

MORAL AND AESTHETIC PARAMETERS IN THE SYSTEM OF VALUES OF ADOLESCENT MUSIC SCHOOL STUDENTS

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Summary

The article analyzes the concept of "*value orientations*", which are viewed as meaning-making attitudes internalized by individuals through the process of socialization. The article explores the specific features of how value orientations develop during adolescence. It is particularly noted that, at this stage of life, peer groups – engaged in shared activities and communication – exert a significant influence on this process.

The development of an adolescent's hierarchical value system is examined through key parameters: the degree to which the hierarchical structure of values is formed as a unified whole, the content of value orientations (characterized by a set of specific values included in the structure), and the direction of this structure.

The article also addresses the issue of cultural self-identification in the context of value orientation formation, briefly outlining the role of experiential learning in this process. It is noted that cultural identification in adolescence often takes on a transitional, intermediate nature, in which identity is no longer rooted in the immediate environment and begins to seek out new forms.

The article explores the educational influence of art on the formation of personal value orientations. It highlights the role of music education—particularly learning to play a musical instrument – in fostering value orientations that help adolescents resist negative influences and favor constructive choices. Finally, the article discusses the main factors to be considered when selecting and implementing methods and tools for supporting adolescents' personal development and the formation of their value systems.

Key words: including the cultivation of ideals, the process of learning to play a musical instrument.

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1. Introduction

One of the fundamental categories in constructing a new paradigm of the philosophy of education is the category of value. As a key concept, it is employed across philosophy, pedagogy, psychology, and aesthetics. Pedagogy functions as a social mechanism for the continuity of universal and national moral and aesthetic values, which form the humanistic substance of culture. Aesthetic education through musical art fosters the development of moral virtues in the individual and enables the transmission of spiritual values from both global and national

cultures. The significance of the aesthetic function of musical art lies in its capacity to allow a person to comprehend the world through the laws of beauty. Music contributes to the formation of an individual's value consciousness, teaching them to perceive life through the prism of artistic imagery.

The process of moral and cultural self-identification unfolds through the accumulation of knowledge, the expansion of social contacts, and immersion in the world of culture and its comprehension. Musical art carries immense moral and aesthetic potential. In light of this, the content of music education incorporates norms and values that embody national cultural traditions while closely intersecting with universal human values.

For every adolescent, the task of building a value hierarchy becomes a pressing one – that is, identifying the personal foundations of their attitude toward the values of art. The process of selecting core values includes cognition achieved both through conscious understanding and emotional perception. It is precisely this emotional perception that plays a decisive role in the adolescent's choice of personally significant moral and aesthetic values. The values of musical art chosen by the student thus become the object of newly formed personal needs.

2. Analysis of publications and the purpose of the study

The relationship between moral and aesthetic values has been explored in the works of many philosophers, including Plato, Aristotle, B. Gaut, I. Kant (*Kant, 2000*), G. E. Moore, F. Nietzsche (*Nitsshe, 2002*), Panos Paris, J.-P (*Paris 2021*), Sartre (*Sartr, 2022*), A. Schopenhauer (*Schopenhau, 2014*), among others. The issue of individuals' conscious internalization of socially significant moral values was examined by I. Bekh (*Bekh (2012)*). Research on the problems of spiritual and moral education has been undertaken by scholars such as V. Bordyuk, O. Hrytsuta, H. Shevchenko, N. Poltavska (*Hrytsiuta, 2021*), and others. Various aspects of the issue of students' aesthetic orientations have been studied by H. Vatamanyuk, I. Zyazyun (*Ziazium, 1998*), H. Padalka (*Padalka. 2008*), M. Pecheniuk, O. Pryadko (*Pecheniuk, 2014*), O. Rostovskyi, O. Rudnytska (*Rudnytska, 1997*), among others. The use of a subcultural context in music lessons for shaping adolescents' emotional-aesthetic experience – through the application of an art-therapeutic pedagogical methodology – was investigated by T. Strohal (*Strohal, 2018*). Aesthetic development of high school students in the context of a children's music school was studied by Zhang Gui (*Chzhan, 2022*).

For a more precise definition of the specific characteristics of adolescence, this stage of human life is typically divided into two phases: early adolescence (generally from ages 11 to 14), and middle (or late) adolescence (from ages 15 to 19) (*Tokareva, 2014*). Since music schools in Ukraine enroll students up to the age of 18, our study will encompass this entire period, even though, in practice, most students aim to complete their music school education by the age of 14–15.

Despite the attention given in academic literature to the formation of moral and aesthetic values, the issue of shaping a system of moral and aesthetic value orientations among adolescents in the context of music education—particularly in the process of learning to play a musical instrument—remains highly relevant. Therefore, the aim of our research is to examine the moral and aesthetic parameters within the system of value orientations of adolescent students attending music schools.

3. Analysis of the Concept of "Value Orientations" and the Definition of Moral and Aesthetic Values

Questions of good and evil, beauty and ugliness, and the internal connections between ethical and aesthetic categories have always intrigued humanity. The idea that beauty and morality are interrelated – because they both express goodness, order, and harmony – is upheld in the works of Plato, Aristotle, B. Gaut, P. Paris, among others (Paris, 2021). Conversely, other thinkers consider beauty and morality to be largely independent of one another (I. Kant (Kant, 2000), A. Schopenhauer (Schopenhauer, 2014), F. Nietzsche (Nietzsche, 2002), J.-P. Sartre (Sartre, 2022), and others).

The relationship between beauty and morality has also been of interest to psychologists. Research has shown that people tend to associate physical beauty with positive character traits such as intelligence, kindness, and honesty, whereas physical unattractiveness is often linked to negative traits. There is an implied subconscious belief that physical beauty reflects inner goodness: *"regardless of whether we describe the way an object of moral admiration looks as beautiful, rather than simply admirable, or as a formal object of a particular emotion, such as the elevation that accompanies moral beauty"* (Paris, 2021, p. 618).

P. Paris emphasizes the importance of connecting philosophical and empirical research and their significance for education. He argues that cultivating admiration and developing a taste for certain kinds of beauty requires different methods and strategies: *"If we shape people's conceptual outlook in one way, we achieve one set of outcomes; if we change those practices, we may achieve different ones. Beauty offers a more comprehensive, motivationally robust, and directed attitude toward its object and... is linked to morally relevant self-directed motivation, which simple admiration lacks. Therefore, it should be recognized both in interpreting moral theory and in developing our moral-motivational, educational, and research programs"* (Paris, 2021, p. 625).

According to P. Paris, virtues are *"complex psychological dispositions consisting of cognitive, affective, and motivational components, including beliefs, rules, and principles... which are internalized"* (Paris, 2021, p. 612). Negative ethical and aesthetic experiences are also valuable and necessary, as they help identify what harms quality of life and the environment, providing incentives for improvement. Together, motivational tendencies enable the reproduction or promotion of beauty and the elimination of ugliness, and can serve as strong motivations to avoid moral vice and strive for moral virtue.

The concept of value specifies the socio-historical significance of cultural phenomena for society and the individual, serving as a key factor in regulating human behavior. Cultural values, by expressing the positive or negative meaning of phenomena and objects of reality, define the boundaries between good and evil, the beautiful and the ugly, the ideal and the unworthy, and determine the alignment of people's actions with the needs of society (Haidukevych, 2011).

A *parameter* is a quantity that characterizes a fundamental property or feature of an object or phenomenon. We understand *moral-aesthetic parameters* as ethically and aesthetically recognized and internalized norms that are part of an individual's personal value system.

The formation and development of a personal system of values occurs through socialization – a process through which an individual becomes a full-fledged member of society within the scope of social relations. When speaking of adolescents' value orientations, it is important to consider generational interaction. The term *generation* refers to people born around the same time who experience relatively similar life events in their formative years (Paris, 2021, p. 49). The basis of value orientations – as meaningful attitudes internalized during socialization – lies

in generalized value concepts reflecting the social experience of a generation. Hence, a system of value orientations serves both as an indicator of generational interests, needs, social stance, and level of spiritual development, and as a predictor of what can be expected from that generation. The younger generation assimilates what is acceptable from the past, adapted to its current socio-historical conditions, making the formation of new value orientations anything but random.

Thus, the main function of a generation is to transmit cultural values. Adolescents are a generation in the midst of socialization, preparing to assume social roles. They transition from being passive objects of cultural influence to becoming active creators of culture. This intergenerational process can be characterized as “inheritance through negation.”

In adolescence, the brain gains the capacity for abstract thinking, leading to the assimilation and re-evaluation of many concepts and categories. Due to a lack of experience and information, this often results in a critical perspective. At this stage, value orientations begin to form not only through emotionally positive or negative experiences but also through evaluative judgments. This fosters adolescents’ motivation and activity in mastering systems of moral and aesthetic values.

The content and structure of a person’s value orientation depend on the nature of their involvement in different types of activities. Development occurs in stages, through mastery of object-related activity and interpersonal interaction. The internalization of values (their integration into the individual’s inner world) is facilitated through the following processes:

- cognition (value serves as one of the determinants of the cognitive process);
- the formation of behavioral motives, beliefs, and convictions.

Adolescents are socialized primarily within groups (school classes, peer collectives based on shared interests, such as music schools or extracurricular clubs). Adolescents who have opportunities to sing, collaborate, and share musical experiences with others feel connected to and part of the music community. They seek music that resonates with their emotions, ideals, and means of self-expression (*Duman, 2024*). Communication and activity within any group are determined and regulated by the social relations of the adolescents involved.

Within a group, adolescents do not hold identical positions relative to one another or the group’s activities. Each member occupies a particular status within the system of interpersonal relationships, defined by their personal and professional qualities, responsibilities, and the recognition or lack thereof by others.

Through collective activities and communication, adolescents gain experience in various forms of evaluation, which are only possible with the presence of certain value orientations. They assess their behavior by:

- comparing what they do with the expectations of others (taking into account others’ opinions and demands);
- constantly measuring themselves against an ideal and experiencing satisfaction or dissatisfaction based on the degree of alignment.

An adolescent’s evaluation of their group reveals the extent of their integration and mutual understanding within it. A high evaluation suggests that they are socially engaged, identify with the group’s interests, respect its values, exhibit collectivism, and experience emotional comfort and stability. The social relationships within the group contribute to the formation of values, ideals, convictions, and worldviews.

Value orientations determine the vector of thinking and behavior, enabling adolescents to distinguish the meaningful from the insignificant in life. They encapsulate both the personal life experience of the individual and the assimilated experience of humanity as a whole. Therefore,

we view the process of educating adolescents in music schools as the guided development or transformation of their value orientations. In this context, a music school student's value orientations represent the moral and aesthetic foundations for evaluating reality through social and cultural activity.

4. Characteristics of the Formation of Moral and Aesthetic Values in Adolescents through Guitar Lessons

Adolescence is characterized by an intensification of all cognitive processes and an increased interest in many aspects of the surrounding environment. A teenager's involvement in various types of activities (especially group activities) significantly contributes to transforming interest into sustained curiosity – an essential condition for the development of a multifaceted and well-rounded personality. One of the key achievements of adolescence is the acquisition of the first experiences in understanding the necessity and ability to properly align personal capacities with needs, and, as a result, to build long-term plans (acquiring necessary knowledge and skills, choosing a profession), and critically evaluating their own value system.

During this period, adolescents begin to actively form the principles that guide their behavior. In particular, the concept of duty takes shape. Fulfilling a duty is associated by adolescents with the notion of honor, without which self-respect is impossible. A sense of duty becomes a motivator for actions. Interpersonal relationships within groups, responsibilities at school and in the family contribute to developing a sense of responsibility in adolescents. Participation in a guitar ensemble is a powerful motivator for both forming aesthetic musical perceptions and cultivating a sense of duty and responsibility to the collective.

Each adolescent has their own system of values, structured in a specific hierarchical relationship. The development level of an adolescent's value system is assessed based on two parameters:

- the degree of formation of the hierarchical value structure as an integrated whole (where the unifying system-forming factor is the adolescent's personal characteristics);
- the content of value orientations, characterized by the specific set of values within the structure and their direction.

The first parameter reflects the level of personal maturity of the adolescent, largely defined by their ability to form and systematize psychological structures (i.e., their ability to internalize acquired knowledge and skills). This capacity for internalization results from a certain degree of development of higher mental functions and socio-psychological maturity.

The second parameter allows for the classification of the content-based direction of the adolescent's personality. Depending on the specific values within their value orientation structure, and the balance and prioritization of these values, it is possible to determine the life goals their activity is directed toward. Analysis of the value system's content and structure also helps assess how well an adolescent's value orientation aligns with societal standards and the goals of education and upbringing.

The list of moral and aesthetic values for adolescents is not limited to experiences that directly relate to their lives. Through empathy and a growing understanding of the complex causes influencing others' lives, adolescents become engaged with generalized values, belief systems, and moral-aesthetic norms that may not directly pertain to their own life experience.

Adolescents' value orientations are often embodied in ideal personal examples drawn from various spheres of life. Among the core moral values important to modern adolescents are: high moral qualities (duty, honor, responsibility), patience, prudence, kindness, honesty, justice,

courage, conscience, and compassion. Their ideals may include: heroes; individuals with outstanding achievements in their professions; people who adopt orphans; family members and caregivers characterized by kindness, tenderness, fairness, and sincerity; as well as athletes, artists, and other popular public figures.

By assimilating behavioral standards from social relationships, adolescents begin to define the limits of their own identification within the framework of mass culture, which tends to unify spiritual needs and redirect them into recreational areas. The behavioral standards formed during adolescence are significantly influenced by modern communication technologies (media, internet, gadgets, etc.). Vytautas Zalus notes that new technologies are especially attractive to adolescents. They *"seem to separate youth from the older generation and become a unique form of communication and language"* (Zalus, 2012).

The essence of self-identification lies in understanding oneself as a whole during the process of defining one's cultural identity. This process often takes the form of either full or partial identification with a certain culture (mass, classical, confessional, etc.), or, conversely, in cases of subculture development (identification by opposition), it is based not on commonality but on the rejection of established cultural norms.

Thus, adolescent cultural identification is often transitional, when identity is not rooted in the immediate environment but instead seeks new forms (the so-called "generation gap"). Adolescents *"observe, analyze, and critically use sound and visual information more actively"* (Zalus, 2012).

N. Mirazanashvili notes that practical observation of the behavior, actions, and judgments of modern adolescents shows that their experience and knowledge of art are limited and unsystematized, and their evaluation of artworks tends to be based solely on immediate impressions (Mirazanashvili, 2012).

He emphasizes that accurate evaluation of a work of art requires practical experience. To form an adequate evaluative judgment, an adolescent must be exposed to various artistic directions and possess a certain level of knowledge. An adolescent's assessment of an artwork is grounded in their moral-aesthetic value orientations.

Therefore, engagement with music – especially learning to play the guitar – provides practical experience in interacting with art, which allows for the development of the adolescent's moral and aesthetic values. The more diverse and high-quality the repertoire, the stronger its influence on the adolescent's value orientations.

Mass media and various forms of mass culture have recently become a dominant influence on the formation of value systems, behavioral styles, and attitudes among adolescents. Among this age group, there has been a noticeable decline in the importance placed on moral and aesthetic values. For many, the value of folk and spiritual art, as well as classical national artworks, is unjustifiably diminished. At the same time, adolescents show interest in mass culture and avant-garde art, which serve as stimuli for sociocultural values.

Active involvement in various forms of art, especially learning to play musical instruments, helps form positive value orientations, stimulates cognitive and creative activity, enhances the development of individual abilities, and assists adolescents in adapting to their social environment. With increased cognitive activity, intellectual growth, and accumulated experience – especially through musical education – an adolescent becomes more capable of resisting negative influences while seeking and choosing constructive ones. They gradually develop the ability to objectively and adequately evaluate situations and make informed choices regarding values and types of activity.

5. Results of the study

The Selection and Implementation of Methods and Means for Adolescent Development and the Formation of Their Value Structure Should Primarily Take into Account the Following Factors:

adolescence is a transitional, complex, challenging, and critical stage that, at the same time, holds crucial importance in shaping an individual as a personality.

adolescents exhibit high levels of activity and independence, yet often lack self-criticism and the experience to foresee the long-term consequences of their actions.

the formation of value orientations is most effective when adolescents are actively and consciously fulfilling their social roles (as family members, students, and citizens). However, the degree of their involvement in all forms of public activity must be determined with regard to their actual capabilities at this developmental stage.

Music as a Powerful Tool in the Formation of Adolescents' Moral and Aesthetic Values. Musical art is a powerful means of shaping the moral and aesthetic values of adolescents. It is one of the most potent sources of emotional influence. Familiar or new situations depicted through artistic means emotionally stimulate adolescents, sometimes awakening certain needs in them for the first time. Through empathy, they may emotionally experience the beauty of nature, the power of love, the tragedy of betrayal, and more.

In art, the objects (phenomena, processes, situations) that emotionally move adolescents are not only portrayed but also revealed in depth, showing their cause-and-effect relationships – be it with historical events, social interactions, human actions, or personal qualities. Tracing these connections between emotionally significant events and their underlying causes helps these causes gain indirect motivational significance, which lies at the core of art's educational impact.

6. Conclusions

Thus, the moral and aesthetic parameters of value orientations are the ethical and aesthetic norms that are both socially recognized and internalized by the individual. These norms form part of the personal value system and serve as the basis for evaluating reality within the context of social and cultural activity. During adolescence, value orientations begin to be assessed not only through emotional responses but also through evaluative judgments. At this stage, a person's cultural identification often takes on a transitional, evolving character – one in which identity no longer relies solely on immediate surroundings but instead seeks new forms. Musical art, particularly learning to play a musical instrument, is an effective means of shaping an individual's moral and aesthetic value orientations. It facilitates the development of students' abilities and introduces them to the accumulated human experience, universal interests, aspirations, and ideals.

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