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CONTENT OF MUSIC EDUCATION IN HIGHER EDUCATION: FROM INTERDISCIPLINARITY TO TRANSDISCIPLINARITY

Abstract. The relevance of all processes in the field of music education considers its content modernization from different points of view. The criteria and signs of modernization in the content of music education are characterized as improvement, renewal, imitation, continuity and a specific transition in terms of the principles and methods of its implementation and provision. Accordingly, the priority is the change in the requirements of time and the process of transition from the traditional view of education to innovative approaches, as well as its continuity and combination with valuable national traditions. The modernization of music education is aimed at improving the quality and integrity of the system through transformations and its ability to authoritatively respond to the challenges of the 21st century. The basis for modernization of the music education content is the integration of modern technologies and scientific knowledge, primarily in the field of musical art and pedagogy, humanities and natural sciences. The task of the above-mentioned areas is to form a holistic view of a person, a logical transition to a personality-centered approach, the integrative nature of the latest technologies, development and self-development, ensuring the process of creativity of students to prepare them for the realities of the modern socio-cultural space. This approach focuses on both professional and general cultural needs through the objective expansion of all types of professional activity and the use of innovative teaching methods. An important category is «integrity» as a measure of spirituality, humanity, personal and creative purpose of education. The content of modern music education also includes individual values, which are learned through integrated specialized academic disciplines aimed at helping future specialists navigate the specifics of the development of an individual's creative potential. This process is provided on an acmeological basis in order to formulate conceptual theoretical and methodological positions aimed at preserving and increasing spiritual and ideological values, national traditions, and most importantly, the continuity of scientific and pedagogical schools.

Keywords: content of music education; higher art education; development and self-development; interdisciplinarity; transdisciplinarity.

ЗМІСТ МУЗИЧНОЇ ОСВІТИ У ВИЩІЙ ШКОЛІ: ВІД МІЖДИСЦИПЛІНАРНОСТІ ДО ТРАНСДИСЦИПЛІНАРНОСТІ

Анотація. Актуальність всіх процесів у сфері музичної освіти розглядає модернізацію її змісту з різних точок зору. Критерії та ознаки модернізації у змісті музичної освіти характеризуються як удосконалення, оновлення, наслідування, спадкоємність та конкретний перехід щодо принципів і методів її впровадження і забезпечення. Відповідно приоритетними постають зміна щодо вимог

часу та процесу переходу від традиційного погляду на освіту до інноваційних підходів, а також її бехперервності і поєднання із цінністю національними традиціями. Головна мета модернізації музичної освіти спрямована на підвищення якості й цілісності системи шляхом трансформації та її здатності авторитетно реагувати на виклики ХХІ століття. Базовою основою модернізації змісту музичної освіти є інтеграція сучасних технологій і наукових знань, передусім, в галузі музичного мистецтва і педагогіки, гуманітарних та природничих наук. Завдання вищезазначених напрямків полягає у формуванні цілісного уявлення про людину, логічний переход до особистісно-орієнтованого підходу, інтегративність новітніх технологій, розвиток і саморозвиток, забезпечення процесу креативності студентів з метою підготовки до реалії сучасного соціокультурного простору. Такий підхід концентрує увагу як на фахових, так і на загальнокультурних потребах шляхом об'єктивного розширення всіх видів професійної діяльності та використання інноваційних методик навчання. Важливою категорією постає «цілісність» як міра духовності, людяності, особистісного і творчого призначення освіти. Зміст сучасної музичної освіти включає також окрім цінності, які засвоюються через інтегровані спеціалізовані навчальні дисципліни, спрямовані на те, щоб допомогти майбутнім фахівцям зорієнтуватися в специфіці розвитку творчого потенціалу особистості. Цей процес забезпечується на акмеологічній основі з метою сформулювати концептуальні теоретико-методологічні позиції, які спрямовані на збереження та примноження духовних і світоглядних цінностей, національних традицій, а головне — і спадкоємності науково-педагогічних шкіл.

Ключові слова: зміст музичної освіти; вища мистецька освіта; розвиток і саморозвиток; міждисциплінарність; трансдисциплінарність.

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Introduction. The modern space of professional education in Ukraine in early 21st century is determined by the priority tasks of society, including development of a responsible, proactive, competent and conscious citizen. Accordingly, the change in the modern educational paradigm requires a significant transformation of the entire pedagogical worldview and practice, which transforms pedagogical science into a fundamental breakthrough in all aspects and spheres of the general scientific, philosophical, cultural, art history and pedagogical levels.

It is worth considering music education as a spiritual value that preserves the conscious view of the individual on art and himself as a creator of artistic values, as well as their production; a system of self-organization that «integrates the self-development of musical art and personality in the conceptual time-space of interdisciplinary connections» [2; 3]. This process of developing personal values creates new educational and research networks in the media space through creative activity, which is the result of value interaction between all participants in the above-mentioned educational process [2; 4; 6–7]. In this space, art education is a synergistic unity of polytemporal modules: past, present, and future.

The purpose of the article is to outline and define the content of modern music education in Ukraine in higher school in early 21st century and to characterize the current directions of its modernization.

Analysis of recent research and publications. The issue of the content of modern music education for future specialists in this field is in the special circle

of attention of leading educators, teachers, musicians, producers and scientists. First of all, modern innovative approaches to the content of national education are highlighted in the works of leading Ukrainian scientists: L. Masol, H. Nikolai, O. Oleksiuk, O. Rebrova, O. Rostovskyi, M. Tkach, V. Cherkasov and many others. Also, modern scientific literature highlights the systematic analysis of musical art, which is reflected in the concepts of B. Badjorienė, D. Bukantaite, S. Gerulis, I. Kevišas, D. Simonis and many others.

Research methodology. To achieve the set goal, the following scientific methods were used: analytical method (for research and study of scientific discourse), acmeological method (to emphasize the importance of continuous systematic learning and development); inductive-deductive and generalizing methods (to identify the essential characteristics and features of the educational and pedagogical phenomenon, the regularities of its logical functioning and development), which provide the theoretical and methodological foundations of this study.

Research results. The dominance of spiritual values in higher education in modern conditions reveals new requirements for the quality of music education and educational services. It is necessary to consider the undeniable fact that objective geopolitical and geocultural changes in society in Ukraine in early 21st century have radically changed the worldview and postulates regarding the understanding of the purpose of man, the stages of his formation, purpose, development and self-development. Also, the principle of identification and self-identification of a creative personality is becoming especially relevant

nowadays [3; 4; 5]. As scientists claim, the realization and self-realization of the higher «Self» is possible only through a person's understanding of his individual and personal nature, essence. Therefore, conceptual ideas of development and self-development, valuable spiritual potential and its ability to creative realization are becoming extremely relevant and more widespread. It is the focus of cognition and self-knowledge that is shifting from the plane of geopolitical and social spheres to human individuality and subjectivity. This means that modern society is moving towards anthropocentrism (as opposed to theocentrism or cosmocentrism), so this principle can enter the modern pedagogical system as a reflection of profound changes in the geopolitical and sociocultural reality of the early 21st century.

Noting the role of art education, it is necessary to outline that it acquires national features of a new socio-humanitarian paradigm of educating the younger generation. Such signs mean that it already affects important issues of modernization of national education, state-building and culture-building, as well as training future specialists for interaction in European and world social networks [3; 5; 7].

The beginning of the third millennium marks that pedagogical science recognizes and influences the solution of global educational problems; therefore, it requires the latest philosophical, cultural and art-historical approaches to understanding a person as a personality and creative individuality. Thus, modern Ukrainian scientists and teachers (O. Oleksiuk, M. Tkach, V. Cherkasov and many others) argue that such methods-approaches as anthropological (transcendental, phenomenological, anthropocultural, etc.), express certain philosophical and cultural-philosophical positions on national education. It is the anthropological aspects of philosophical knowledge that provide pedagogical representations with generalized concepts of man. Thanks to the organic unity of anthropological directions, it becomes possible to reveal pedagogical relations, where the formation of the essential content and filling of the «human in man» takes place [2; 3; 4]. Considering this position, modern pedagogy is only beginning to study the laws of human development as a whole. At the same time, it is necessary to take into account that «the spirituality and subjectivity of the individual depend on the complex integration of emotional, intellectual, motivational, cognitive and other spheres of a personality» [3; 4; 5].

It is undeniable that the linear concepts of socio-cultural progress in early 21st century require corresponding classical philosophical interpretations, therefore it is the scientific, pedagogical and educational community that naturally recognizes the need for a new view of professional musical art, as well as its scientific and educational potential [3; 6]. Such an approach leads to new methods and

approaches that arise and require in-depth scientific research in the field of art history, sociology and cultural studies, as well as in psychology, physics, biology, biochemistry, mathematics and other fields. All these areas are united by the fact that they investigate the universal laws and patterns of complex mega-organizations, the functioning of which researchers are trying to explain with the help of synergetics. Expanding synergetically systemic and dynamic understanding of the surrounding macro- and microworld, directing its worldview as an objective universal unity, where the synergetic approach became the basis for modernizing the content of modern music education in Ukraine in early 21st century through the integration of various scientific knowledge, primarily from the natural sciences and humanities.

The discovery and use of the laws of organization and self-organization of nature in human artistic activity (the manifestation of a creative personality) contributes to the interconnection between man and the outside world. Such a paradigm demonstrates the need for their mutual development (not the confrontation of man and nature, but equal participation in revealing the potential of the movement towards beauty), considering that any «process of self-organization is capable of realizing only those potential opportunities that are inherent in nature and the essence of human life» [2; 4; 6-7].

Thus, it can be argued that organization and self-organization of the artistic worldview, perception, and realization of the creative personality are based on the same principles of self-organization of nature that determine the diversity of objects and are considered perfect. As researchers claim, the principles of symmetry, rhythmic structures in spatial and temporal forms, certain qualitative correlations that are «the basis of various artistic and aesthetic forms of expression constitute and express the essence of the manifestation of polystructural phenomena of Nature and the Universe» [3; 4; 7]. At the same time, it is the synergetic discourse that assumes a holistic and multidimensional perception of the complex world of art, as well as readiness for diversification of its development and further integration. Therefore, in the synergetic approach, the emergence of new phenomena is considered as a possibility of unpredictable changes in scientific-research and creative communities. At the same time, this manifests itself as an objective means of understanding the nonlinear, multifactorial synergistic nature of the artistic process. Thanks to the general mechanisms and laws of organization and self-organization of socio-natural and socio-cultural polysystems, it becomes possible to define and reveal the integrated integrity of the world and «build a single procedural model of interaction between life, culture and society, where human life is subject to holistic universal laws» [2; 3; 7].

Experts and supporters of the study, interpretation and forecasting of the specifics of the current stage of scientific, technical and scientific-educational development through the concept of «modern science» note that this process has a key difference from classical and modern science. This difference is manifested in the factor of «cognition», which is no longer focused on reflecting reality. In the relevance of modern conditions, science is aimed at creating and reproducing specific knowledge, perception and their practical application, where there must necessarily be specific answers to the questions: «What are the values of human existence? What are the prospects for human existence in the light of the application of new technologies?» [4; 6; 7].

As the author of this article emphasizes, the fundamental position of the author's concept is the hermeneutic interpretation of experience, which involves «a complex of spiritual interpretation of the text, the disclosure of its essence and specific meaning (purpose) in the field of culture and musical art» [2; 3; 4]. Given that intuitive processes occur in the subconsciousness of the individual, this allows him to comprehensively and holistically comprehend the scope of the text and objectively understand and interpret its universal content. Therefore, the role of value- and meaning-oriented intuition in the development of the hermeneutic experience of a future specialist in the field of musical art becomes especially important. Thus, in the critical historical stages of society's life, there is an objective need to update knowledge and the relevant methodology and conceptual categorical tools.

The signs of the early 21st century are characterized by the beginning of the rationalization phase, which should end with the definition of new values in the field of music education. Considering the laws of psychology and pedagogy, cultural studies and art history, integration is formed in the process of assimilation of invariant content structures, which makes it possible to scientifically substantiate certain phenomena. This process is organically complemented by a true system of spiritual values, which includes the axiological triad — in cognition; goodness — in value orientation; and beauty — in artistic and aesthetic activity. At the same time, the value component of the subjectivity of educational content is built into its socio-cultural functions and the process of its assimilation, which leads to general functional and disciplinary literacy, professional identification and self-identification, cognition and self-knowledge, cultural belonging, i.e., cultural socialization, where the principles of statehood and culture formation become priorities [4; 6; 7].

As researchers note, in early 21st century, there was an increase in the demand for higher art education in Ukraine and abroad, which exacerbated the contradictions associated with the globalization of all aspects of the geopolitical, economic and socio-

cultural life of society. In the process of unfolding these phenomena, the understanding of the essence of man as a creative personality, his formation and evolutionary socio-cultural development is objectively and logically changing. Therefore, the statement arises that the realization of the higher «Self» is possible only through the disclosure of one's inner nature [2; 4; 5–6].

The modern educational paradigm is aimed at strengthening practical orientation and individual direction, forming a qualified and mobile personality who possesses a specific amount of knowledge, and also understands the methods and technologies of obtaining them in conditions of a rapidly changing flow of information. At the same time, the modern system of music education is still focused on memorizing a larger amount of formulaic information, rather than a conscious understanding of substantive connections and relationships within a certain field of study. The result of such an approach is a violation of systemic vision, thinking and understanding, which can lead to unpredictable consequences associated with the uncontrolled accumulation of modern electronic and information means. This contributes to the emergence of a new paradigm of art education, which is conditioned by the problem of overcoming absolutization, where the priority is a competence-based approach and the transition to interdisciplinary positions. It is such a methodological approach that will ensure the holistic development of a creative personality capable of realizing his spiritual needs, manifestations and self-realization.

It is common knowledge, that many scientists describe the paradigm shift and creative potential in education as a transitional stage — transitive. The concept of «transitive» means temporary, i.e. a transition from one state to another. This determines the need to develop scientifically based strategies and tactics for training future specialists to enter the educational time-space [2; 4; 6–7]. This space requires at the practical level carrying out transitive processes and continuing further professional development. At the same time, it should be noted that this so-called transition is characterized by the absence of clear boundaries, volumes and loads.

In this context, there is a need for a radical renewal of the components of art education, rethinking theoretical approaches, searching for new organizational forms, methods-approaches, technologies and means of teaching, as well as introducing innovations into practical activities. This process inevitably and logically leads to the emergence of a new educational paradigm, which is «based on the ideas and principles of a self-similar educational model: nonlinearity, openness, congruence, dominance of the other, holism, etc». [2; 3; 5]. Human dimensions in education, manifested and directed towards anthropocentrism, at the same time acquire special significance in the context of these

changes. Thus, several assumptions can be made: each person is a unique, multidimensional, multilevel, hierarchical and multi-determined structure that integrates the actual-real and the potentially possible. It is necessary to believe that each person has an innate tendency to dynamism and development; tends to organize and self-organize, as well as neutralize chaos. And the main feature of human life is the manifestation and expression of one's aspirations through the multifaceted nature of creativity and communication.

Modern science has placed an interdisciplinary approach at the center of theoretical and methodological research — as an approach that integrates various branches of scientific knowledge (both social sciences, humanities and natural sciences) around the problem of a holistic understanding of a person. Accordingly, the spiritual component, laid at the foundation of music education, becomes the cornerstone for raising education to the principles of integrity and interdisciplinarity, aimed at this development of the value potential of a creative personality. Therefore, the peculiarity of music education gives reason to assert that future specialists will become carriers of creative initiative, highly professional activity, creative projection and civic activity.

Given the above, it should be noted that disciplinary-oriented education contradicts its own innovative nature, since new knowledge arises exclusively in the space of general connections and interconnections, namely: in interdisciplinary nodes, where many scientific disciplines intersect. On the other hand, «interdisciplinarity contradicts the traditional educational paradigm associated with the training of specialists of narrow qualifications and consistent with a clearly vertical structure of science, built on separate and specialized, disciplinary forms of educational activity» [2; 4; 6; 7]. Thus, the form of fundamental education acquires an interdisciplinary character and meets the requirements of modern scientific thought. Therefore, interdisciplinarity determines the modern form of fundamentalism both in modern science and in music education. Accordingly, the interdisciplinary nature of music education necessitates a radical rethinking of its content.

It is also necessary to consider the modern requirements of the labor market and educational services, where the demand for specialists who possess not basic, but practical knowledge is growing. Under these conditions, the task of the educational process is the organic development of the student's interactive thinking as a future specialist. This is what provides modern education with proper training of specialists in accordance with the requirements and challenges of modern science and continuous professional growth. Interdisciplinarity is the main direction of modernization of university education, which puts

the development of fundamental interdisciplinary approaches to the fore. At the same time, the issue of inconsistency within the university space, divided into faculties and departments, which contradicts new realities and educational demands, is actually becoming particularly relevant and controversial. As a result of this phenomenon, new professional orientations should be formed; a new model of a highly professional specialist should include such characteristics as adaptability, flexibility, mobility and creativity, readiness for innovation and change.

The introduction of spatial concepts into the study of the individual's potential has made it necessary to rethink linear perceptions of the educational process as a cause-and-effect sequence in which a specialized creative personality organically develops. The basis and foundation for this is the type of rationality that allows us to understand the individual in education as the focus, goal, and value of knowledge.

The semantic field of music education is quite broad and multi-level, connected with the phenomena of geopolitical, socio-cultural practice and modern media space. Such multidimensionality involves the creation of a projection of the image of the future, the formulation of goals and means of achieving them in specific research and artistic projects, as well as in scientific, pedagogical and artistic directions, considering the new educational paradigm of the early 21st century.

The historical nature of the content of music education is based on the principles of the formation of structural changes within the framework of the classical paradigm, which is undergoing a fundamental transformation in modern conditions [2; 4; 6–7]. The classical paradigm is already being replaced by a modern educational paradigm, although the final transition from one state to another has not yet occurred. It should be emphasized that the classical educational paradigm forms the educational process in the traditional direction. Undoubtedly, this paradigm met the urgent needs of the society of the 20th century, where the main goal was the transfer of practical knowledge to the subject of learning. This approach does not meet the geopolitical and socio-cultural requirements of the modern world. Therefore, the modern educational paradigm shapes the educational process through specific scientific research, individualization and project activities.

Given the growing importance of the value dimension of science, the educational process at the university involves not only the formation of musical knowledge, but also the transfer of the «spirit of science», «traditions of science» and «semantics of science». First, these concepts include spiritual values and ethical norms that characterize science, as well as its individual branches. It is worth noting that science is not the only way to learn the world. For many years, the scientific form of knowledge has dominated national education

and its branches. Absolutization marginalized other scientific ideas and those related to them. This had a negative impact on the quality of education, especially on the development of value-oriented and worldview consciousness and self-awareness in the younger generation of specialists. Since this was a logical process within the humanities and education of the 20th century, it also affected the promising development of music education in Ukraine in the 21st century.

The integrity of knowledge involves the combination of natural sciences with the dominant scientific methods of the humanities, as well as the means of art, religion and other fields. Nature and society are a single phenomenon; therefore, the student must obtain objective knowledge about nature, society and the role of man in this process. It is necessary to consider the limits of our intervention in life processes, which are determined not only by technical capabilities, but also by understanding the phenomenon and essence of man. This explains the need to solve the problem of integrating the content of humanities education and natural sciences. The successful implementation of this integration and the value potential of science is possible provided that a modern scientific worldview is developed, based on fundamental knowledge and universal educational fields.

Scientific literacy can be considered not only as a result of subject teaching, but as a means of implementing the content of natural sciences, which determine the foundations of the basic culture of the nation. This problem lies in the insufficient implementation of the content of natural sciences as the basis of value orientations — needs, motives, interests, ideals and beliefs. Therefore, the development of worldview-oriented education in Ukraine of the 21st century will be achieved through the successful implementation of its content. Real ways to implement the value potential of natural sciences within the framework of humanities education are to improve the content of education and create and modernize new teaching methods and diagnostic materials. This is especially relevant for music education at the current stage of its development, where one of the main trends is the integration of modernization processes.

A key issue for the theory and practice of music education is the relationship between universal human values and human life reality. The context of mastering the value space of music education potentially involves the search for integrated knowledge based on the use of a modern type of scientific rationality. In this regard, the possibility of the existence of non-humanitarian knowledge based exclusively on the laws of classical natural science is eliminated.

The author of this article has repeatedly noted in her publications that the basis for the convergence of science, technology, and art can be transdisciplinarity as a theoretical attempt to go beyond the boundaries of individual scientific fields. Transdisciplinary cognitive strategies become fully effective only when the metalanguage is generalized. Transdisciplinarity lies in the idea that each scientific field is simultaneously open and closed: open to new cognitive schemes transferred from related scientific fields that have heuristic significance, ready to cooperate with other fields and to implement joint research projects; but closed in the sense that it must preserve its specific subject and perspective of research, as well as continue to develop its progressive and most promising research methods and strategies. This is a new scientific rationalism, or the paradigm of open mind, which assumes the interconnection of different disciplinary bodies of knowledge. The postulate of objectivity is replaced by the postulate of projectivity, and the key concept becomes «complexity modeling» [2; 4; 6–7].

Conclusion. Modernization in music education is productive only when it is developed and implemented in a value context. Globalization factors play a decisive role. They are not just components of the educational system, but determine the very essence of education, which is expressed in its goals and content, philosophy and technologies. The combination of the above orientations is one of the key characteristics and strategic directions for the development of music education in Ukraine.

Integrative cognition of reality requires the development of music education within the framework of art. It is necessary to highlight new scientific approaches to problems aimed at determining the main directions of scientific and pedagogical activity, considering the depth of radical changes that fundamentally transform human society. Opposite pairs of issues generated by globalization — the preservation of national cultures, the acceleration of scientific and technological progress, the value status of science and art, and others — create a subject field for integrative cognition.

Thus, the content of modern music education in Ukraine in early 21st century includes important conceptual values that are learned through integrated specialized academic disciplines aimed at helping future specialists navigate the specifics of the development and self-development of the creative potential of the individual. This process is provided on an acmeological basis to formulate conceptual theoretical and methodological positions aimed at preserving and increasing spiritual and ideological values, national traditions, and most importantly, the continuity of scientific and pedagogical schools.

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