

комишу, трави під ногами, рясту на воді. Рослини, згадані Шевченком у творах, мають для поета символічний зміст, як і в Біблії. Яскравим прикладом може бути кукіль – бур'ян, що паразитує у посівах льону.

Так, наприклад у творах Тараса Шевченка рослини є виразним і дуже економним зображувальним засобом: «І барвінком, і рutoю, і рястом квітчає весна землю, мов дівчину в зеленому гаї!»; «Кричать сови, спить діброва, зіроньки сяють. Понад шляхом щирицею ховрашки гуляють» (!); «Вернітеся! Дивітеся – жита похилились, де паслися ваші коні, де тирса шуміла»; «На громаду хоч наплюй! Вона – капуста головата!»; «Вітер з гаєм розмовляє, шепче з осокою»; «Заквітчай голову дівочу лілями та тим рясним червоним маком»; «Дні минають, минають місяці – село навек замовкло, оніміло І кропивою поросло»; «Широкий битий шлях – із раю, а в рай – вузьенька стежинка, та й та колючим терном поросла!»; «Заросли шляхи тернами на тую країну – мабуть, я її навіки, навіки покинув!»; «Люди гнуться, як ті лози, куди вітер віє!»

Дослідники твердять, що Т. Шевченко не тільки милувався рослинами, а й малював їх, зробив їх органічною частиною своєї поезії, а й також знався на рослинах, зокрема цікавився лікарськими травами та деревами.

Література

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THE HISTORICAL, SOCIAL AND POLITICAL IMPORTANCE OF T. SHEVCHENKO'S FIGURE

SHULGA I.V., *СТАРШ. ВИКЛАДАЧ,*

Loginova O.V., *викладач кафедри іноземних мов*

T. Shevchenko was the first in the Ukrainian literature to emerge as a truly national poet whose works reflected to the full the feelings and thoughts of the Ukrainian working people and their eternal aspiration for liberty.

Shevchenko is the founder of the modern Ukrainian literature and the father of the revolutionary democratic trend. In his works he developed the democratic principles which became the leading ones for the Ukrainian writers of the late 19th and early 20th centuries.

The principles of nationality and realism were to some extent inherent for the literary activity of Shevchenko's predecessors in literature. Many of them criticized in their works some negative phenomena of contemporary life such as the oppression of the serfs by the landowners, their cruelty and idleness, bribery of the officials etc. But Shevchenko acted as a severe judge and an accuser of the autocratic feudal system as well as an implacable enemy of the landlords and the tsarist regime. In his works he depicted a new national hero, a fighter against autocratic landlord system, a real defender of the poor people.

It is considered sometimes that the revolutionary democratic writers of the 19th

century were not so few. But none of them managed to rise to the top of respect and love of common people like Shevchenko did. In his works he radiated the virtue of great love, the ocean of tenderness and kindness at all those offended and the tragedy of an orphan or a widow was elevated by him to the level of the global tragedy. As Vadim Skurativskyi truly noted “the eternal grief of the masses in fact never had its literary mouth and did not break its silence until T. Shevchenko came”. Still there were some literary efforts but so timid and imitative as related to the dominant culture that they became “the toy of the lords” but not a grand art phenomenon and a national social challenge as Shevchenko’s creation was. It was Shevchenko who initially broke the millennial silence of the lower classes.

“Kobzar” marked a new democratic stage in the world literature because for the first time the entire social continents still unknown to the elite culture began speaking from its pages. And it was really a revelation. That is why “Kobzar” has a worldwide significance.

The works of the great national poet has enriched our literature with the variety of new themes and genres and adjoined it to the best achievements of the world literature. The most prominent Ukrainian writers such as Marko Vovchok, Panas Myrnyi, Ivan Franko, Pavlo Grabovskyi, Lesya Ukrainka and others followed Shevchenko’s way in literature.

Anyone who studies the creation of the great son of Ukraine inevitably gets convinced that Shevchenko’s literary activity has a global significance. The works of the great Ukrainian poet were translated into all Slavic languages as well as into many other languages of the world. The numerous memorials to T. Shevchenko erected in different parts of the world justify to the increasing international recognition and fame of the great Ukrainian poet.

TARAS GRYGOROVYCH SHEVCHENKO: HERITAGE AND LEGACY

Макарська Є. Г., Сошенко О. А., викладачі кафедри іноземних мов

Taras Grygorovych Shevchenko was a Ukrainian poet, artist and humanist. His literary heritage is regarded to be the foundation of modern Ukrainian literature and, to a large extent, the modern Ukrainian language. Shevchenko also wrote in Russian and left many masterpieces as a painter and an illustrator.

Born in the serf family of Grygoriy Ivanovych Shevchenko and Kateryna Yakymivna Shevchenko (Boiko) in the village of Moryntsi, of Kiev Governorate of the Russian Empire (now in Cherkasy Oblast, Ukraine) Shevchenko was orphaned at the age of eleven. He was taught to read by a village precentor, and loved to draw at every opportunity. Shevchenko went with his Russian aristocrat lord Pavel Engelhardt to Vilnius (1828–31) and then to Saint Petersburg.

He began writing poetry while he was a serf and his first collection of poetry, *Kobzar*, appeared in 1840 in Saint Petersburg, Russia. Taras Shevchenko was nicknamed *The Kobzar* after the publishing of this book. From that time on this title has been applied to Shevchenko's poetry in general and acquired a symbolic meaning of the Ukrainian national and literary revival.