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ROMANTIC CONCEPT OF NATURE IN UKRAINIAN AND POLISH LITERATURE

In the article it is made an attempt of a systematic analysis of the interrelationships literature of M. Markevich creativity with the artistic achievements representative of Polish literature in cultural and historical context of the romantic era, clarified the identity perception of the concept of nature in the works of M. Markiewicz, and A. Mickiewicz.

Keywords: *nature concept, M. Markevych's works, reception, interpretation, comparatively-typology aspect, transformation of characters.*

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РОМАНТИЧНИЙ КОНЦЕПТ ПРИРОДИ В УКРАЇНСЬКІЙ І ПОЛЬСЬКІЙ ЛІТЕРАТУРІ

У статті зроблена спроба системного аналізу літературних взаємозв'язків творчості Н. Маркевича з художніми досягненнями представника польської літератури в культурно-історичному контексті епохи романтизму, з'ясована самотність сприйняття концепту природи в спадщині Н. Маркевича і А. Міцкевича. У статті проведено порівняльно-типологічний аналіз поетичних містифікацій і стилізацій у різножанрових текстах (балада, пісня, поема) епохи романтизму в творчості Н. Маркевича і А. Міцкевича. Розглянуто типологічні збіги та відмінності в збірках віршів «Українські мелодії» М. Маркевича і «Кримські сонети» А. Міцкевича, осмислені особливості творчого сприйняття і трансформації образу природи.

Ключові слова: *концепт природи, творчість Миколи Маркевича, рецепція, інтерпретація, порівняльно-типологічний аспект, трансформація образів.*

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РОМАНТИЧЕСКИЙ КОНЦЕПТ ПРИРОДЫ В УКРАИНСКОЙ И ПОЛЬСКОЙ ЛИТЕРАТУРЕ

В статье предпринята попытка системного анализа литературных взаимосвязей творчества Н. Маркевича с художественными достижениями представителя польской литературы в культурно-историческом контексте эпохи романтизма, выяснена самобытность восприятия концепта природы в наследии Н. Маркевича и А. Мицкевича. В статье проведен сравнительно-типологический анализ поэтических мистификаций и стилизаций в разножанровых текстах (баллада, песня, поэма) эпохи романтизма в творчестве Н. Маркевича и А. Мицкевича. Рассмотрены типологические совпадения и различия в сборниках стихов «Украинские мелодии» Н. Маркевича и «Крымские сонэты» А. Мицкевича, осмыслены особенности творческого восприятия и трансформации образа природы.

Ключевые слова: *концепт природы, творчество Николая Маркевича, рецепция, интерпретация, сравнительно-типологический аспект, трансформация образов.*

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The problem gormulation. The romantic epoch is unique as its authors, their approach to life, the rejection of any imposed prohibitions, as in poetry, in life and so, it is through those they act on their own. Restrictions end, failure to comply with rules that previously limited the hands and mind of the poet, they realize that their work is unique and needs to be present through the expression of feelings and thoughts of the author. To write is really what the poet feels and how these feelings are born, you need to get rid of the templates and write inspired. People - according to the romantic concept - is a part of nature, and so it can only be reborn in this wonderful way. The earth as a planet, was also a part of nature as space - mysterious and a living organism. Man is only a small part of the cosmos - the microcosm. The relationship of man and the universe, perception of nature by the imagination and subconscious feelings, achieving depths of your own soul to understand the essence of nature - this ability is inherent in the poets-romantics, the philosophers.[7, 104] Romantics believed that ordinary people live in harmony with nature, and therefore better able to understand her character. With this understanding of human nature and was born of the romantic folklore.

Analys research. One of the main leitmotifs in the work of Markevich and A. Mickiewicz is nature. Admiration for the beauty of nature present in most of the works of the poets of the romantics, thus, a skilled hand they convey the description of the native landscape or region. Nature has played a vital role in romantic literature. Very often artists better reflect human feelings through descriptions of the elements of nature, wrote about them directly. Therefore, there is an important theme in the romantic works. The main aim. Nature is all around, something huge, something that transcends consciousness. This is the highest power which man could never overcome, or to tame. Man can't affect nature because it has its own laws. There is no point trying to overcome it, because she then begins to fight against humanity, and wins [18, 63]. Due to the fact that nature is the unstoppable force, she plays a big role in the ballads of the Polish and Ukrainian romance.

Rendering. In the works of M. Markevich and A. Mickiewicz the image of nature are full of mystery and incredible events, it is seen as the force that controls the world and man. Lyrical works with images of nature has ceased to be a reflection of the events and were filled with images of not just heroes, but superheroes, as the ruling power over the world and the man that guards their secrets. No difference between man and nature, that is, the boundary between the human world and the natural world[11, 63]. M. Markevich and A. Mickiewicz in his works, give the nature the soul, it is as man is a combination of soul and body (matter). Stone, wood, have a soul of its people. Nature plays a huge role in the sequence of the depicted action. The image of nature, the authors serves as a metaphor of longing for the beloved homeland, or a perfect metaphor of life, of art itself[16, 63].

Despite the fact that the poet mentions in his writings and spring, and Ukrainian landscapes, nature does not act here as something independent. But the Polish artist has a separate cycle of poems «Crimean sonnets», where the nature is something generous. However, the description of nature, in the spirit of romantic poetry, is fairly typical with the artistic style of the N. Markevich: «...meadow grass incense breathes, / a breath of wind stirs the chestnuts, and dialect of the Creek rushing by love, / calling us the river and the meadow beckons us. / ...And a silver glitter crown / rising month course. Without borders, without number, without end / dance star for a star» [1, 48].

The personification of nature is permeated with the works of Adam Mickiewicz. A striking example is the poem «Snowdrop» («Przebiśnieg»), where the author conducts a dialogue with the early flower: lark in the spring «burst into singing», «cold patient Dubrava», Lily – «caps» in the dawn «blush» snowdrop – «sunglasses» [2, 91] (translated by M. Prigara). The Poem «Dnipro» Markiewicz is also based on such a personification. He's

got the Dnieper river, merging with the Desna, «the kiss as a mistress in the mountains / sonorous wave» [1, 44]. The confluence of the Desna and the Dnieper is a meeting of lovers: «Seeing and all captivity / to Kiev goes the Desna so young... / meeting the Desna / the Dnepr hugged her...» [1, 54]. A similar pattern of merging of sky with the lake of the abyss, the endless steppe-desert, and there in the ballad «Svityaz» («Świtez). Mickiewicz: «Gdy oko brzegów przeciwnych nie sięga, / Dna nie odróżnia od szczytu, / Zdajesz wisieć się w środku niebokręga. / W jakiejś otchłani błękitu» [10, 27] / «the sky merged the abyss / Water the desert wild, / And arches in the glow of a cold / Sky, wgnotece, lays? [2, 96] (translated by M. Prigara). In the ballad «Switez» the author depicts the history of the lake, from which every night float different sounds and noises. To explore what is hidden in the depths of the lake, throw the net. When the net was pulled was that it was a woman that lives on the bottom of the lake. She told the story about the king who went with his army to the aid of other cities, and at that time the Russians attacked the false, knowing that the city has no troops. Residents asked the God of death, not to be confounded. Then the city was flooded by a huge water, but plants, each of Rusin, which touches a person's plants dying.

A special role authors give to the reproduction of the sinister sounds of nature, wind and darkness. These images evoke a certain mysterious mood and reflects the inner emotions of the characters. They stimulate the reader's imagination, and at the same time fascinate him. The main content of the ballads are images of nature, heroes can only passively exposed to the forces of nature. Of unknown forces and laws of nature punish the heroes, for example, punishment of the arrow in «Swethearts» «Świteziance» for the betrayal of his beloved wife who killed her husband, what goes through the dark forest, recluse, amid the ominous croaking of ravens, and cry of owls against a dark, windy night: «Zmrok pada, wietrzyk wieje; / Ciemno, wietrzno, ponuro. / Wrona gdzieniegdzie kracze / I puchają puchacze». «Darkens, the wind howls, / all Around darkens, / time, a Crow caws, / And the owl-like cries» (the ballad «Lily» «Lilie» Adam Mickiewicz, translated by A. Malyshko)[2, 87] Similar sonic motifs, reinforcing the image of nature found in the poem Markevich «the Magician»: the people are Already fast asleep, / In the mist of the forest, in fields dark; ... Svjazala a bunch of magic herbs, / And all the spirits to his calling, That chernoknizhny words / Said, and suddenly owl / Waking up began to howl in the hollow of [1, 14]. The content of the ballads, we see that the poet tries to explain natural phenomena such as witchcraft, and both authors agree on the opinion that the person is unable not only to influence the verdict of nature, but cannot understand their meaning.

Verbal-figurative level of the poetics of both poets is very active. It is, first and foremost, a metaphorical interpretation of key images such as night, fog, fight, heart, tears, soul, death, freedom, beam, song, heaven, Motherland, a dream. Tangible increased attention to lyricism, which is manifested in the form of retreats and refrains. In the book «Ukrainian ringtones», «Elegy» of M. Markevich and in the works of the cycle «the Crimean sonnets» of Adam Mickiewicz, there are many artistic images and poetic tools that have become traditional in the future creativity of the Ukrainian romantic poets. A characteristic feature of the romantic poems is also a lyrical monologue, a biographical reminiscence of the past, the ancestors [9, 29]. National liberation, Patriotic themes were leading both in Ukrainian and in Polish romanticism. To emphasize the verisimilitude of the depicted conflict, M. Markevich, and A. Mickiewicz, binds the action of his ballads to a particular location. Destiny far it DNA ancestors with modern descendants, shows the longing for the heroic past. In many works, the poet reinforces the social aspects.

A lot of attention paid to the nature of each of the poems collection «Ukrainian melodies» M. Markevich and «Crimean sonnets» of Adam Mickiewicz. The authors are in love with her beauty and his word reflects its colors, sounds and even smells experienced by the reader, and then before his eyes appears a clear picture of Ukraine. The vision of nature is very plastic, painted in various colors and shapes, with great benefit to describe the landscape of the Dniester river («Akkermans steppe» «Stepy Akermańskie» by A. Mickiewicz), Dnepr, Uday And Sula («Dnepr», «Play», «Sula» Markiewicz) or horizons of steppe ocean. Quietly reflecting the atmosphere of dusk, the beauty of sunrise passed with such passion until intoxication and absorb it with every cell of the body. Nature, on the one hand, is a wonderful gift, on the other - scares her dignity and eternity.

The idea of boundlessness is specified in the poetry of M. Markevich way step: «Only pestreet in the field of pure / only crawls in the grass whistling / chest slippery snake. / But there other barriers / there is no thought, no eyes, / won't Dahlem views / words disappeared there... There... there where? All infinity, all space without banks. / Steppe of Ukraine is forever / it's a feeling, a thought without words. / Niobate noble / Ukrainian blood; / So limitless and free / heart pure love [1, 47]. This image of the infinity of the steppes was inspired by, on the one hand, the descriptions of nature in J. Byron and their General mood that pervades them, and on the other artistically perfect paintings of the steppe «Crimean sonnets» of Adam Mickiewicz. Here is how the author portrays the Polish Ukrainian landscapes: «Wpłynąłem na suchego przestwór oceanu, / Wóz nurza się w jak i zieloność Aleksander set brodzi, /

Śród fali łąk szumiących, śród kwiatów powodzi, / Omijam koralowe ostrowy burzanu. / Mrok zapada Już, nigdzie drogi ni kurhanu; / Patrzę w by, szukam gwiazd, przewodniczek łodzi; / ...Słyszę, kędy motyl kołysa się na trawie, / Kędy wąż śliską piersią dotyka się ziola. / W takiej ciszy – natężam ucho tak ciekawie, / Że słyszałbym gł z Litwy. – Jedźmy, nikt nie woła» [10, 54] «Sailing on the vast dry ocean. Like a boat, my truck in the green Goshen... / ...Already darkness falls. No way, no mound... / Looking for the leading stars in wishin. / ...And heard of a butterfly that beats in the darkness, / And a snake, slithering drugs mysterious... / I strained my ears that would wcuw in this land / And the voice from Lithuania. Forward! No one is calling» [2, 181] (translated by M. Rylsky). Pilgrim is able to hear sounds that reach the ears of the common man, such as a butterfly lands on a leaf, or pouzn snake. This is the first verse of sonnet cycle «the Crimean sonnets» entitled «Ackermans steppe» «Stepy Akermańskie». This verse is a beautiful description of the landscape surrounding the Dniester river and its surroundings. The poet is amazed by the beauty of nature, which he personally witnessed in Ukraine. His attention is focused on the beauty of the lush vegetation that grows around the river, wonderful light breeze develops into the desert wind. The poet sings of the waves of the ocean flora that fill the steppe flowers and plants - like the river. Bushes as Islands which grow above the «sea of flowers», Adam Mickiewicz compares the carriage which floats on this great Prairie, like a weary boat among the «fal szumiące łąki kwiatów powodzi» [10, 54]. Adam Mickiewicz wrote the first verse a few times *zminyuvati* its structure, which proves that he wanted to give the description and condition of his experiences as accurately as possible, with an integral leitmotif surrounding beauty, harmony compare the images [5, 246].

The dominant stylistic device used by poets in poems «the Steppe» and «steppe Ackermans» is an oxymoron: «the wide steppe, Steppe extensive! Heaven embraced you» «Wyplłynąłem na suchego przestwór oceanu», metaphors, comparisons, epithets: «the Steppe of Ukraine is forever» «szumiące łąki». In the stanzas is dominated by the aesthetic experience and visual image and enhance the poetics of the works, the authors use the stanza where the sentences become shorter, sometimes elliptical in A. Mickiewicz. At this time begin to dominate the listening experience, it becomes a kind of lyrical Overture to open as many auditory experiences. This can be interpreted as a step into the world of aural sensations.

The difference is the appearance of the twilight in the work of Adam Mickiewicz, a poet looking at the sky. He sees grey, yellow and red spots, but, alas, at the end of the whole earth appears dark, so it's hard to see anything. In Markiewicz, on the contrary, look no obstacles: «But there other barriers /

No thoughts, no eyes, / won't Dahlem vzyady, / disappeared from the word: there. ... / Niobate grateful / Ukrainian blood; / So limitless and free / pure Heart love!» [1, 47].

In the last stanza of his sonnet A. Mickiewicz begins to describe the silence as something monumental, that provokes uncertainty. It embodies the author so skillfully that the hero hears flying butterflies. To give such auditory senses, the poet uses such stylistic device as the onomatopoeia (onomatopoeic) and hyperbole that exaggerates the impression. The methods that are used, designed to create the atmosphere that will contribute to the reflection of the feelings of the deserted country in which he would like to return [3, 89]. In-depth in his thoughts when he hears that he heard the voice that comes from his native Lithuania, which will never return. This thought does not allow him to quietly contemplate nature. Full of bitterness and sadness, says, «Jedźmy, nikt nie wola». This poem, her images of nature is only the beginning, preparation of the «landscape» and the background to reflect the lyrical theme of his beloved homeland. In the «Crimean sonnets» of Adam Mickiewicz emphasizes the beauty of the Oriental nature, its originality. It is in the soul of the poet longing for his native country, nostalgia. A. Mickiewicz wants to make the listener and reader to «see» this nature through the eyes of imagination.

A similar mood permeated and other poems from these collections: «Chigirin», «Dnepr», «Play», «Sula». Markevich, «Widok gór ze stepów Kozłowa», «Burza» i «Czatyrdach» by A. Mickiewicz. In the poems «Chigirin» and «Widok gór ze stepów Kozłowa» the authors hyperbolically emphasize descriptions of the landscape and the large, monumental mountains and the city. However, the lyrical subject, which is presented to us these descriptions change at the end of the verses. The story plot of both poems is based on hypothesis and presented in the form of questions and vague answers. «Chigirin». Makevich - lush description of the Imperial city of Chigirin, «Where our ancient city Chigirin, / blackened cliffs and lush valleys, - / Terminem Rose over the mountains are steep, and ... There was kozacha in the woods Smoking, ... Glitter of their spears, their swords sounded ... is There a horse was never Bareback» ends with this image of contemporary Ukraine: «And now ... who do we ready the horses? / What we Cossacks nurtured children? ... It became like ice Zaporozhye blood. / A people without a Motherland is like a garden forgotten» [1, 51]. In the work of Adam Mickiewicz «Widok gór ze stepów Kozłowa» appears in the story of Mirza, which I saw with my own eyes, describes the landscape as something that really is how it looks in reality, the lyrical theme of poets pasilyte a large number of stylistic devices such as epithets.

We meet this way «storm» in the works of Ukrainian and Polish romanticism in poetry «Dnepr». Makevich and «Burza» «the Tempest» by A. Mickiewicz, the «Storm» depicted a violent storm that attacks the ship and futile attempts to escape, in G. Markiewicz - a storm is a stage of love, the romantic hero of the Dnieper to the Desna when he saves her: «He's howling roar / came Up; disturbed by the anger / angrily Raised the heavy groan / rocked then, startled / Grabbed the gum on the shoulders over» [1, 54]. Effect pasilyte authors through the use of a large number of propozitsia equivalents, the purpose of which is to create a mood of danger and fear. A. Mickiewicz in reflexivly same part of the lyrical storyline of «the Tempest» tells about your feelings. Around him, the people mourn, pray, say goodbye to loved ones. And one of him. The nature here is background for events in which human suffering shown in the background of thunder and a powerful item. Winds, lightning are a reflection of the images of people that you want to survive a sinking ship, only the pilgrim can easily observe this on the background of the screams of dying people [4, 77].

In «Vesnyanka» Markevich and «Ode to youth» «Odzie do młodości» Adam Mickiewicz - elements of nature there are three images. First, the picture of the modern world, requires reconstruction, the second - the youth struggle for a new and better world, thirdly, the announcement of the victory of the people struggling for a new face of the world. Elements of nature are often symbols, such as spring, the Ukrainian author that always brings rebirth and the cypress branch, that of Poland, which is a symbol of the tragedy of love Gustav. The ill-fated lover got it from the Maryła at the time of the breakup. This is for him a kind of talisman, which he wears all the time with him [12, 183].

Nature is in a harmony with the experiences of the characters, reflects their sense of their lives. Descriptions of nature have the function of generating the feelings (love, nostalgia, patriotism), reflecting the emotional state of the characters and the authors, make you think, to stop and to raise sensitivity to the beauty of nature, they learn to respect nature, and since man is a part of it. Nature in the ballads N. Markevich and A. Mickiewicz can help people to mercilessly punish those who deserve it. Force of nature scares the man for his cruelty, and indicates that it is impossible to escape punishment if committed a sin. Nature, dangerous, mysterious, and not without influence on human life. Man yields to the force of unknown origin often do not understand, but we must remember that the world is ruled by justice.

However, not only in the «Crimean sonnets» by A. Mitskevich depicts the world of nature. Similar images are in the poem «pan Tadeusz» «Pan Tadeusz», which in the end is a great treatise on nature and its role in human

life. In the poem «the Call» «Inwokację» the poet rose to the heights of linguistic descriptions and images of beauty of nature [6, 582]. This is a lyrical description shows the beauty of Lithuania, in which the poet employs all the senses, he describes it as an idyllic picture, using the processing of impersonation (personification) and multiple comparisons.

Background image are the Neman Bank and forest hills among which lay down fields of gold. The poet presents it all in a great range of colors – gleaming, shimmering its beauty. However, the main color is green, clear and bright coastal meadows and dark, wooded hills. With green meadows, adjacent to the shimmering fields where the wheat grows Golden, silver rye, white buckwheat, and red clover. Among this landscape: «przed laty, nad brzegiem ruczaju, \ Na niewielkim pagórku, we brzozowym gaju, \ Stal dwór szlachecki...» [15, 38]. Mentioned and described by the poet a house built on a hill that stands out from the surrounding landscape, and near the house there is a small stream with beautiful birches and poplars, whose color contrasts give an amazing effect.

In the ballad «Pan Tadeusz» - 3/4 of poetry is a description of the nature, here it is depicted in the spirit of the philosophy of romanticism, as a spiritual being. In the conversation of Tadeusz in book IV, the author shows the wealth of Polish nature, which reflects the spirit of its inhabitants. Nature is the witness of the history of the people and its culture. Keeps the most important elements of the traditions of the nation. Due to the incomparable gift of observation and reproduction of A. Mickiewicz, we see details that in the end, we saw before, but we didn't pay any attention to them [17, 162]. Nature in the poem «Pan Tadeusz», as well as in all the poems of M. Markevich is an integral part of the overall image. The poets emphasize the uniqueness of the landscape that is their homeland. It is a land where nature shines with many colors, scents and sounds. All dynamic and full of vitality. The landscape is so masterfully described in combination with people's lives that it is difficult to say whether it is nature, which is a part of people's lives, or Vice versa. Skilled game writers with different stylistic means does nature live, raises it to the rank of a second equivalent of the nature of poetry. Thanks to poetization generated descriptions that comes to the visualization of nature, its really picturesque view. Many names is a huge opportunity for the imagination of the reader. Nature accompanies man in his everyday life, sets its rhythm through the seasons and time of day.

Sunrises and sunsets define the time for farmers to establish the rhythm of the day, replete with many flowers, depending on the time of day. The morning sun is Golden, gentle rays caressing the faces of sleeping people, in the evening it turns red. The sun is master by day. It is thanks to the rays of

the sun girls are tannici, full of tenderness and magic. The sun doth gild their hair, creating an idyllic picture of a girl, she becomes a nymph.

M. Markevich and A. Mickiewicz anthropomorphous personifies nature, giving it physical, psychological properties characteristic of human behavior. The sun in the sky, a warm breeze sighs, poplar sahitat from the wind. Numerous epithets, figuratively well-built and animated comparisons are very picturesque scenery and fill the vastness of the natural world. Due to this stylization of nature, ballads receive the characteristics of metaphysical tales. The real world distorted by war, voronichi and destruction, a world of unreal beauty tired of the arcade - this is the life of Adam Mickiewicz in exile [8, 89] and M. Markevich and its a free country.

Description of nature is ordinary, everyday nature, but the way he recreated the romantics, the image, the colors and stylistic means: epithets, metaphors, analogies, makes it an ideal place to live. Presentation Novgorod Adam Mickiewicz is connected, certainly, with the desire of the author to idealize memories of «land of childhood», which has been preserved in his heart. It is a land surrounded by the unspoiled forests of cradle, in which is inscribed the ancient history of Lithuania. The place where: «Słońce have gasło, ciepły wieczór był i cichy, \ Okrąg niebios gdzieniegdzie chmurkami zasłany, \ błękitnawy U góry, na zachód różany; \ Chmurki wróżą pogodę, lekkie i świejące, \ Tam jako na trzody murawie śpiące, \ Ówdzie nieco drobniejsze, jak stada cyranek. \ Na zachód obok na kształt rąbkowych firanek, \ Przejrzysty, sfałdowany, po wierzchu perłowy, \ Po brzegach pozłacany, w głębi purpurowy, \ blaskiem zachodu tlił Jeszcze się i rozżarzał: \ Słońce spuściło głowę, obłok zasunęło I raz ciepłym powiewem westchnąwszy – usnęło» [15, 255]. Idealizes the native land where the sun shines, where the sky nilsonne, and M. Markevich in the poem «Ukrainian virgin»: «tamtam where the Vorskla flows, / Uday Shine in the reeds, / And where is the Dnieper, the Desna kiss, As a lover, in the mountains / the Sonorous wave. / Where the sky is blue / Shines sweet beam, / where Golden sun / Walking in the sky blue / glitter in the fire» [1, 44].

The image of nature is also a theme when writers begin to talk about the life of the poet and his work. The collection of poems «Liryki Lozańskie», namely in poetry «Nad wodą wielką i czystą» A. Mickiewicz traced autoamtion respect to the line of your own poetry [14, 479] the Changing scenery of the Swiss landscape from a beautiful and large lake that reflects the surrounding nature and its black color, and later, the expanse of water with reflections of the sky and drifting on it, black clouds, up to the glare in the water lightning accompanying the storm. The poet seeks to show the transient, do not become processes, lightning and disappear, clouds move

across the sky, even the stones for many years become brittle and eventually disappear. All of this large and complex metaphor. Water is a symbol of the poet, images, stories change, but the poetry is eternal [13, 77]. Interesting here is also the structure of the verse. Rhyme connects lines from different stanzas. Stanza begin with the same phrase: «nad wielka i czystą wodą», that is, there is alterate. The symbol of water is the leitmotif of the poetry of M. Markevich, in the aforementioned verse «Dnepr», «Play», «Sula», «the Sun utoplennica», «Spring», «Mermaids», «Wreaths», presented their images amplified the audience contrasts between the moving and static image.

Conclusions. Based on this analysis, we see how important the image of nature beauty in the works of M. Markiewicz and A. Mickiewicz, and how important it is for their literary concept, it is a metaphor, which has many meanings in the poetry of poets, this analysis can serve as an impetus for further study of the artistic heritage of this iconic representative of the Ukrainian romanticism and through the prism – and for a deeper understanding of General laws of development of the Ukrainian national literary system.

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