

## ABSTRACTS

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### **RHETORICALITY AND ARTISTRY AS TWO FORMS OF AESTHETIC EXPRESSION IN LITERATURE**

Modern literary critics are more and more accepting the concept, according to which the European literature was of the rhetoric type, dating back from the times of Aristotle (in the case of Eastern Slavic literature from the 11<sup>th</sup> century) till the times of Hegel. As a result of radical changes in the European culture and civilization at the turn of 18<sup>th</sup> and 19<sup>th</sup> centuries, literature transforms into new qualitative state which is a state of artistry (in Russian literature the transition from the state of rhetoricality into a state of artistry is highlighted in the book: I, 408-477). Thus, we believe that rhetoricality and artistry reflect the peculiarities of two historically and qualitatively different states in literature. So we are to specify the correlation between rhetoricality and artistry.

For obvious reasons, the term “rhetoricality” has not yet acquired the status of generally accepted aesthetic or literary category with the clearly defined meaning.

Given this fact, it is necessary to start from the category of “artistry” which has at least some features of the status in order to answer the question. When the scholars try to solve the problems of peculiar artistic nature they usually correlate the artistic with the aesthetic. The artistic literature stems from the rhetoric literature (it is more evident in the European literature rather than in the Russian one). But this does not particularly mean that the artistic literature was naturally born by the rhetoric one. “Signs of artistry” in the rhetoric literature resulted from the anti-rhetorical tendencies in philological field.

Fiction is considered to be established when the European culture witnessed the unprecedented overturn, primarily stipulated by the fact that a European person realized his individuality, so he was not the “rhetoric person” any longer.