

The category of mood shows the relation of action to reality. This relation is established by the speaker. He can use the verb form to represent an action as real, problematic, unreal, or as a request or command. In English, as well as in Russian, there are the following moods: indicative mood (We have never heard of it), imperative mood (Bring me the book!), Subjunctive mood (I suggest(ed) (that) he should address the audience), Conditional mood (If Tom had been here yesterday he'd have helped us).

Conclusion. The Russian and English languages have some common features. Differences in the category of aspect in English significantly complicate both the understanding of the meaning and use of aspect forms in the Russian sentence, and the correct selection of tense forms of verbs when translated into English. The generality of the categories is least evident in the conditional mood, while the imperative and indicative moods are quite similar in meaning and functions. The categories of voice have characteristic features associated with the peculiarities of grammatical expression of active and passive actions.

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4. Ожегов С.И., Шведова Н.Ю. Толковый словарь русского языка: 80000 слов и фразеологических выражений/ Российская академия наук. Институт русского языка им. В.В.Виноградова. – 4-е изд., дополненное. – М.: Азбуковник, 1998.

IMAGES PAINTERS AND ARTISTS IN THE COLLECTION “SHIPSHINA FOR PANI” LOUDLY RUBLESKI

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Lyudmila Rublevskaya is a popular modern writer who is deservedly the owner of numerous literary awards and prizes, the author of more than three dozen books of poetry and prose. Her works have been translated into Russian, German, English, French, Bulgarian, Polish and dozens of other languages.

The collection of Lyudmila Rublevskaya “Shipshina for Pani” was published in 2007, it combines the best poetic acquisitions Rublevskaya. The title of the collection is ambiguous. First, the rose hip is a symbol-image of the Motherland according to the literary tradition laid down by Vladimir Dubovka. Secondly, it is the embodiment of the phenomenon of borderline, transitional, because the rose hip is a wild rose, not an ennobled flower, and thirdly, it is an image of natural, not artificial beauty.

The relevance of our research is to deepen the understanding of the relationship between different types of art.

The purpose of the article is to reveal the peculiarity of Lyudmila Rublevskaya's representation of images of painters and artists.

Material and methods. Material for the study was the collection of verses of Lyudmila Rublevskaya "Shipshina for Pani". Research methods-structural-typological, phenomenological, descriptive.

Findings and their discussion. The collection "Briar for young ladies" is filled with images of famous personalities. In the second section, which is called "crossroads Garden", Rublevskaya dedicates a poem to the artist Yazep Drozdovich. The work begins with the lines: "Drozdovich walked through the fields of your dark, Fatherland..." [1, p.42]. In this poem, the poetess widely uses mythical images: the weeping (symbolizes mourning and sorrow, the Homeland), the fern flower (if a person found this flower, he acquired unusual qualities, could understand plants and animals), the Pleiades (in mythology, the seven sisters, daughters of the Atlanta and oceanic tribes). Yazep Drozdovich, a native of Vitebsk region – is a talented and original artist and philosopher. He was interested in space. Drozdovich was not officially recognized and accepted into the Union of artists of Belarus. He tragically died while traveling on the road: the traveler was found by peasants. The death of a talented artist on the road is tragic and symbolic, it emphasizes the idea that the road, creative anxiety – the eternal companion of the creative person. The images of the Weeping and the fern flower indirectly indicated the romantic attitude of the people's artist Yazep Drozdovich, whose nature was bestowed by his native land:

І падалі зоры, і Папараць-кветка палала,
І Чорная Плачка, найлепшая ў свеце жанчына,
Над ім нахілялася, ціха яго цалавала [1, p.42].

The section "Crossroads garden" also includes a poem about Mikhail Oginsky. He is a well-known composer, as well as a statesman and military figure of the Grand Duchy of Lithuania and the Polish-Lithuanian Commonwealth. The poem is called "Oginsky Polonaise", It is worth noting that with the same name there is a poem by Neil Gilevich. It is known that his famous Polonaise, which is called "Farewell to the Motherland..." Oginsky wrote in the village Zalesie Oshmyansky district of Grodno region. L. Rublevskaya tried to convey the mood of the composer during the farewell to his native places and attitude to those who forced him to leave his native land. In the interpretation of L. Rublevskaya, the composer called his enemies traitors and villains. Oginsky's monologue before a bitter farewell underscores his anxiety for the future:

Дом зачынены. Вазок стаіць ля брамы.
У гародчыку крывавыя вяргіні.
Дрэмле край прыўкрасных рыцараў і дамаў,
Дрэмле край халопаў, здраднікаў і злыдняў.

Па пялёстках і па страчаных марэннях,
У апошні раз – між родных краявідаў.
Любы край, тваё змарнуецца каменне,
Назапашанае, каб мяне закідаць
Крылы складзены на дне маёй валізы.
Ці чужое неба іх напоўніць ветрам? [4, р.46].

In the fourth section of the collection, which has the title “Garden of fire”, there is a poem about the Polish poet, playwright, painter – Ciprian Norvid. Fate did not spoil him. It is known that the painter and poet lived in poverty. Over the years, gradually lost his hearing and vision, was always surrounded by caustic criticism of detractors. In the poem, Norvid repeats several times “I am a dim poet”, which emphasizes the ironic attitude of the talented person to the characteristics of detractors. Norvid ironically compares himself to Noah – the last biblical antediluvian Patriarch:

Я – цьмяны паэт,
Я забыўся, што дождж – вада,
Што вецер – паветра,
А не стогн...
А не стома асенняга неба,
Я сябе жабраку, быццам грошык, аддам,
Я ўпаду хуткім позіркам
За таямнічы веер [4, р.94].

Conclusion. The analysis of the artistic representation of painters and artists in the collection “Shipshina for pani” allows us to draw the following conclusions: Lyudmila Rublevskaya is inspired by Russian history, poetizes the names of our famous ancestors and famous cultural figures in General. Because of the fate of the artist E. Drozdovich and composer M. Oginsky, L. Rublevskaya proved in poetic form that our history is rich in examples of selfless service of outstanding people to their Homeland and their compatriots. The problems of her poems about painters and artists are extensive: historical and cultural memory, life and death, art and its creators, the relationship of the Creator with the people and colleagues in the work, life trials, the perception of a cultural figure by contemporaries and descendants. Images of creators were revealed by the writer mainly through monologues.

1. Rublevskaya, L. Shipshina for Pani: poems and essays / L. Rublevskaya. – Minsk: fiction, 2007 – 254 p.