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**CONCEPT OF SENSORY PERCEPTION IN Y.LAWRYNENKO'S
LITERARY CRITICISM**

The article aims to reveal the role of perception in shaping a successful performance at the example of Y. Lawrynenko's critical heritage. First, consider that the critical act takes place on a line of individual perception of literary and artistic phenomena and can be elucidated as an activity of the subject caused some art ideas. They create a general trend of critical thinking, but do not rule over deployment methods, the crucial meaning here takes the opportunity to feel and empathize literary and artistic word. The intention of critics on perception, understanding and interpretation of the work, suggests that the product is within the human intellectual and spiritual work that is intended to mean something, and offers a path to a different consciousness. Thus, the study work suggests that this product meets someone's intentions, it is the product of a particular human understanding and experience.

Sensory perception of art and artistic phenomena is the initial stage of conscious understanding of their subject. G. Bachelard, G. Deleuze, M. Merleau-Ponty demonstrated a special role of sensory images, which open and advances the conscious reflection of personality. This image is rooted in the physical state and the deepest sensory systems that are in the arsenal of responses to light of each individual. «Purely human depth», which produces images that determine the nature of the physical association-sign that breaks the surface of the perceiving consciousness supposedly by accident, acting more as a sensitive and intelligent key for a critical mind. Personal documents of the well-known Ukrainian literary critic Y. Lawrynenko indicate the existence in his mind the physical reaction – fore understanding of an artistic phenomenon of feeling of organic material of the latest. Thus, in discussion with Y. Tarnavska of his collection named «Memoirs» (Munich, 1964) , Y. Lawrynenko writes : «Memory – a abyss , we only can call in ourselves its millionth parts and write down on paper – even less. It's infinitely

delicate thing. In your "Memories" it is again and again shown how tiny thread of memory are torn off, and how a word or an image stands on its place, created by today's you – Yurko of that moment, when he thought or wrote about it. I have a dog smell to such things, and somehow hear that whence – or depths and deposits of memory of the distant past, or speculation clever mind today ...».

Studying this issue, author associates it with the manifestation of the ideas of Merleau-Ponty, indicating the role of the body in the process of memorizing. Considering this in the literary expression writer and his readers have «new organs of feelings», due to which, experiences of both enriched with conceptual sense, secured with the existence of thought into tangible world.