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### POETICAL FEATURES OF UKRAINIAN ROMANTICS WORK IN THE COMPARATIVE CUT OF EUROPEAN LITERATURES

*The article examines the essence of the typology measuring and poetical features of Ukrainian romantics work in the comparative cut of European literatures, through the prism of M. Markevych's work, for the deeper understanding of general conformities to development law of European and Ukrainian national literary systems. The comparative-typological analysis of poetic hoaxes and pastiches in the various genres texts (the ballad, the song, the poem) of the Romantic era in the works of M. Markevych, and L. Borovykivs'kyi, A. Metlyns'kyi, T. Shevchenko is made. By the help of comparative-genealogic analysis of this genre samples we investigated different combining patterns of folk and literary song traditions.*

**Key words:** *romantism, evolution, typology, poetics, national culture.*

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### ПОЕТИКАЛЬНІ ОСОБЛИВОСТІ УКРАЇНСЬКОГО РОМАНТИЗМУ У ПОРІВНЯЛЬНОМУ ЗРІЗІ ЄВРОПЕЙСЬКИХ ЛІТЕРАТУР

*У статті досліджено сутність типологічних вимірів та поетикальних особливостей творчості українських романтиків у компаративному зрізі слов'янських літератур, крізь призму творчості М. Маркевича, для глибшого осягнення загальних закономірностей розвитку європейської та української національної літературної систем.*

**Ключові слова:** *романтизм, еволюція, типологія, поетика, національна культура.*

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### ПОЭТИКАЛЬНЫЕ ОСОБЕННОСТИ УКРАИНСКОГО РОМАНТИЗМА В СРАВНИТЕЛЬНОМ СРЕЗЕ ЕВРОПЕЙСКИХ ЛИТЕРАТУР

*В статье исследована сущность типологических измерений и поэтикальных особенностей творчества украинских романтиков в компаративном срезе славянских литератур, сквозь призму творчества Н. Маркевича, для более глубокого постижения общих закономерностей развития европейской и украинской национальной литературной систем.*

**Problem stating.** Romanticism as literary direction is characterized by typology unity [6, 249]. At the same time writing originality of that or other people shows up distinctly in it. In turn, each of national invariants has both general conceptual and specific lines. They are predefined by social and political, cultural and historical factors. Consequently romanticism, from one side, activated copulas between the family and unfamily literary systems, and from other, underlined originality of representatives' spiritual competitions. The article presents an attempt to analyze the system of literary relationships of M. Markevych's creativity with the artistic achievements of national literary systems related and unrelated people in the cultural and historical context of the Romantic era, the problem of Ukrainian Byronism is developed as a specific literary phenomenon, the identity perception is found of the Ukraine's image in the M. Markevych's and A. Mickiewicz's heritage.

**Analysis of the research.** In the research the comparative-typological analysis of poetic hoaxes and pastiches in the various genres texts (the ballad, the song, the poem) of the Romantic era in the works of M. Markevych, and L. Borovykovs'kyi, A. Metlyns'kyi, T. Shevchenko is made. The reception forms of the Ivan Mazepa's image is revealed in literary-documentary essays «The History of Malorosia» by M. Markevych and in the works «Mazeppa» by G. Byron, «Mazeppa» by V. Hugo, «Voinarovskiyi» by K. Ryleev, «Poltava» by A. Pushkin, «Mazeppa» by B. Lepkyj, «The History of Rusy» by H. Konis'kyj. Typological similarities and differences are considered in the collections of poems «Ukrainian melodies» by M. Markevych and «Irish Melodies» by T. Moore, the meaningful characteristics of creative perception and transformation of images and motifs in the F. Schiller's and M. Markevych's works are interpreted. It is analyzed the national identity of H. Heine and M. Markevych folk romanticism.

**The purpose of the article.** By the help of comparative-genealogic analysis of this genre samples we would like to investigate different combining patterns of folk and literary song traditions. Some, such as the inclusion of folk-song poetics in elegy or song are typologically similar. However, song-elegies are unique in Ukrainian romanticism.

**Presenting main material.** Western European and Ukrainian romantic poets depicted ballads, legends, tales and superstitions subjects by song motives. They focused their attention not only on actions, but on feelings and emotions. In their romantic songs there are the analogy of thinkings about life, faith, hope, creativity, nature. The romantic concept of nature dominates in landscape-romantic songs of Western Europe poets and in Ukrainian – folk concept of human interaction with nature. M. Markevych's creativity originality is expressed by this factor. The specific features of national cultures and individual-authors writing features led to the art models differences' establishment, which provided the originality of T. Moore's, H. Heine's, F. Schiller's, A. Mickiewicz's, A. Metlynskyi's, L. Borovykovskiyi's and M. Markevych's folk poetry. Typological similarities in the Western European and Ukrainian romantic poetry suggest a common vector evolution of literary events in the first half of the nineteenth century. An attempt was made in the thesis to identify the typological proximity principles of M. Markevych's works with the European Romantics' texts and to find their distinctive features.

This paradigm is illustrated by M. Markevych's life course and work. He studied in Petersburg, where chummed in with the decembrist literary set, in Moscow he studied music for the known Irish composer John Field (1782/1837), wrote some poetry in Russian language,

translated F. Schiller and G. Byron. At the same time he was impressed by K. Ryleev's poetries, sanctified to the liberation fight of Ukraine. In this context it follows to mark: original artistic and scientific work of M. Markevych is saturated with a patriotic spirit. He is directed to on Ukraine history research and maintenance of national folklore properties in romantic. The Ukrainian romanticism's organizing constant, that provided a synthesis and correlation of all his constituents and flows and determined main ideological-aesthetic maintenance, is a comprehension of past people with a projection on understanding of their modern and future.

An idea of nationality is a qualificatory conception of romantic historical method. In this connection it is appeared 1842 – 1843 literary-documentary essays M. Markevych's «History of Malorosija», that built on national basis, became a ponderable event in Ukrainian historiography and literature. Five volume texts are folded artistically by the skilful and documentarily validated recital of Ukraine history. On the basis of the described documents M. Markevych tries to find reasons of heroic and at the same time Ukraine's tragic history. Thus he complements this exposition general remarks, ethic sentences, lyric retreats and psychological reflections. This historical work is characterized by an emotional, colourful language with numerous authorial disseminations and estimations. In Central and Western Europe national literatures a romantic hero that is in the nature destroyed unity atmosphere and culture finds out divide in feelings, individualism and «world sorrow». But romantic hero in Ukrainian literature works, in particular M. Markevych's, operates in complete harmony with nature. He throws in the personal lot with the nation fate, country, with a fight for national independence. In turn, «world sorrow» becomes a national melancholy after the past and independence of Ukraine.

The comparative study specific of genres, styles, traditional characters and plots requires cross theoretical, comparative -historical and comparable illumination, that appear the basic methodological components of this work. Experience of comparative study evolutionary development convinces, that universal methodology does not exist. However, there are general principles and methodological strategies on that modern comparative research can be based. It is work experiences in select industry, that does not deny confession of methodological pluralism and abandonment from shorting in narrow specialization in behalf on interdisciplinary approach, practically unlimited contextual and cultural studies [2, 389]. In modern researches, the separate stages of development of romanticism, works stylish features of this period, are analysed in that, a next fact is argued underlined: romanticism as intellectual motion was not exceptionally literary direction. For example, on Slavic one it is expedient to interpret at the level of national ideology, it is possible better to grasp the meaning due to that, national mentality history, and also clearly to comprehend the anthropological value of the newest culture and her sources [3, 11].

New romantic impulses got, in particular, in Ukraine beneficial soil and influenced on the origin of new national consciousness. They put a beginning to the processes that became motive force of the romantic literary phenomena and changes [1, 9]. The social and political phenomena, displays of consciousness, cultural and national processes, the Ukrainian historical past originality, found the reflection in hero -epic work of people and cossack chronicles. They had an influence not only on forming of Ukrainian romanticism qualificatory lines but also on creation of consonant reasons in Ukrainian, Russian, Polish literatures in this period. Becoming of national literature – one of qualificatory constituents of every people development. A substantial value for this process estimation has the specified comprehension of creative achievements him sign representatives within the limits of certain epoch. In to good of romanticism a ponderable contribution to enriching of dialogue between the Ukrainian

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writing and other national literatures belongs to M. Markevych. An address to history and her mythmaking promoted because bases of national culture, her source were interpreted to them in the romantic key. On the other hand, M. Markevych interpreted historical events like art arbitrarily. He represented them poetically in accordance with the aesthetic principles, giving them the form of translations and legend. Exactly due to romanticism as got possibility to retell to the recipient cognition importance of Ukrainian people history with their centuries-old traditions it is the M. Markevych's cultural phenomenon. In fact romanticism is characterized foremost by contradictions that take place in a historical process.

From here is a research requirement of the mother tongue, folklore study, mythology with an address to the people as a creation subject, transmitter of super individual senses and values. Conducting speech about development of the Ukrainian writing of beginning of XIX century, it is possible to assert: romantic tradition becoming took place in Ukrainian literature. Writers understood her foremost as a recreation method of those social and cultural inheritance elements, that fixed firmness and generations experience, times and epochs. Ukrainian romanticism embraces a period of 20-x – 60-x of XIX century [7, 12]. In particular marking of nationality and role and value national in literature and artistic work, romanticism played a prominent role the ideas and discipling in a wakening and revival of the Slavic people, in particular Ukrainian. Becoming of Ukrainian romanticism was marked by appearance of (1818) Oleksij Pavlovs'kyj's work, and also Mykola Zertelev's folklore songs collections (1819). Through here is an idea about originality of Ukrainian folk poetry. M. Markevych's works in a genre-thematic relation form groups as: poetic works (original and translated), ethnographic materials, historical researches, works on questions agriculture, natural histories, statisticians, literary articles.

Presents a considerable value his handwritten inheritance that represents social and political persuasions. Her study gave an opportunity integrally to expose the features of such works, as collections: «Ukrainian melodies», «Customs, popular beliefs, kitchen and drinks of Malorosija», «Folk Ukrainian tunes fixed on piano», five volume work «History of Malorosija», documentary secret service «Harkusha is the Ukrainian robber» and the diary. Investigating M. Markevych's database payment in T. Shevchenko's poetic and artistic work, it is educed that living and direct copulas and interim pulses, exchange literature, songs, verses, is all characterizes M. Markevych's and T. Shevchenko's relations. M. Markevych mediated participating to collection creation as «Kobza-player», poems «Haydamaky», funeral «Feasts», dramas «Mykyta Hajdaj», etching «Gifts in Chyhyryn», «Bohdan's Death». Textual comparisons ground to assert: at preparation of series of etching «Picturesque Ukraine» T. Shevchenko's attention was tied down to M. Markevych's «History of Malorosija».

In research the general reasons presence, themes and characters is educed in representatives work of Ukrainian romanticism (M. Markevych, L. Borovykovskyj, A. Metlynskyj, T. Shevchenko). The special attention is turned on M. Markevych's perception reasons and characters of west European authors works, in the first turn, G. Byron and F. Schiller. The image specific of the Ukrainian theme is underline in A. Mickiewicz's work, there are likeness of ideological-aesthetic categories (to the contents and forming table), models of T. Moore's, H. Heine's, F. Schiller's, M. Markevych's folklore romanticism. This study is reasonable that integrity of M. Markevych's personality as an artist foremost in the typology context comparing to the Ukrainian romantic work – L. Borovykovskyj, A. Metlynskyj, T. Shevchenko. It is set that M. Markevych divided feeling of the deep liking native people, that in his work purchased original tints. Comparatively-typology description of M. Markevych's artistic and scientific inheritance is on a background comparison with

L. Borovykovskij, A. Metlynskyj, T. Shevchenko's works certifies: they are characterized by reasons of disappointment, melancholy, «world sorrow», melancholy, nostalgia. Artistic offenses of cossack, haydamak, singer, bandura-player are organically perceived in this connection. In a lyrico-epic genre there being demonic offenses of witch, goblin, mermaid, ghost, living dead person, enchantresses. Analysing poetic M. Markevych's collection «Elegy. Jewish melodies» through the reading prism of his translations of texts from G. Byron's book «Jewish melodies», certify his mastery in the interpretation art. An infatuation for the poetry of G. Byron had an influence and on art maintenance forming of M. Markevych's works. By the newest for Ukrainian literature forms and characters transformation in own work an Ukrainian artist belong to the world cultural process. Analogical reasons and offenses are traced in F. Schiller and M. Markevych's work. Giving own interpretation, they designed them on national historical events, on the native people stake. Thematic likeness in artistic material mastering was designated and on M. Markevych's texts selection for original translations. A number of lyric M. Markevych's works have an emulating manner tint of F. Schiller's letter: «Hetmanate», «Steppe», «Ukraine». Speech goes, from onside, about plots ponderability from ancient mythology (F. Schiller's «Gods of Ellas») and infatuation for heathencustoms (M. Markevych's «Goblin», «Witch», «Pasque-flower», «Mermaids», «John Bathed»). Call reason about inevitability of repayment for perfect trouble verse M. Markevych's «Serpent» and F. Schiller's ballad «Ivic crane». In M. Markevych and H. Heine's romantic songs prevail similar love and philosophical-meditation reasons. In H. Heine's works «Book of songs» and «Elegies».

The M. Markevych's «Jewish melodies» there are romantic offenses of woman beauty with reason of loss. It is appeared in M. Markevych and H. Heine's fantastically-romantic ballads – poetic histories, where demons, «greenwomen», enchantresses, ghosts and other super natural personages («Mermaid» M. Markevych, «Lorelai» H. Heine). Important role in H. Heine's «Book of songs» of and collections of «Elegy. The Jewish melodies», M. Markevych's «Ukrainian melodies», are played by nature that acquires the lines of competent effective persons. M. Markevych, A. Mickiewicz, T. Moore, G. Byron, F. Schiller and H. Heine's works comparison gave us an opportunity to ground typology approchement of the European and Ukrainian romantic poetry folklore flow. From one side, poets-romantics operated practically the identical set of poetic kodas. Such, as a a) image of workaday things in an unusual kind exude between them; b) writing of works by the language of middle and moresubzero society layers adapted to poetic tastes; c) the subjects selection related to simple people life; d) «natural intonation» in reality descriptions. On the otherhand, they developed the genres of romantic ballad and romantic song, that had the original sounding.

**Conclusions.** This genre model standards analysis educed the different combining of folklore and literary-song traditions. Some of them, for example plugging of folklore poetics is in an elegy or romance, typology similar. However songs-elegies are inherent only to Ukrainian romanticism. Western European and Ukrainian poets-romantics beat the plots of ballads, legends, translations and popular beliefs song. Thus they accented attention not on actions, but on person's feelings and emotions. Present person here and consonantness of romantically-song reflections about life, faith, hope, work, nature. However, the romantic concept of nature prevails in the landscape-romantic songs of Western Europe poets, and in Ukrainian is folklore conception of cooperation of man with nature. M. Markevych's work originality is here inexpressed.

The national cultures specific lines and letter individually-authorial features resulted in claim of artistic models differences, that gave romanticism folklore flow poetry originality

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of T. Moore, H. Heine, F. Schiller, A. Mickiewicz, A. Metlyns'kyj, L. Borovykovs'kyj and M. Markevych. Typology coincidences in a Western Europe and Ukrainian romantic poetry testify to general literary phenomena development vector in the first half of XIX century attempts to educe typology closeness principles of M. Markevych's works with the European romantics texts and underline their special signs.

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