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A PARADIGM OF ART IN AESTHETICS AND ARTISTIC PRACTICE OF VIRA VOVK (BASED ON PERSONAL CORRESPONDENCE)

У статті проаналізовано естетичні погляди Віри Вовк на мистецтво крізь призму епістолярної спадщини. За допомогою біографічного методу виокремлено випадки особистих листовних діалогів письменниці з іншими майстрами художнього слова. Проаналізовано погляди Віри Вовк на проблеми розвитку мистецтва. Йдеться, у першу чергу, про полеміку та літературно-мистецькі теми, переклади з інших літератур тощо. Охарактеризовано професійні інтереси письменниці, її естетичні позиції, відстоювання власних принципів. Доводиться, що всі міркування Віри Вовк про соціальні проблеми, культуру, історію, філософію слугували фундаментом, опертям для рефлексій про мистецтво, про осмислення своєї ролі й місця в ньому.

Ключові слова: мистецтво, лист, епістолярій, епістолографія, кореспонденція, адресат, творча інтерпретація, літературний процес.

В статье проанализировано эстетические взгляды Виры Вовк на искусство сквозь призму эпистолярного наследия. С помощью биографического метода выделено случаи личностных письменных диалогов писательницы с другими мастерами художественного слова. Проанализировано взгляды Виры Вовк на проблемы развития искусства. Речь идет, в первую очередь, о полемике на литературно-художественные темы, переводы с других литератур и тому подобное. Охарактеризовано профессиональные интересы писательницы, ее эстетические позиции, отстаивания собственных принципов. Доказывается, что все размышления Виры Вовк об социальных проблемах, культуре, истории, философии служат фундаментом, опорой для рефлексии об искусстве, об понимании своей роли и места в нем.

Ключевые слова: искусство, частная переписка, эпистолярный, эпистолография, корреспонденция, адресат, творческая интерпретация, литературный процесс.

The article analyzes the aesthetic views of Vira Vovk on art through the prism of the epistolary heritage. With the help of biographical method, singled out cases of personal epistolary dialogs of the writer with other masters of artistic words. The views of Vira Vovk on the development of art are analyzed. This is, first of all, about polemics and literary and artistic themes, translations from other literatures, and others like that. Described the professional interests of the writer, her aesthetic position, defending her own principles. It is proved that all the arguments of Vira Vovk about social problems, culture, history, philosophy served as the foundation, for the support for reflections on art, for understanding their role and place in it. Literature studies of the last decades are marked by the search for new approaches to comprehending the spiritual heritage of mankind in general and of individual artists in particular – approaches that are not burdened with bias and ideology. One-sided analysis, judgments concerning the problems of art, dogmatism of the criteria and bias of the assessments are overcome. This is extremely helpful in getting acquainted with the private correspondence of the artistic word masters, which are an important part of the literary heritage of the writer, the most important source for the reception of the artist's artistic world. The latter constitute scientific interest not only as a material for studying a biography but also as an original factor that reflects the entire multiplicity of the spiritual life of the writer, the individual peculiarities of his thinking, the style of the creative personality, those or other artistic, cultural and social tendencies to which the artist is involved. In artistic practice, Vira Vovk develops the traditions of her predecessors, while introducing in writing the magnitude of global historical thinking, the energy of philosophical thought, and the high culture of verbal imagery. In her work, European culture and Ukrainian national tradition, knowledge of the achievements and constants of world literature and art are fruitfully and prominently combined. The feeling of this foundation is extremely important for the present Ukrainian artistic search, for the development of the latest wave of our culture. The literary heritage of Vira Vovk, despite the presence of a respectable number of studies of various backgrounds, requires an unclassified historical and literary reception, an objective definition of the essence of the specifics of their aesthetic and ideological beliefs. Taking into account the thesis that today's science corrects yesterday and tomorrow's-today, we consider it necessary to clarify, to concretize the views of Vira Vovk on the problems of art on the material of her own private correspondence.

Key words: art, letter, epistolary, epistolography, correspondence, addressee, creative interpretation, literary process.

Literature studies of the last decades are marked by the search for new approaches to comprehending the spiritual heritage of mankind in general and

of individual artists in particular – approaches that are not burdened with bias and ideology. One-sided analysis, judgments concerning the problems of art, dogmatism of the criteria and bias of the assessments are overcome. This is extremely helpful in getting acquainted with the private correspondence of the artistic word masters, which are an important part of the literary heritage of the writer, the most important source for the reception of the artist's artistic world. The latter constitute scientific interest not only as a material for studying a biography but also as an original factor that reflects the entire multiplicity of the spiritual life of the writer, the individual peculiarities of his thinking, the style of the creative personality, those or other artistic, cultural and social tendencies to which the artist is involved. Private correspondence helps to penetrate into the world of communication of outstanding individuals, whose letters reveal in particular the characters, artistic and aesthetic quest, tastes, deep intellectualism and civic activity. The leading position among such correspondence belongs to the correspondence of Vira Vovk, who, in her epistolary, touched upon many problems, including the phenomenon of art.

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Trace the epistolary dialogues of the poetess to her aesthetic positions, critical excursions into the psychology of creativity.

The purpose of the article is comprehensively analyze the views of Vira Vovk on art through the prism of the writer's epistolary and to prove that the study of the artist's experience is important for the cultural and literary development of Ukraine.

To systematize theoretical and literary-critical views of the poetess, to characterize the existence of the creative personality in a «locked» culture.

The modern explanatory dictionary of the Ukrainian language provides the following definition of the term of art: it is «a creative reflection of reality in artistic images, creative artistic activity» (Modern Explanatory Dictionary, 2006, p. 447). Consequently, we have reason to believe that «art is one of the» projections of man «and an integral part of the spiritual culture of mankind as a whole. In its diverse manifestations, it is also «projected» into the infinite plurality of «planes» of human nature, spirit, rank: and is a means of artistic comprehension and aesthetic experience of the world, transforming it into the laws of beauty; And the source of creating a new, aesthetically charged reality; And a manifestation of the game's human essence, its myth-making and, in general, creative energy ...» (Tkachenko A., 2003, p. 257).

The multi-level reception of Vira Vovk's creativity (including the epistolary one) shows that it is concerned with the development of art, since it (art) «together with religion and philosophy above the achievement of the human spirit, which makes a man higher than himself» (Soloviy Yu., F. 1212). The artist himself is in constant artistic quest. The desire not to repeat itself, the desire for artistic modeling of the new facets of life, showing them in more and more new angles, prompts it for its own observations and judgments regarding the phenomenon of art.

Vira Vovk received a Ph.D. from 1957, headed the Department of Germanic Studies at the University of Rio de Janeiro. The creative work of the poetess is wide and multifaceted. She published a large number of books of poetry, prose, drama and translation. Her creative activity was awarded with many awards (named after Ivan Franko in Chicago), 1957, 1979, 1982 and in Kiev, 1990, «Blahovist», 2000).

While living outside Ukraine, in the conditions of intellectual and methodological pluralism, Vira Vovk was able to participate in the most important achievements of the world philosophical and aesthetic thought in a timely manner. However, as a Ukrainian of descent, she watched closely the changes that took place in the domestic literature, and this view was clearly sharp and useful for deepening these changes. This is, in the first place, a peculiar spiritual microgalaxy, polemics on literary and artistic themes, translations from other literatures.

Thus, in particular, Vira Vovk, in correspondence with M. Bazhan, is constantly interested in the publication of «History of Art», which was prepared for publication by Mykola Platonovych. To this end, the poetess sends to him reproductions of paintings by L. Hutsuliuk (an artist of the Ukrainian diaspora who contributed to the development of the newest currents of art through his work), works by Dariia Siiak (a public figure who actively participated in the creation of the Encyclopedia of Ukrainian Studies in Sarzel (Paris), the sculptor Milonadis etc. At the same time, she initiated the promotion of Z. Lisovska's art and choral instrumental chamber ensemble «Tandaradei» (Brazil), which performed the musical compositions of the Middle Ages, the Renaissance and Baroque.

In general, the epistolary heritage of Vira Vovk is extremely rich. Among her correspondents are M. Bazhan, V. Barka, V. Stus, M. Kotsiubynska and others. The correspondence with Yu. Solovii, painter, theoretician and critic of art, a person of innovative artistic worldview and bold ideas is also important. According to Vira Vovk's words, this conversation «in ten double letters flying between Retford (New Jersey) and Rio de Janeiro took place from January to June 1984» (Solovy Yu., 1212). Today, the importance of the problems that the contributors have been facing is evident.

Both respondents are bound to a certain extent by professional interests (since they are representatives of art). The need to find out their aesthetic positions, the views on the essence of the latter in general and artistic creativity,

in particular, the creative method and other problems of literary craftsmanship, prompted Vira Vovk to formulate and defend her own principles, since from the very beginning of her literary activity, she strives to realize own creative possibilities.

The correspondence testifies that the central theme in it is the literature that the respondents understood in the widest sense of the word. Because of this, they note that the latter is one of the most versatile types of art. It is supported by statements, weighty arguments, one of which states that «literature, referring to the inner sight, hearing and other senses of the reader of his imagination, can cause not less, but the more powerful impressions, experiences, mental movements, artistic processes than, say, painting, architecture, sculpture, etc. Indeed, fiction contributes to the development of the creative imagination of the recipient, or not the most compared with other types of art, and in this it is difficult to overestimate its meaning» (Tkachenko A., 2003, p. 37).

It is worth noting that what Vira Vovk wrote about – religion, social problems, culture, philosophy, politics – her reflections never deviated from literature. They serve as a foundation, a support for reflections on art, an understanding of their role, their place in literature. The impetus for such considerations is the impression taken during trips to Ukraine, the USA, Canada and other countries where she took an active part in various discussions, considering her duty to cherish and represent higher forms of culture (literature, fine arts, theater, etc.). After all, they admit that art, developing emotional, moral, aesthetic spheres, solves the dilemma of the beautiful and useful in the spirit of the Biblical expression from the Sumerian times (XXX–XXV century BC): not a single living person...

The writer is concerned with the spiritual situation in emigration, the artistic preferences of compatriots. Vira Vovk in this regard said: «*I would say that even many of our cultural organizations do not lose sight of our situation and the terrible spiritual crisis of our emigration. There are huge amounts of money on the monumental monuments that spit landscapes ... How many churches have we built, but what is their artistic level? And in which language has the Divine Liturgy been translated, which priests and faithful daily do it every day? On the one hand, it has already been de-generated Byzantium, and on the other – neither the Old Slavonic nor the Ukrainian language, only something in the middle, often completely incomprehensible, non-existent, alien to Ukrainian vocabulary and grammar ... It is about preserving the Ukrainian soul and we stoned Soviet journals and Books for defaming the native language! What is going on there?» (Vira Vovk, f. 1212).*

Vira Vovk's interest amplitude brings us to the creative laboratory of masters of artistic word, reveals little-known thoughts on art and, finally, the difficult relationships with well-known figures in the Ukrainian diaspora. Particular attention deserves critical excursions in the psychology of creativity. In particular, the letters of Vira Vovk are like «kind of literary workshops» (M. Kotsiubyns'ka). They argue: «*Everything is alive, growing, transformed,*

flooded, and also in art. We live now and our work must be present. It's absurd to freeze the erased form, infertile absurdity! Here is the threat from the tradition: after all, the genius began with iconoclasts (in the figurative sense) ... I recall that during the war we went with our father to the Dresden Opera on the concert: the participants with devotion listened to Mozart and Bach, and when in the second part of the concert Played Stravinsky, a «courteous» German public reacted like a herd of savages: whistled, stomped his legs, exclaimed ... And who today would perceive Stravinsky's music? Today he is a classic» (Vira Vovk, f. 1212).

The artist is right to notice that innovators are throwing different images, because *«in order to understand their artistic news, one must still work: to read the world literature, to go not only to our impressions of «old-times», but to exhibitions of international art, to follow the development of theater and cinema and to attend concerts of pioneering music»* (Vira Vovk, f. 1212).

Particular attention deserves the opinion of Vira Vovk that *«we have established the norm that Shevchenko forever and forever the greatest poetess of Ukraine, and try to surpass it would be the most terrible heresy. And after other people after Camoinsha was Fernando Pessoa, after Cleace – Brecht, after Goya – Picasso, after Cervantes – Llorca, and who was the bigger genius – in the end, a matter of taste and personal choice. In general, I do not like such a gradation: the first artistic, second, third (in magnitude), instead of offering a description of his work. Let us not forget that different epochs were treated differently by art and its representatives...»* (Vira Vovk, f. 1212).

The foregoing allows the author to grasp the position and also gives reason to believe that the artist – not only experience, but also a well-developed intuition may not always conscious, but infallible apprehension. Opinions about «indestructible pillars» – the traditions on which the artistic sky is kept – are sensible. To this problem at one time the domestic artists of the Ukrainian language addressed, calling with words by M. Zerov: «ad fontes!». After all, *«at the wizards somehow easier. They are like Atlanta. Keep the sky on your shoulders. Therefore, there is a height»* (Kononenko P., 1994, p. 142).

No less worthy is the poetess's thoughts on creativity, which should correspond to modern inquiries, because, according to M. Rylsky, *«a new life of a new desire for words»*, and this way leads to the creation of new achievements. In particular, these are attempts to harmonize emotional and intellectual, ideological and artistic principles, traditional humanism with innovations in the spheres of social and cultural construction.

Consequently, the letters of Vira Vovk today are perceived not only as a story about the seen and experienced, but also as an outright dialogue, indicating the unity of souls, about the deep understanding of the essence of processes that characterize the development of art and literature. Such a dialogue is possible only if each of its participants treats the other with respect, seeing it as an equal partner, not a potential opponent. Actually in such dialogs manifests itself as an interethnic community and solidarity, which unites, defines the unity

and diversity of the world historical and historical-literary process. In order to understand the other, we must first of all evaluate ourselves. This applies to both an individual and a nation, a nation as a whole.

Art, according to the poetess, in general, never created a picture of a seemingly orderly and open for easy interpretation of the picture. Stretching, «mixing» of artistic currents and trends, their intersection in time, vertical or interregional, horizontal planes, or at those and at the same time; «breakdown» of many phenomena from the typological series, or «running ahead of» general tendencies, the opposite movement, as opposed to ... Positive tendencies are often accompanied by extremes or predetermined by «anti-trends», newly discovered, becoming more widespread. It also recognizes devaluation of what seemed to have exhausted itself, has gone away forever, that which was overcome, explodes in new life, unexpectedly gives active relapses etc. It is very important to understand and remember the multidimensionality and «multivariateness», the internal contradiction of any process.

Latitude of interest, constant attention to the surrounding world are combined with Vira Vovk with amazing freedom of judgments and evaluations, high literary culture, refinement of aphoristic formulas with the maximum simplicity and naturalness of expression.

The artistic practice of the poetess became a convincing embodiment of her views on art. So, Vira Vovk finds a versioning form unique to her poetic manner – a rhythmic, unremitting verlibre, built on the subtle harmony of size and syntax, confirming the special feeling of her work, a special cult of form. The poetess, drawing on the content of the form, turns to archetypes as carriers of certain content information, a certain spiritual essence, a form common to various types of religious and artistic consciousness. She is a virtuoso in performing literary compositions. The core of her creativity, both artistic and epistolary, to which the writer has been and remains true throughout her life, is the symbiosis of the Ukrainian, all-human, as if the native units, intertwined in the work of any of her genres.

Read in the collection «Mandala»:

I'm at home in the prince's chamber
And there are fishermen in the house.
I am eating with a golden fork
And with a wooden spoon.
I love the pomegranate wines
As well as bubbling water.
I wear a sincere necklace
On a hemp shirt.

This is to some extent the characteristics of the poetess. It is here that «the most important is captured in her poetic and human phenomenon: it is the aristocracy of the spirit, when artistic refinement is organically combined with the confession of simple truths and the sensation of different roots, a wide

palette of artistic erudition – with faithfulness to true «earthly» values in life and in man» (Kotsiubynska M., 2004, p. 56).

Earlier, B. Rubchak in a review of one of the early collections of Vira Vovk «Elegy» rightly noted that «poetry idiom of Vira Vovk is really modern. Without any linguistic tricks, without any linguistic decoration. She is simple and direct, but it is so new and peculiar that reading can not be overcome a sense of enthusiasm, which should create a true poetry» (Rubchak B., 1984, p. 11).

Reading the works of the poetess, you feel her tireless and continuous work, her unceasing formation of the word and form, her ingenuity in various literary genres, her carving of the original style, a special pen, her desire to search for the highest ideal in life and in creativity.

Feeling the necessity to strengthen the power of artistic words, Vira Vovk in her artistic practice turns to adjacent muses. And this is no accident, because, according to M. Kagan's rightful observation, «the combination of different ways of artistic development of the world allowed to illuminate the image of cross-rays, to simulate different aspects of communication between the object and subject, to create multidimensional bulk images, and not single-layered, deployed, and as if only verbal, or musical, or choreographic plane» (Kagan M., 1972, p. 239).

In the creative practice of Vira Vovk, an authoritative desire to combine poetry with reproduction paintings of Zoya Lisovskaya appears to serve as a retrospective exhibition in miniature. The poetess believes that the master picks up the color for the purpose of psychological accentuation, in order to increase emotional stress. At the same time, according to Vira Vovk, in Z. Lisovska's artistic works the consonance of themes and means of execution contributes to their harmonious balance. Form, composition, color, subordinate to the creative idea of the artist and create one coherent integrity. Therefore, it is worth paying attention to the fact that the artist's drawings are not illustrations to poetry, and poetry is not an interpretation of the paintings, which was not intended. Therefore, we will allow not to agree with B. Rubchak, according to which, «if Vovk and Lisovska wanted to find some kind of «priesthood of souls», or even less direct bends of talents, then such a testimony, as for me, was absolutely unconvincing» (Rubchak B., 1957, p. 33). The critic believes that the poet and the artist make «at completely different levels or, so to speak, in entirely different climates: not only insults, but even the syntax of Vira Vovk does not fit into the decisive mimicry and formal completeness of Z. Lisovska, which in her paintings does not allow «dark places», transfusions of forms, visual polynomials» (Rubchak B., 1957, p. 33).

Intellectualism is also an essential feature of creativity in Vira Vovk. This quality of her talent was in the quest for a philosophical deepening in the very core of the simulated phenomenon or event, in an attempt to reveal the unique individuality of a person as fully as possible. Each of the leading motives of her works illustrated the novelty of the author's vision of reality, the peculiarity of her poetics.

In the poetic palette of Vira Vovk – the elements of various style schools and directions. Here you can see the expressive influences of young Tychna, symbolic and futuristic of Russian poetry, the Italian Renaissance, Baroque poetry. It is worth emphasizing the special dictation of the Baroque stanza, which refers primarily to intonational pauses. Often the poet breaks the phrase, transfers it to the next line, in other cases it extends. At the same time, she is a master of contrasts, through which she achieves the visual tangibility described and his time of dramatic drama.

At one time R. Movchan, analyzing the modernity of Vasyl Barka's prose (this is about the novel «Paradise»), wrote that it consisted primarily of «destroying the established traditions of the novel form. In the symbolic subtext of many images (including the place and time of action), the transfer of author's accents from the story of «something» and «someone» to express their own views on the world around, awareness of the place of man in this world, their own search for suffered mental comfort, The desire for the highest harmony of the world, no matter how phantasmagoric he was» (Movchan R., 1997, p. 39). All this can be confident about the creativity of Vira Vovk.

In artistic practice, Vira Vovk develops the traditions of her predecessors, while introducing in writing the magnitude of global historical thinking, the energy of philosophical thought, and the high culture of verbal imagery. In her work, European culture and Ukrainian national tradition, knowledge of the achievements and constants of world literature and art are fruitfully and prominently combined. The feeling of this foundation is extremely important for the present Ukrainian artistic search, for the development of the latest wave of our culture.

The tendency of the spread of philological analysis to the genres of non-fiction literature, the awareness of the gap between the brightness of the literary phenomenon identified and the incompleteness of its understanding of domestic literary studies prompts further reflections over the epistolary heritage of Vira Vovk. All this enables the interpretation of the studied material from the standpoint of modern knowledge and will greatly facilitate the actualization of the information contained in it. At the same time, it not only challenges the important and specific direction of scientific research, but also marks a whole range of perspectives for further research.

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**ПАРАДИГМА ИСКУССТВА В ЭСТЕТИКЕ
И ХУДОЖЕСТВЕННОЙ ПРАКТИКЕ ВЕРЫ ВОВК
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**ПАРАДИГМА МИСТЕЦТВА В ЕСТЕТИЦІ
І ХУДОЖНІЙ ПРАКТИЦІ ВІРИ ВОВК
(НА МАТЕРІАЛІ ОСОБИСТОГО ЛИСТУВАННЯ)**