The author updates the pre-novel literary genres, which implies the plot of initiation novel scheme. The characters of Andrukhovych's novels meet the requirement of so-called "initiation triangle", which, combined with the theatricality and carnivality of characters, gives Andrukhovych's postmodern novels intersemiotic dimension.

Carnival is a fundamental issue of Andrukhovych's development and attracts the meanings relative to this cultural phenomenon.

Carnivality also reflects post-modern practices of textual creation, such as metatextuality and intertextuality of literary work. References to other texts put Andrukhovych's works in the context of analogous historical literary practices and genres. The text amalgam imitates the varied and ambiguous picture of the world. A central topological theme in Andrukhovych's novels is the city. The author accentuates the importance of the city as a cultural and culture-creating factor.

The author works with individual places with a typical irony of his and, with the help of the postmodern key, he challenges some of the meanings attached thereto.

On a more general level, the initiation motif operates as a dedication of Ukrainian literature into the world cultural heritage. The carnival restoration of the world is related to the need for renewal of Ukrainian literature, its cleansing from pathos, idle sentiment and other historical burden. The use of original poetry, humor, or mystification is the way Andrukhovych's works seek to bridge the gaps in Ukrainian literature, gaps made because of artificially inducing discontinuity of its development. Through his work, the author integrates Ukrainian literature into the leading European and world processes.