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**TARAS SHEVCHENKO  
IN THE WORKS  
OF OPANAS ZALYVAKHA:  
CONTEXTS AND MEANINGS**

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The purpose of the article is to analyse the features of creation, typological, artistic, and compositional aspects of the works of the artist of the sixties O. Zalyvakha, to carry out an art studies analysis of the master's work on the Shevchenko theme in the context of historical and cultural processes. The research methodology is based on a system of general research principles, methods, and approaches. The article applies systematic and complex methods, as well as the principles of historicism, comprehensiveness, objectivity, which ensure a diverse study of the object and subject of the research. The structural and typological method was used to systematise and process textual and visual sources, and the iconological method was applied to reveal the figurative and symbolic content of the images of Taras Shevchenko. Scientific novelty. The article is the first attempt to outline the significance of O. Zalyvakha's artistic work on the Shevchenko theme in the context of the interaction of historical and cultural processes. The works on the Shevchenko theme were introduced into scientific circulation, the figurative and meaning content of the creative work of the artist was comprehensively analysed. Conclusions. During the systematic study of the aesthetic meaning and philosophical content of O. Zalyvakha's work on the Shevchenko theme, the article clearly defines the ways of honouring the poet by the artists of the sixties. The article focuses on the interpretation of the image of Shevchenko as a national revolutionary prophet of Ukraine, on the gradual change in the semantics of Shevchenko's image from rebel to philosopher and then again to fighter. The visual images of T. Shevchenko, created by O. Zalyvakha, have a powerful spiritual and aesthetic content, contribute to the understanding of the artistic and national worldview of the artists of the sixties of the second half of the twentieth century.

*Keywords:* Opanas Zalyvakha; artists of the sixties; national revival; Taras Shevchenko; recusancy; graphics; painting

**Introduction**

The research on the Ukrainian sixties includes the study of unofficial versions of honouring of T. H. Shevchenko and artistic interpretation of the image of Kobzar in the works of artists of the sixties, and that is why the works of the famous dissident artist O. Zalyvakha on the Shevchenko theme is an important component of such studies. Thus, the contextual analysis of the artist's graphic and pictorial works on the Shevchenko theme, the comparison of images of works with the content of Kobzar's poems are relevant.

*Recent research and publications analysis.* Among the important sources regarding the Shevchenko theme of O. Zalyvakha, it is worth noting the stories of his friends, which contain factual data on the works under discussion and explain the interpretation of Kobzar's creative work. In particular, the memoirs of R. Korohodskyi (2017) detail the features of creating a stained glass window at Kyiv University in 1964; R. Moroz (2017) clarifies the artist's reverence for Shevchenko; V. Ovsienko's notes (2017) give an idea of a deep analysis of Kobzar's poetic work by Zalyvakha, philosophical and ideological accents in Shevchenko's word. The articles by B. Horyn (2017), H. Sevruck (2017) give the analysis of the individual artistic aspects of the artist's works on the Shevchenko theme. Information about the peculiarities of Kobzar's understanding by artists of the sixties is found in A. Horska's collection of memoirs "Red Shadow of Guelder-rose", where articles by O. Zaretskyi (1996), R. Korohodskyi (1996) present some details on how the artists of the sixties honoured the Shevchenko's creative work. The article by Ya. Seko (2014) highlights certain conflicting aspects of the peculiarities of the unofficial celebration of the 150th anniversary of Taras Shevchenko, in which O. Zalyvakha was also involved.

The work of O. Zabuzhko (2009) "Shevchenko's Myth of Ukraine. The Attempt of the Philosophical Analysis" could be referred to the current versions of the interpretation of the figure of T. Shevchenko for the Ukrainian people in the context of O. Zalyvakha's works on Shevchenko theme. What makes this monograph

important is the author's understanding that Taras Shevchenko managed to give the Ukrainian community a direction towards the spiritual and national consciousness in colonial times and, finally, the present. The work of L. Tarnashynska (2010) "The Ukrainian Sixties" is equally important for the understanding of the phenomenon of the sixties and Shevchenko's creative work in the scientific and artistic heritage of the sixties. Some important references to the peculiarities of the ideological and aesthetic paradigm of the epistolary of the sixties are contained in the monograph by N. Zahoruiko (2018).

The scientific novelty lies in the comprehensive analysis of O. Zalyvakha's work on the Shevchenko theme in the context of domestic historical and cultural processes of the second half of the twentieth century. The works on the Shevchenko theme were introduced into scientific circulation, their spiritual and aesthetic significance was outlined, and the content of their images was analysed.

### **Purpose of the article**

The purpose of the article is to analyse the typological, artistic, and compositional features of the works of the artist of the sixties O. Zalyvakha, to carry out an art studies analysis of the master's Shevchenko theme in the context of historical and cultural processes.

The research methodology is based on a system of general research principles, methods, and approaches. The article applies systematic and complex methods, as well as the principles of historicism, comprehensiveness, objectivity, which ensure a diverse study of the object and subject of the research. The structural and typological method was used to systematise and process textual and visual sources, and the iconological method was applied to reveal the figurative and symbolic content of the images of Taras Shevchenko.

### **Main research material**

Honouring of "Kobzar-Shevchenko" as a historical figure turned into a cult with expressive symbols of Ukrainian identity as far back as the 19<sup>th</sup> century, because each generation of the domestic intellectual elite has "their own Shevchenko". L. Tarnashynska (2010) notes: "On the way to Shevchenko, everyone overcomes existing stereotypes, approaching the understanding of his symbolic code — through intuitive perception and understanding of the figurative code" (p. 237).

To talk about O. Zalyvakha's interpretation of Shevchenko's works we should begin with the fact that in St. Petersburg, within the walls of the Academy of Arts, the artist is aware of his belonging to the conscious Ukrainian identity and the inevitability of his struggle for an independent Ukraine. R. Korohodskyi (2017), after visiting the Kobzar memorial apartment in St. Petersburg, reflects on the fate of Zalyvakha: "And more than once I tried to imagine Opanas Zalyvakha, a student and graduate of this Academy, who was destined for the fate of Shevchenko — the fate of love for Ukraine. This love was active, not vain, not pretentious. That was love for Ukraine that gave rise to profound creative work" (p. 25).

It's hard to say now whether Zalyvakha felt the "Shevchenko's spirit" being a student of the Academy (1947–1960) but the searching for his Ukraine he began there, feeling the longing for homeland after his student internship in Hutsul Kosiv in 1957. The room, where Kobzar lived in the Academy on the Neva River, was arranged later for his 150<sup>th</sup> anniversary in 1964, and at that time Opanas took part in the creation of the famous stained glass window at the University of Kyiv, which portrays Taras Shevchenko and was barbarically broken even before the opening.

Turning to the analysis of the contexts and meanings of O. Zalyvakha's work on the Shevchenko theme, we note that the Soviet government quickly adapted the "cult of Shevchenko" to its own needs and the "symbolic Ukrainian national character" of the poet in its official version became clearly "proletarian", and therefore served as a "Soviet national identifier". In the context of the perception of Shevchenko's word in the totalitarian and post-totalitarian Ukrainian society, the opinion of O. Zabuzhko (2009) is relevant: "the Soviet tradition did everything possible to completely erase the true picture of the Ukrainian cultural context, into which Shevchenko was destined to merge, because that context was "class-hostile" (p. 78).

A powerful search for the "real Shevchenko" of the Ukrainian sixties was actually born from the understanding of falsehood in the official perception of Kobzar by the Soviet government. We can state that these processes intensified in the already mentioned the year of 1964 when the power structures of the Ukrainian SSR at the All-Union level held official events to commemorate the 150<sup>th</sup> anniversary of the poet's birth (concerts, exhibitions, lectures, excursions, souvenirs, etc.). Ya. Seko (2014) notes the following: "...a small group of young artists, in modern terminology they are called artists of the sixties, were dissatisfied with the quality

and content of the events, and most importantly — with the proposed image of Kobzar. The rejection of this interpretation was determined not by artistic differences, but by the socio-political content that filled the image of Kobzar. The authorities presented Shevchenko as one of the forerunners of the communist era, while the artists of the sixties considered Shevchenko to be a “national prophet” — the first in the pantheon of great Ukrainians” (p. 86). Therefore, Ivan Dziuba, who conducted research on Shevchenko studies, focuses on the philosophical and national views of the poet (Tarnashynska, 2010, p. 490), and ends his work “Internationalism or Russification” (1965) with the famous words of Taras Hryhorovych: “We walked a true path, — there is not a grain of untruth behind us”.

This small, but brave and talented group of young people in the 60s and 70s managed to significantly actualise the “non-Soviet” Shevchenko theme from the standpoint of the peculiarities of the national existence in the second half of the twentieth century. L. Tarnashynska (2010) notes that Ivan Svitlychnyi as early as in the 1960s tried to consider the creative heritage of Taras Shevchenko, Lesia Ukrainka, M. Kotsiubynskyi without Soviet clichés of social realism and simplified, vulgarized interpretation (p. 88). Yevhen Sverstiuk publishes articles about “the real Shevchenko”. Mykhailyna Kotsiubynska studies the poet’s work and under the supervision of O. Biletskyi defends her dissertation “Poetics of Shevchenko and Ukrainian romanticism”. Viacheslav Chornovil opposes the canonization of Shevchenko and openly criticises false clichés in the perception of the poet as a fighter against kulaks, cosmopolitanism, a denunciator of Ukrainian bourgeois nationalism, etc. (Zahoruiko, 2018, p. 63). L. Kostenko, V. Stus, and others repeatedly refer to the image of Kobzar in their poetry of that time.

There are, quite spontaneously, alternative practices of honouring the poet, which cause increased attention of the KGB, dissatisfaction of the party structures (hiking in Shevchenko places and improvised concerts of the Vesnianka choir; poetry evenings by the Creative youth club, the Prolisok club; placing of flowers on the day of Kobzar’s reburial at his monument in Kyiv, which took place in May, etc.). R. Korohodskyi (1996) states about the latter initiative: “Imagine, in that dead-sleepy era, Alla’s actions (Alla Horska — author’s note) were so desperate that it took a while for the regime to evaluate the ritual of laying flowers at the monument to Taras Shevchenko. Only a year later, the repressive machinery began to react — to intimidate, persecute, spread insinuations, and arrest” (p. 175). This can be explained by the fact that there were official celebrations in March and Shevchenko once again was named a “fighter against tsarism for the rights of peasants”. It is hard to believe how quickly the patriots of the sixties independently reached the sources of the real Ukrainian spirituality, and their “placing of flowers at the monument to Shevchenko in May” denoted russification, national oppression, and so on.

The respectful attitude of the sixties to the figure of Kobzar was also manifested in everyday life. The portrait of the poet in the home interior became a marker of conscious Ukrainism, especially in Kyiv of the 60s (which was mostly a Russian-speaking city). Oles Zaretskyi recalls the workshop of his parents (Viktor Zaretskyi and Alla Horska): “Faience white cups with quotes from the poet’s works and badges with the poet’s profile were produced on the 150<sup>th</sup> anniversary of the birth of Shevchenko in 1964. These cups and badges occupied a prominent place in the interior. Unfortunately, the cups were broken and the badges were lost. In 1988–1990, I saw a lot of people in Kyiv wearing these badges. To the left of the stove, on the wall, there is a small portrait of Shevchenko — taken from some invitation” (Zaretskyi, 1996, p. 116). Opanas Zalyvakha treated Kobzar with no less respect. In his letter to the American Scouts, who sent him a gift, the artist wrote: “I covered a portrait of Shevchenko with a towel embroidered by glorious Scouts, me and my guests are happy. Thank you!” (Moroz, 2017, p. 174).

The artists of the sixties use the well-known texts of T. Shevchenko (with the help of metonymy), images of the heroes of his works in poetry, prose, scientific research, and works of art as one of the ways of the Ukrainization of the cultural space. Kobzar’s words accompanied not only his works, but also Zalyvakha’s philosophical reflections on the path and place of Ukraine on the world map. In general, the artist’s work on the Shevchenko theme is not numerous, but very often the content of canvases or their titles visually reveals the famous poet’s lines.

The expressive psychological and symbolic solution of the pictorial portrait “Shevchenko — the rebel” in 1964 begins a number of images that significantly differ from the traditional calm and instructive representations of the poet by the “official” artists of Soviet Ukraine of the second half of the twentieth century. In terms of the imaginative presentation, this work is a continuous bundle of national revolutionary ideology. Enlarged pupils, deep-set, angry eyes pierce the viewer, and the scarlet background blazes with the poet’s anxiety for the dormant and robbed Ukraine. Subsequently, the viewer focuses on the yellow-blue reflexes of embroidered shirt, moustache and understands the hint of hidden historical truth.

His mosaic of the same year “Will there be a day of judgement? Will there be a punishment?” (other versions of the portrait’s title “Shevchenko is the rebel”, “Angry Shevchenko”) was dedicated to the poet’s anniversary (there is also a graphic version of the plot). The formidable figure of the poet in the center of the plot embodies angry Shevchenko, who, like a mythical Atlas, holds the Ukrainian sky on his shoulders. It is worth paying attention to the symbolic space of the landscape behind the poet: the Dnieper, houses, poplars, which repeatedly appear in many of Zalyvakha’s works and symbolizes “the Ukrainian land”.

The figure of the poet with clenched fists and raised hands has a significant resemblance with the constructivist sculpture “Artem” by Ivan Kavaleridze (1924), installed in Bakhmut. Kavaleridze was familiar with most of the artists of the sixties, who highly appreciated his sculptural experiments in the Cubist style. The revolutionary, monumental constant of both figures is obvious (an invitingly raised arm, legs wide apart), but the content is completely different. Zalyvakha’s Shevchenko calls to defend the Ukrainian space with the life-giving morning sun.

The message of the mosaic was Shevchenko-appeal, Shevchenko-revenge, Shevchenko-revolutionary spirit (Horyn, 2017, p. 66). It is obvious that the work was not accepted for the exhibition, because who should be protected in Ukraine if everyone is happy in the “Soviet cradle of fraternal peoples”? B. Horyn (2017) interprets this image as follows: “An angry, revolutionary figure of genius appears in full growth, in all spiritual greatness, on an equal footing with the sun.” “Will there be a day of judgement, will there be a punishment!” — says his whole being — from the expression of his face to the dynamic hand gesture. In the strong-willed confidence of the entire figure, there is the answer to the rhetorical question: “There should be, because the sun will rise and consume the defiled earth” — Shevchenko’s words have become an organic ideological component of the composition” (p. 66).

This version of the Kobzar’s image immediately had a creative continuation in the destroyed stained glass window of Kyiv University. The events that took place after the creation of this work have long been echoed in the destinies of many artists. The artist of the sixties V. Ovsienko (2017) recalls: “Opanas appeared at the Art Council in the Union of Artists with a ready-made sketch of angry Kobzar. Stepan Kyrychenko, the chairman of the monumental section, approved the sketch. The Art Council also approved it. Opanas set to work. Kyrychenko, a good person, provided a room (workshop). Opanas made a mosaic over the winter. Then came the idea to make a stained glass window at the University on the basis of this mosaic” (p. 85).

It was Kyrychenko, who gave Opanas to read “Kobzar”, and Alla Horska found out that the University of Kyiv had planned to make a stained glass window for the anniversary. Later, the artist recalled: “I looked through the book and expressed the opinion that we should take the text from Kobzar. Alla and I decided that the following words were exactly what we needed: “I shall extol those lowly, silent slaves! I shall place my word on guard beside them. We discussed this idea. It seems that there is no better text for a stained glass window” (Ovsienko, 2017, p. 84). The energy and tragic passion of the poet’s words captivated a group of artists (A. Horska, O. Zalyvakha, H. Zubchenko, H. Sevruk, L. Semykina), so the stained glass window in the content of the images turned out to be truthfully powerful, but not pretentious, and, at the same time, in the Ukrainian style lyrical. The dynamics of Shevchenko, who is determined to defend Mother-Ukraine, are smoothed out by the side static, but as archetypal as possible, figures of the Bandura Player and Kateryna, the heroine of Shevchenko’s work (later the Soviet officials will consider her as an iconographic figure of the Mother of God). Additions of ornamental motifs, symbolic guelder rose and a nest with birds give a tangible national and folklore orientation to the work.

All together — the words, the idea of heroes’ images, the symbolism of the decorative elements, according to the party bodies and the KGB, do not present a true picture of the poet-hero, which can be acceptable to the communists. This was an example of how “free thought, uncontrolled by power, finally broke into the world of slave obedience” (Sevruk, 2017, p. 177). That’s why the angry Kobzar was made, so that people would think about the real enemies of Ukraine, O. Zalyvakha repeatedly recalled.

When the installation of the stained glass window was coming to an end, O. Zalyvakha was called to the University administration and told that the mosaic amazed people: “It’s so good that people stop and look, because they didn’t look before, but now they look.” — “But there will be a crowd on the stairs” (Ovsienko, 2017, p. 85). An ideologically inappropriate stained glass window was smashed barbarically on the night of March 9, 1964 by the order of the secretary of the regional party committee. This was the start of threats and punishments (dismissal from work, exclusion from the Union of Artists), and later artists wrote a letter to the government about the repressions. Opanas Zalyvakha was later convicted under the Article 62 of the Criminal Code of the Ukrainian SSR “for anti-Soviet agitation and propaganda”, and sentenced to five years in the Soviet prison.

After years of imprisonment, the artist tries to adapt to underground life without access to high-quality art materials, exhibition activities, under the watchful eye of the KGB. Therefore, there is no coincidence that in the painting “Thoughts about Taras” (the 1980s) the poet’s image is accompanied by the silhouette of a red raven-invader, which metaphorically pecks the Ukrainian sunflower. There are the books of Kobzar in the foreground of the painting (the artist depicts the figure of Kobzar instead of book titles), thus sending the viewer to find the true Word. It is worth noting that O. Zabuzhko (2009) considers Shevchenko’s word “ethic space”, which the poet builds vertically in different senses “top-bottom”, “ruthless ones”, and in the historical aspect “Ukraine-the Russian Empire” (p. 76) and this is very similar to the Zalyvakha’s understanding of the Kobzar’s word. The visual representation of the poet’s image with a dark silhouette in an embroidered shirt and a “Kobzar” in his hands is no less penetrating. The artist focuses on an ochre disturbing background, where symbolic groups of figures tell his and Shevchenko’s bitter thoughts about Ukrainian “people” and the actions of the “ruthless ones” (mourning for patriotic heroes at the top of the work).

Zalyvakha’s verification of the correctness of the chosen creative and life path “according to Shevchenko” could be seen in the graphic work of 1983 “We ask each other”. The artist touches the mirror, looks at his reflection, and sees there the figure of the poet. “Shevchenko on fire” in 1983 is a paraphrase of the colour scheme of the poet’s portrait in 1964, but we do not see a rebel, but a philosopher, a narrator of human grief, a seeker of the truth. Russian striped guard booths are viewed behind the figure, as a warning in the spirit of M. Khvylovyi: “Away from Moscow”, because Zalyvakha repeatedly raised the topic of the revival of the nation in the conversations with his friends and acquaintances: “I wonder how can we be revived. How can we fix this backbone of Little Russia? A book by Yurii Lutskyi “From Gogol to Shevchenko” was presented to me. The book analyses the Ukrainian spiritual situation: there are Gogol and Shevchenko, there are little Russians and Ukrainians. And there are little Russians of various degree of Ukrainianism. This complex of Little Russia, servility still remains” (Ovsienko, 2017, p. 105). On this canvas, the poet holds a scroll in his left hand, like Christ Almighty, which serves as a symbolic Divine Word, because, according to R. Korohodskyi (2017), the hope is: “only on God’s Providence and the strength of the spirit that Taras Shevchenko nurtured in the soul of Opanas Zalyvakha” (p. 25).

This combination of religious consciousness and nation-building idea was continued in the artist’s canvas “Pray to the Lord for her” of the late 80s. This is a deeply symbolic and predictive work, because at this time Perebudova is underway, the Baltic states are moving towards independence from Moscow, Ukraine is slowly waking up from a lethargic sleep, and the collapse of the USSR is being anticipated. The artist appeals to two forces in his prayer for the good fate of Ukraine: the mother of God (Patroness of Ukraine) and the Prophet Shevchenko. The dark figure of the kneeling Kobzar is illuminated by the yellow-blue light of the figure of the Mother of God. The dark silhouette of Shevchenko with his hands folded in prayer and his head slightly tilted forward is filled with inner light and national sound, which is enhanced by the rhythms of Maria’s yellow and blue robes.

The last version of the poet’s image was embodied by the artist almost at the end of his life in 2002. The work has a meaningful disturbing title “Come to your senses!”, which is one of the leitmotifs of the poem “To the Dead, and the Living ...”. Zalyvakha again turns to the image of Shevchenko-rebel, but shifts the main semantic accents in this canvas. Despite the stern gaze, we see a combination of the blessing gesture of the right hand and the clenched fist of the left. This was a traditional gesture of the artist, he said goodbye, for the most part, to his friends in this way: he raised his hands and pressed his left hand firmly into a fist.

The visual appeal to the “ruthless ones”, “stupid children”, “let your heart, in love sincere, embrace her mighty ruin” is nothing but the artist’s despair from the understanding that for ten years of independence, Ukraine has not become a self-sufficient player on the political map of Europe, there is practically no “non-Russian” church, decent military and intellectual and cultural elite has not been formed, and Russia continues to impose fables about “three fraternal peoples” and so on. “Come to your senses! Human be, or you will rue it bitterly” in the early 2000s also sounded like a warning against the destructive consequences of such actions of pro-government men and the total indifference of the “Soviet population”. This work is a symbolic message to the audience that the struggle for Ukraine, its language, and its church does not end, but continues. The yellow-hot compositional accent on Kobzar’s forehead should be understood as a reminder of the concentration in the poet’s thought and word of prophecies for Ukraine. This was the last Taras of the artist Zalyvakha, his last address to the audience with Shevchenko’s Word, his will. In this context, it would be appropriate to mention the words of R. Korohodskyi (2017): “Probably, only the chosen ones feel their inner kinship with the titan of the spirit. But I am convinced that this kinship was given to Opanas by his own prometheism. It is a difficult destiny — to belong to the whole nation” (p. 25).

### Conclusions

The article is the first attempt to systematically consider the aesthetic meaning and philosophical content of the images of T. Shevchenko reproduced by O. Zalyvakha in his works. The true Shevchenko Word, which is not ideologized by the Soviets, becomes a guiding star for Zalyvakha and many other artists of the sixties in the search of the national spirit. The artist interprets the image of Shevchenko as a national revolutionary prophet of Ukraine, but we can trace a gradual change in the semantics of Shevchenko's image from rebel to philosopher and then again to fighter, which is logically connected with the changing circumstances of the artist's life. In his most works on Shevchenko theme, Zalyvakha focuses the viewer's attention on a symbolic gesture of hands: clenched into fists and raised as a call to struggle; holding a book or a scroll as an emphasis on the symbolism of God's word; folded in prayer for the fate of Ukraine, etc. In Kobzar's portrait images, the artist pays special attention to the expression of his eyes (angry, half-closed, thoughtful), which significantly enhances the main motif of the paintings. Symbolic elements of the background (unified Ukrainian landscape, Russian striped guard booths, predatory ravens, etc.) become a source for the artist's continued interpretation of his own understanding of the essence of the poet's words, strengthen the prophetic energy of the "Shevchenko myth". The visual images of the poet, created by O. Zalyvakha, have patriotic, spiritual, and aesthetic content, and allow us to comprehend more accurately the significance of Shevchenko's heritage in the formation of the cultural and artistic national worldview of Ukraine in the second half of the twentieth century and require further comparative research.

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**ШЕВЧЕНКІАНА  
ОПАНАСА ЗАЛИВАХИ:  
КОНТЕКСТИ ТА СМИСЛИ**

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Мета статті — проаналізувати особливості створення та типологічні й художньо-композиційні аспекти творів художника-шістдесятника Опанаса Заливахи, здійснити мистецтвознавчий аналіз образотворчої шевченкіани майстра в контексті історико-культурних процесів. Методологічні засади дослідження базуються на системі загальних науково-дослідних принципів, методів і підходів. У статті застосували системний та комплексний методи, а також принципи історизму, всебічності, об'єктивності, які забезпечують різнопланове вивчення об'єкта і предмета дослідження. Водночас використали структурно-типологічний метод для систематизації та опрацювання текстових і візуальних джерел, застосували іконологічний метод для розкриття образно-символічного змісту зображень Т. Шевченка. Наукова новизна. Вперше у статті зробили спробу окреслити значення художньої шевченкіани О. Заливахи в контексті взаємодії історико-культурних процесів. Крім того, ввели до наукового обігу твори на шевченківську тематику та усебічно проаналізували образно-смысловий зміст авторського доробку художника. Висновки. Під час системного опрацювання естетичних та філософсько-змістових смислів у художній шевченкіани О. Заливахи чітко визначили варіанти вшанування поета художниками-шістдесятниками. Пильну увагу зосередили на трактуванні образу Шевченка як національно-революційного пророка України, на поступовій зміні семантики образу від Шевченка-Бунтаря до Шевченка-Філософа і згодом знову до Шевченка-Борця. Візуальні образи Т. Шевченка, виконані О. Заливахою, мають потужне духовно-естетичне наповнення, сприяють розумінню мистецького та національного світогляду шістдесятників другої половини ХХ століття.

*Ключові слова:* Опанас Заливаха; шістдесятники; національне відродження; Тарас Шевченко; нонконформізм; графіка; живопис

**ШЕВЧЕНКІАНА  
ОПАНАСА ЗАЛИВАХИ:  
КОНТЕКСТ И СМЫСЛ**

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Цель статьи — проанализировать особенности создания, типологические и художественно-композиционные аспекты произведений художника-шестидесятника Опанаса Заливахи, осуществить искусствоведческий анализ изобразительной шевченкианы мастера в контексте историко-культурных процессов. Методологические основы исследования базируются на системе общих научно-исследовательских принципов, методов и подходов. В статье применили системный и комплексный методы, а также принципы историзма, всесторонности, объективности, которые обеспечивают разноплановое изучение объекта и предмета исследования. В то же время использовали структурно-типологический метод для систематизации и обработки текстовых и визуальных источников, применили иконологический метод для раскрытия образно-символического содержания изображений Т. Шевченко. Научная новизна. Впервые в статье предприняли попытку очертить значение художественной шевченкианы О. Заливахи в контексте взаимодействия историко-культурных процессов. Кроме того, ввели в научный оборот произведения на шевченковскую тематику и всесторонне проанализировали образно-смысловое содержание авторского наследия художника. Выводы. В процессе системной обработки эстетических и философско-содержательных смыслов в художественной шевченкиане О. Заливахи четко определили варианты чествования поэта художниками-шестидесятниками. Пристальное внимание сосредоточили на трактовке образа Шевченко как национально-революционного пророка Украины, на постепенном изменении семантики образа от Шевченко-Бунтаря к Шевченко-Философу и впоследствии снова к Шевченко-Борцу. Визуальные образы Т. Шевченко, выполненные О. Заливахой, безусловно, имеют мощное духовно-эстетическое наполнение, способствуют пониманию художественного и национального мировоззрения шестидесятников второй половины ХХ века.

*Ключевые слова:* Опанас Заливаха; шестидесятники; национальное возрождение; Тарас Шевченко; нонконформизм; графика; живопись