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MARIIA LEVYTSKA'S CREATIVE STYLE AS A MANIFESTATION OF THE POSTMODERN WORLDVIEW

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Abstract

The purpose of the article is to determine the features of the formation of the postmodern worldview on the example of M. Levytska's creative style, and to investigate the characteristic factors of the formation of the author's creative individual style. **Research methodology.** The authors of the article use methods of systematic analysis of scientific papers on the issue raised in the article, as well as methods of analysis, synthesis, and generalisation (to determine the results of the study and systematise the structural components of the studied issue). Philosophical (dialectical), general theoretical, (epistemological, structural, and functional), special (comparative and legal, inductive), and interdisciplinary methods of scientific knowledge (historical, analytical) are applied as the methodological basis of the study, the use of which is determined by a systematic approach. Scientific novelty. An author's research is proposed, which consists in clarifying the concept of "author's creative style". The article highlights the features of the postmodern worldview as an aspect of cultural development. It is established that the postmodern style is formed in the process of the development of today's culture and taking into account the intensive development of information and communication technologies. Based on the theoretical and methodological analysis, the essential features of art, as well as scientific and methodological approaches that contribute to the formation of new value orientations are considered; the features of creative style formation are determined. The article describes the main categorical features of the formation of the postmodern worldview on the example of M. Levytska's work. The concepts of the author's creative path, and individual style are defined, the factors influencing the artist's work are studied. The expediency of analysing current trends in fine arts to achieve the goal is substantiated. The relevance of the study is due to the need to revive the artistic heritage as a factor in identifying an individual or a nation. **Conclusions.** The study became the basis for the specification of the essence of postmodern art, the formation of basic concepts covering the issue. The features of the postmodern worldview reflected in theatrical art are determined. The presented research does not exhaust the whole essence of the issue and requires further study of individual aspects.

Keywords: individual style of the author; value orientations; cultural heritage; basics of worldview; Mariia Levytska

Problem statement

Consideration of postmodernism should begin with its origins. Aristotle expressed the opinion that the key to understanding the essence of anything lies in the study of its origin. In the 1960s and 1970s, an important change took place in Western European aesthetics, which in cultural studies is commonly called "postmodernism" (Virna, 2017). The postmodern worldview reflects uncertainty in the value-semantic perception of civilisational manifestations of the development of society because the values acquired in the course of historical development need to be updated in the context of intensive development of innovative technologies (Iudova-Romanova, 2017, pp.242-247; 2016, pp.29-36). Creative work is a demonstration of humanity's search for new value orientations. Mariia Levytska's creative path consists in the reproduction of stage images in a costume interpretation and demonstrates the search for new meanings in the ability to speak the language of drama, where each element of the costume is an integral component of the stage image, closely related to its characteristics, as well as to the change of mood or behaviour of a character in the play. Therefore, M. Levytska's work is relevant for defining the postmodern idea of modern society.

Recent research and publications analysis

The term "postmodernism" originated during the First World War in the work of the German philosopher Rudolf Pannwitz "The crisis of European culture" (1917). It was about a new person called to overcome the decline. Postmodernism symbolises the end of Western dominance in culture and religion (Jencks, 1977). Many researchers call the 20th century the century of postmodern culture (Gygli, 2019). The culture of modern is focused on ancient classical values: rationalism, the hierarchy of values, and harmony. Postmodern culture begins with the rejection of reliance on classical values, from the hierarchy of values, comparisons with the past, and is distinguished by the priority of irrational beginning, chaos, and dynamism (Fairclough, 2001, p.320). Despite the broad interpretation, there is no unambiguous definition of the term, which in turn causes numerous discussions among researchers (Imel, 1998). Although there are different interpretations, the article focuses on the main features that characterise the postmodern worldview (Laclau, 1995). The main values are novelty, freedom in everything, game factor, spontaneity, denial of all norms and traditions, and rejection of any authority, including the state or rules of etiquette (Meyer and Wodak, 2001). Hence the desire to get rid of the power of traditions, a negative perception of the past, which gave rise to a contemptuous attitude towards antiquity.

A feature of postmodernism is a combination of everyday things necessary for a person's life with their artistic reflection in a creative understanding. M. Levytska's work vividly embodies this combination (Levytska, 2017). "Each of her works is interesting and unique. Her scenographic solutions always harmoniously combine historical authenticity and the author's vision and her costumes impress with their ingenuity, authenticity, and beauty", – says the chief director of the National Opera of Ukraine, People's Artist of Ukraine Anatolii Solovianenko (2017, p.5), who has been working fruitfully with the artist for decades.

The purpose of the article is to examine the features of Mariia Levytska's creative work as an aspect of the postmodern reflection of cultural and historical trends during the formation of society's value orientations.

Relevant tasks are defined based on the goal:

- analyse the theoretical and methodological foundations of art research;
- determine the features of Mariia Levytska's creative individual style;
- analyse the creative path of Mariia Levytska as a reflection of the postmodern worldview.

Main research material

The changes taking place in society, which started long before the 20th century, and are associated with a change in the worldview, began to manifest themselves only by the end of the 19th century. The most sensitive indicator of changes in people's worldviews is cultural reinterpretation, which prompted many philosophers to resort to the method of extrapolation and draw a portrait of an individual of the 20th century.

The objective process of convergence of cultures of different peoples – cultural diffusion occurring in the process of globalisation and integration of social development has a natural and historical character. However, by contributing to the rapid exchange of cultural achievements, globalisation prevents the development of diversity in the field of culture and art, the culture of economically and politically powerful countries penetrates and conquers the culture of weaker ones, which harms their identity and diversity. Therefore, it is necessary to carry out a creative search in order to diversify artistic images and meanings, which significantly reflect the postmodern worldview.

The discussion on postmodernism is not limited to the discussion of its philosophical and aesthetic foundations formulated by poststructuralism and post-Freudianism (Virna, 2017). No less relevant are the issues of determining the special features of postmodernism as a cultural phenomenon, its relationship with modern and other styles, its interaction with post-industrial society. The controversy continues around the stylistic features of postmodernism in various types of art with its conscious focus on eclecticism, mosaic, parody understanding of traditions. Postmodernism meant the shift away from extremism and nihilism of the neo-avant-garde, a partial return to traditions, an emphasis on the communicative role of architecture.

Currently, there are a number of interrelated concepts of postmodernism as a cultural phenomenon. The turn from modernism to postmodernism is associated with an epochal change in paradigms, whose world and historical indicators are the replacement of modernist eurocentrism with postmodern global polycentrism, the emergence of a postcolonial, post-imperialist model of the world.

Terminologically understandable postmodernism is often perceived as a new thing that claims to be the current state of culture; in fact, it is organically connected with the oldest foundations of Western culture and is a relevant artistic and philosophical understanding of its fundamental differences. The postmodern idea is inherent in Mariia Levytska's stage artistic images. In her incomparable works, she depicts how the colour, shape, lighting of trees, flowers, and the sky change, vividly emphasising the identity of an individual within the cultural and historical existence of certain people.

In the cultural aspect, postmodernism appears primarily as a concept that makes it possible to distinguish a new period in the development of culture. In political culture, postmodernism means the development of various forms of post-utopian political thought. In philosophy, this is a triumph of post-metaphysics, post-nationalism, and post-empiricism. In ethics, this is the post-humanism of the post-Puritan world, the moral ambivalence of the individual. The representatives of the exact sciences interpret postmodernism as a style of post-neoclassical scientific thinking. Psychologists see it as symptoms of a panic state of society, the eschatological melancholy of the individual. Art studies experts consider postmodernism as a new artistic style, which differs from the neo-avant-garde by returning to beauty as a reality, plot, melody, and harmony.

At the beginning of the 20th century, culture lost its comfortable space, throughout European history, various eclectic formations matured in it. The spiritual foundations of East and West, Asian, African and European cultures are concentrated in one point. Coming into contact with each other, they caused the processes of assimilation of those artistic phenomena that were primarily distinguished by their uniqueness and purity. In the end, there is a growing mixing of different spiritual layers. These phenomena are fully expressed in the art of postmodernism.

The aesthetics of postmodernism, significantly different from the classical ancient-Winkelman, put forward a number of new fundamental provisions; approved a pluralistic aesthetic paradigm, which led to the loosening and internal transformation of the categorical system and the conceptual apparatus of classical aesthetics. Postmodern aesthetics, which goes beyond the boundaries of classical logos, is fundamentally anti-systematic, adogmatic, alien to the cruelty and isolation of conceptual constructions. Its symbols are a labyrinth, and a rhizome.

The aesthetic approach to the conceptual understanding of postmodernism is distinguished by the presence of the signs of hybrid para-aesthetics, a kind of mutation of modernism, which replaced the modernist form, intention, project, hierarchy with the postmodern anti-form, game, randomness, anarchy. Its characteristic features are: deconstruction of the aesthetic subject, transformation of an aesthetic object into an empty shell through the imitation of contrasting artistic styles, dominant among which are hyperrealism, intertextuality, language game, citation (as a method of artistic creativity), uncertainty, the cult of incomprehensibility, errors, inaccuracies, irony, parody, decanonisation of traditional aesthetic values, axiological pluralism, corporeality, shallow and sensual attitude to the world, hedonism, which displaces the category of tragic from the aesthetic sphere, aestheticisation of the ugly, a mixture of genres, high and low, high and mass culture, seriality, and retransmission, focused on mass culture, consumer aesthetics, new technological means of mass communication.

Postmodernism is a special view of the world, a special worldview, characteristic of a person of the new era – the postmodern era. First of all, this is a reflection of the crisis – the crisis of modernity.

Obviously, there are multiple origins of postmodernism. Perhaps the first impulses of postmodernism should be sought in the stylistic manifestations of romanticism. After all, postmodernism has adopted inherent in romanticism the taste for margin-

ality, alogism, the unconscious, the opposition of a creative personality, and insipid everyday life.

In the 19th century, visual art was replaced by scenography, i.e., visual and action art. The creative path of Mariia Levytska, Ukrainian theatre production designer and costume designer, chief artist of the National Opera of Ukraine (since 1989), Honoured Artist of Ukraine (1995), laureate of the Taras Shevchenko National Prize of Ukraine (2003), academician of the National Ukrainian Academy of Arts (since 2017), People's Artist of Ukraine (2006), demonstrates the latest trends and searches for the value meanings of humanity.

The future world-famous artist was born in Kyiv, graduated from the National Academy of Fine Arts and Architecture of Ukraine, Faculty of Painting, Department of Scenography under the leadership of an outstanding Ukrainian set designer, founder of the school of scenography, Professor Danylo Lider.

As a production designer and costume designer, she worked at the Oleksandr Dovzhenko National Film Studio. In particular, as a costume designer, she worked with such film directors as Roman Balayan ("The Kiss", 1983), Oleh Fialko ("The Return of the Butterfly", 1982), Mykola Mashchenko ("A Paris Drama", 1983), Hryhorii Kokhan ("Karmeliuk", 1985) and others, and as a production designer-with Mykola Ilinskyi ("A Fantastic Story", 1988).

In her creative work, the artist created the set design and costumes for more than 160 operas, ballets, and dramatic performances in Ukraine, Canada, Slovenia, Poland, Japan. On the stage of the National Opera of Ukraine, she is the author of sets and costumes for such operas as "Cinderella" by G. Rossini, "The Love Potion" by G. Donizetti, "A Zaporozhian Beyond the Danube" by S. Hulak-Artemovsky, "La Gioconda" by A. Ponchielli, "Aleko" by S. Rachmaninoff, "The Love for Three Oranges" by S. Prokofiev, "The Tale of Tsar Saltan" by N. Rimsky-Korsakov, "Mazepa", "The Queen of Spades", "Iolanta" by P. Tchaikovsky, "Manon Lescaut", "Turandot", "La Bohème" by G. Puccini, "Masquerade Ball", "Macbeth", "Don Carlos", "Nabucco" by G. Verdi, as well as ballets, in particular, "Swan Lake", "Sleeping Beauty", "The Nutcracker" by P. Tchaikovsky, "Cinderella" by S. Prokofiev, "Scheherazade" by N. Rimsky-Korsakov, etc. (Ovcherenko, 2021, p.16).

On the dramatic stage, Mariia Levytska's talent was revealed no less fruitfully. The main artist's works in drama theatres include:

- Ivan Franko National Academic Drama Theatre: "Blue Deers" and "Kravtsov" (O. Kolo-miiets, 1975), "The Road from the Black Kingdom" (A. Verbets, 1979);
- Mykhailo Starytsky Khmelnytskyi Regional Academic Music and Drama Theatre: "The Career of Arthuro Ui" (B. Brecht, 1974), "Khanuma" (A. Tsagareli, 1975), "Macbeth" (W. Shakespeare, 1976);
- Lesya Ukrainka National Academic Theatre of Russian Drama: "Hope" (Yu. Shcherbak, 1978), "The Young Years of King Louis XIV" (A. Dumas-father, 1993), "The Story of One Passion" (according to H. James, 1994), "The School for Scandal" (R. Sheridan, 1995), "Teibele and Her Demon" (I. Bashevis Singer and E. Friedman, 1996), "Autumn Violins" (I. Surguchov, 1997), "The Cabinet Minister's Wife" (B. Nušić, 2001), "Captive of Passions" ("The Stone Lord") (Lesya Ukrainka, 2002), "One Hundred and Fifth Page about Love" (stage composition by M. Reznikovych, 2010), "Freeloader" (I. Turgenev, 2013);

- M. L. Kropyvnytskyi Kirovohrad Academic Regional Ukrainian Music and Drama Theatre¹: "Khanuma" (A. Tsagareli, 1976);
- P. K. Saksahanskyi Kyiv Academic Regional Music and Drama Theatre (Bila Tserkva): "Chasing Two Hares" (M. Starytsky, 1978);
- Donetsk National Academic Music and Drama Theatre: "Don Juan" (J.-B. Moliere, 1978);
- Dnipropetrovsk Academic Youth Theatre: "The Snow Queen" (H.-C. Andersen, 1980);
- Kyiv Academic Drama Theatre on Podil: "I am Kyiv" (V. Korotych, 1980);
- Maxim Gorky Crimean Academic Russian Drama Theatre (Simferopol): "Vanity" (I. Karpenko-Kary, 1981), "Three Sisters" (A. Chekhov, 1981), "The Master and Margarita" (according to M. Bulgakov, 1981), "The Reviser" (N. Gogol, 1983);
- Kyiv Academic Young Theatre²: "The Constant Prince" (P. Calderon), "The Tale of Igor's Campaign" (1982);
- Mariia Zankovetska National Academic Ukrainian Drama Theatre (Lviv): "The Forest Song" (Lesya Ukrainka, 1983);
- T. H. Shevchenko Volyn Academic Regional Ukrainian Music and Drama Theatre (Lutsk) (1983): "Don Juan" (J.-B. Moliere, 1983);
- A. Zholdak's enterprise: "Carmen" (based on P. Merimee, 1997);
- Juliusz Słowacki Theatre (Poland, Krakow): "Blue Deers" (O. Kolomiets, 1975);
- Municipal Theatre (Israel, Haifa): "Tebele and Her Demon" (I. Bashevis Singer and E. Friedman, 1997) (Levytska, 2017, pp. 236-237).

Based on the list of the main works of Mariia Levytska, there are three vectors: opera and ballet stage activities, work on dramatic performances, cinematography. If at the beginning of her career (in the 1970s and 1980s) the artist embodied her creative ideas mainly in dramatic productions and carried out searches in the field of cinema and television, then in the future she moved away from cinematography, focusing on musical performances, mainly on productions at the National Opera of Ukraine and on dramatic works, in particular on cooperation with the Lesya Ukrainka National Academic Theatre of Russian Drama (now the Lesya Ukrainka National Academic Drama Theatre).

The work of Mariia Levytska reflects the meaning of the new world, where social interaction is depicted by costumes, social roles, and behaviour. Her creative individual style can be traced in the combination of aesthetics, practicality, the use of the latest technologies, and the search for ideal relationships, which clearly demonstrate the postmodern perception of the world and form new value orientations in society (Levytska, 2017). Mariia Levytska is a unique artistic personality. Her method is a creative work with a brush in her hands, almost without using the latest achievements of scientific and technological progress. "Mariia Levytska is one of those rare Masters who still paint with a brush, filling works with their talent, and do not work in ready-made computer programmes, using mechanical and mathematical calculations", – says A. Solovianenko (2017, p.5). The artist's creativity takes place in direct cooperation

¹ Today it is the Kropyvnytskyi Academic Regional Ukrainian Music and Drama Theatre named after M. Kropyvnytskyi.

² Today it is the Kyiv National Academic Young Theatre.

with musicians, vocalists, choreographers, actors, directors – representatives of other types of arts. In order to enable the audience to fully perceive the stage work, which was created by many artists, the artist puts a great deal of effort. "Thus, – Levytska's colleague emphasises, – Mariia Serhiivna also has a remarkable talent as an organiser" (Solovianenko, 2017, p.5).

For M. Levytska, the stage costume is the artist's ability to speak from the stage in the language of drama, where each element of the outfit is an integral part of the character, closely related to his characteristics, as well as to changes in mood or behaviour in the performance. Costumes by M. Levytska are created manually and often using unique sewing techniques (Ovcherenko, 2021, p.16).

Mariia Levytska chose the path of creative realisation, which is difficult to overestimate, but it highlights the search for a new meaning, which is a vivid example of the postmodern worldview.

The scientific novelty is due to the priority of the analysis of history, theory of scenography, and cultural studies. For the first time, the features of the author's creative style as a manifestation of the postmodern worldview are determined, in particular, the work of Mariia Levytska, scenographic and costume images in the context of the general cultural trends of the time are examined.

Conclusions

The study has been carried out to determine the features of the artist Mariia Levytska's creative path as a search for a new meaning of being and a reflection of the postmodern worldview. The main theoretical principles of using innovative methods as an effective technology for creating new artistic images have been analysed.

In postmodern culture, everything is transient, and there are no such issues that would unite generations into a single human race. The image of humanity, which is constantly striving to understand the meaning of truth, goodness, and beauty, was replaced by the image of "generations" that do not come close to anything but simply replace each other according to the laws of evolution. The boundaries between art, religion, science, and philosophy are blurring. In this sense, postmodernism is a cultural orientation towards deconstruction, decentering, demystification, scattering, interruption, dispersion, disagreement. Postmodernism as a culture is a purely quantitative phenomenon: physical increase, growth of being, "revolt of the masses". In science, as in art, absolute truth cannot dominate.

Summarising the theoretical foundations of scientific works on the given topic, as well as research methods and materials, it has been determined that the work of Mariia Levytska is the main factor in the value and meaningful representation of postmodernism in modern life.

The prospect of future research is the analysis of stage images of the artist, the combination of different types of the author's art to achieve catharsis in the conditions of postmodern representation; its materials can be applied in the artistic practice of domestic theatres, as well as in the process of learning in institutions of higher education during the study of the history of domestic scenography, in particular modern, the history of Ukrainian theatre, the history of Ukrainian artistic culture.

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ТВОРЧИЙ СТИЛЬ МАРІЇ ЛЕВИТСЬКОЇ ЯК ПРОЯВ ПОСТМОДЕРНОГО СВІТОСПРИЙНЯТТЯ

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Анотація

Мета статті – визначити особливості формування постмодерного світосприйняття на прикладі творчого стилю М. Левитської, дослідити характерні чинники формування творчого індивідуального стилю автора. **Методологія.** Для ефективного дослідження використано методи системного аналізу наукових праць окресленої в статті проблеми, а також методи аналізу та синтезу й узагальнення (для визначення результатів дослідження та систематизації структурних компонентів досліджуваної проблеми). Як методологічна основа дослідження використані філософські (діалектичний), загальнотеоретичні, (гносеологічний, структурно-функціональний), спеціальні (порівняльно-правовий, індуктивний) і міжгалузеві методи наукового пізнання (історичний, аналітичний), застосування яких базується на системному підході. **Наукова новизна.** Запропоновано авторське дослідження, яке полягає в з'ясуванні поняття «творчий стиль автора». У статті висвітлено особливості постмодерного світосприйняття як аспекту культурного розвитку. Установлено, що постмодерний стиль формується в процесі розвитку культури сьогодення та з урахуванням інтенсивного розвитку інформаційно-комунікаційних технологій. На основі теоретико-методологічного аналізу розглянуто суттєві ознаки мистецтва, а також науково-методологічні підходи, які сприяють формуванню нових ціннісних орієнтацій; визначено особливості формування творчого стилю. У статті висвітлено основні категоріальні ознаки формування постмодерного світосприйняття на прикладі творчості М. Левитської. Визначено поняття «творчий шлях автора», «індивідуальний стиль», досліджено чинники впливу на творчу діяльність художниці. Обґрунтовано доцільність проведення аналізу сучасних тенденцій образотворчого мистецтва для досягнення мети. Актуальність дослідження зумовлена потребою у відродженні мистецької спадщини як чинника ідентифікації людини чи народу. **Висновки.** Дослідження стало основою для конкретизації сутності постмодерного мистецтва, формування основних понять, що висвітлюють проблему. Визначено особливості постмодерного світосприйняття, що відображено в театральному мистецтві. Представлені дослідження не вичерпують усієї суті та потребують подальшого вивчення окремих аспектів.

Ключові слова: індивідуальний стиль автора; ціннісні орієнтації; культурна спадщина; основи світогляду; Марія Левитська



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