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**FOLK ROOTS IN T. SHEVCHENKO'S LYRICS: GENESIS,
GENRE AND POETICAL INTERRELATIONS**

The article explores the conditionality of T. Shevchenko's poetics by folkloric component; the theses concerning genetic interconnections between national songs and artist's lyrics and also his creative reconsideration of folk motives, plots and means are developed; the problem of transformation of the poetics of the Romanticism into author's individual styles under the impact of oral poetic material is researched.

It is pointed out that T. Shevchenko's folklorism is a tribute not only to the taste of the poet. It is one of the main artistic demands of the epoch full of devotion to folklore. For his predecessors, romantics of 1820-1830s, ethnography was a sign of folk origins, the symbol of national rebirth in literature, and the folk song was realized as an evidence of creative strength and adequacy to Ukrainian people, as a kind of patent for artistic maturity. In contrast to them such a peculiarity was an element of psychoidentity for T. Shevchenko: due to his origin the folk song was an element of poet's everyday life, he measured the world through the models of behavior existed in it, he created songs himself, presenting them as folk songs, he remade folk lyric works, editing them, omitting repetitions, sense and plot excessiveness.

It is underlined that T. Shevchenko knew a huge number of folk songs, but he perceived them always with creativity: the poet first grasped the whole song as a unity with its mood, thought, and melody and then created the original text in which its own genius was strengthened by archetype constituent.

It is proved that artistic relations between the genius author and a folk song are built on the basis of interweaving of two tendencies: the maximum approaching to the spirit of folk song and the constant pursuit to its remaking, rethinking, subjecting it to own idiostyle, the exploration of which is still the urgent task of Shevchenko study.