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ZMYSŁY METAFIZYCZNE UKRAIŃSKICH LAMENTÓW BAROKOWYCH I EPITAFONÓW XVII WIEKU

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Streszczenie. Artykuł dotyczy specyfiki artystycznego wcielenia złożonych zagadnień egzystencjalnych w ukraińskich barokowych dziełach XVII wieku. ku czci zmarłych - lamentach i epitafionach. Ujawniono rolę emocjonalności, zdeterminowaną przez naturę gatunków, w traktowaniu autorów do uniwersaliów egzystencjalnych, takich jak transcendencja duszy ludzkiej, istota świata, płynność życia, fatalność losu itp., Chodzi o wpływ prawosławnej tradycji chrześcijańskiej, w szczególności na poglądy na temat śmierci i pośmiertnego przeznaczenia duszy ludzkiej. Nacisk kładziony jest na funkcję płaczu, który łączy antytetyczne motywy „łez” i „radości”; rolę komponentu duchowego w hierarchii wartości wyznawanych przez autorów; natura syntezy kwestii duchowych i teologicznych z racjonalistycznym spojrzeniem na obiekty obrazu. Ujawnia się rola barokowych środków artystycznych i stylistycznych w przekazywaniu sacrum i profanum w analizowanych pracach.

Słowa kluczowe: baroko, poezja barokowa, poezja metafizyczna, lement, epitafium, płacz.

THE METAPHYSICAL MEANINGS OF UKRAINIAN BAROQUE LYAMENTS AND EPITAFIONS OF 17th CENTURY

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Abstract. The article deals with the expressions of metaphysical meanings in Ukrainian baroque lyaments and epitafions of the 17th century. The role of emotionality caused by the nature of genres by which authors address to existential universals such as the transcendence of the human soul, the essence of the world, the fluidity of life, fatality of fate etc are revealed in the article. It concerns the influence of the Orthodox Christian tradition in particular views on death and posthumous fate of the human soul. The attention is on the function of crying that connects antithetical motives "of tears" and "joy"; the role of the spiritual element in the hierarchy of

values professed by the authors; the character of synthesis of spiritual and theological issues with rationalist view of image objects. The article clarifies the role of baroque artistic and stylistic means for the transfer of sacral and profane in the analyzed works.

Keywords: Baroque, Baroque poetry, Metaphysical poetry, lyaement, epitaftion, crying.

МЕТАФІЗИЧНІ СЕНСИ УКРАЇНСЬКИХ БАРОКОВИХ ЛЯМЕНТІВ ТА ЕПІТАФІОНІВ XVII СТОЛІТТЯ

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Анотація. У статті розглянуто особливості художнього втілення складних буттєвих питань в українських барокових творах XVII ст. на честь померлих осіб – ляментях та епітафіонах. Розкрито роль емоційності, зумовленої природою жанрів, у зверненні авторів до буттєвих універсалій, таких як трансцендентність людської душі, сутність світу, плінність життя, фатальність долі тощо. Йдеться про вплив православної християнської традиції, зокрема в поглядах на смерть та посмертну долю людської душі. Акцентовано на функції плачу, що сполучає антитетичні мотиви «сліз» та «радості»; ролі духовної складової в ієрархії цінностей, що сповідують автори; характері синтезу духовно-теологічних питань з раціоналістичним поглядом на об'єкти зображення. З'ясовано роль барокових художньо-стильових засобів для передачі сакрального й профанного в аналізованих творах.

Ключові слова: бароко, барокова поезія, метафізична поезія, лямент, епітафійон, плач.

Introduction. Artistic works of the Baroque era are distinguished not only by the charm and elegance of forms, the complex symbolic-allegorical nature, the attraction to the synthesis of arts, and above all - the peculiarity of Baroque authors' attitudes, their attraction to artistic comprehension of complex existential issues. Among them - the problems of human destiny, life and death, the mysticism of being, which was given much attention in scientific and philosophical writings and scholarly discussions during the Baroque period. In literary works, they almost entirely embodied in metaphysical poetry, genre varieties of which were verse slays and epitaphs, written about the death of famous persons and violated the eternal existential questions.

For a long time the problem of metaphysical discourse of ancient Ukrainian poetry in Ukrainian literary criticism has not been considered. Only in the early 2000s, due to the emergence of a number of explorations and monographs of O. Yakovyn (Yakovina, 2010, 216 pp.), The theoretical understanding of metaphysical meanings in Ukrainian poetry of the Baroque period was formulated, its content and national peculiarities were determined. The study of early-bacon motifs in this aspect was started only in recent years by a series of articles by I. Melnychuk (Melnychuk, 2012, pp. 57-63;

Melnichuk, 2015, pp. 205-208; Melnichuk, 2015, pp. 131-134), devoted to the anatomical discourse and macabre images and motifs of Ukrainian Baroque poetry.

The purpose of this article is to reveal the peculiarities of the artistic comprehension of metaphysical meanings by the authors of the poetical laments and epitaphs of the 17th century. Considered the role of emotion, caused by the nature of genres, in the treatment of authors to existential universals; the influence of the Orthodox Christian tradition, in particular the views on death and the posthumous destiny of the human soul; functions of baroque artistic and stylistic means for the transfer of sacred and profane in the analyzed works.

The material of the research is the most famous examples of the Baroque elements and epitaphs of the period of the formation and prosperity of the Ukrainian Baroque: "The Lament of the House of the Princes of Ostrozhky ..." (1603) Demyan Nalivayka, "The Blessing in the World of the Poor in a Pitiful Presentiment of the Holy Prophet ... Father Leontiy Karpovich" (1620) Melety Smotrytskyi, "Wailing, the album, the Song of the Eternity of this world ... Gregory Zheliborsky" (1615) by Petr Prezterer, "The Blessing on the Sacrificial Letter ... Father Ioanni Vasilievich" (1628) David Andriyevich, "The Epitaph to the Hetman Ivan Bryukhovetsky" and "The Grub ... Father Tukals'kyi scree-Nelyubovych "Lazarus Baranovychi. Historical and literary analysis of the stated topic will be conducted on the basis of historical-cultural, psychological, structural-semantic research methods.

The main part. Versed slogans and epitaphs belong to the original works of the Baroque period. On the Ukrainian cultural ground, these genre forms were actualized under the influence of realities of a spiritual, cultural and historical nature, and during the XVII century they belonged to the common types of Baroque creativity.

The term "lament" comes from the Latin word *lamentum* - crying, mourning (Literary Encyclopedia, 2007, pp. 588). The term "epitaphion" derives from the term "epitaph", which in Greek means the tombstone (Encyclopedia of Literature, 2007, p. 342). The epitaphs served as conditional appeals to the dead above their gravestones, so the emotional component in them is not as powerful as in the patterns that were written right after the death of the addressee. Some epitaphs acted as part of the slogans (for example, in the works of P. Prezterer, M. Smotrytsky, D. Andreevich), others functioned independently (for example, "The Epitaph to the Hetman Ivan Bryukhovetsky" or "The Grub ... Father Joseph Tukul-Nielubovychy" by Lazar Baranovich).

The poetic world of melodies and epitaphs combines the spiritual and theological principle with the rationalist. Their characters are people known, connected with the community, the state, the society. The laments in their honor are artistic patterns of official, public crying. The authors of these works mourn not only people, but state or religious leaders, therefore, build a journalistic version of the tragic event. As a matter of fact, the word becomes, according to V. Koval, "to a public service with the proclamation of the spiritual virtues of the deceased" (Koval, 2005, p. 4). At the same time, these genres violate the eternal existential and existential questions that lead out such texts beyond the limits of rational knowledge.

The originality of the words and epitaphs as unique genres of poetic creativity of Ukrainian Baroque authors is manifested primarily at the level of poetic emotion (rhetorical emotionality). V.V. Koval writes about the role of feelings in the forms: "According to the typology of the genre, feelings in a slate play a predominant role. As a lyrical work, Lyudmila did not demand from the writer additional means of percussion,

since in lamenting the deceased person ... there was no need to convince. This function was provided by the peculiarity of the genre emerging as a natural reflection of the total tragedy and common to all sorts of grief "(Koval, 2005, p. 6). It is emotionality, according to O. Yakovin, "became a creative synthesizing factor that excited the idea of finding existential universals" (Yakovin, 2001, p. 7). At the level of the form it turned out to be the branching out and the complexity of the poetic expression, a certain freedom of possession in word, manner, and rhythm.

The complaining monologue of the addressee, whose forms are most often acquired by Baroque leagues and epitaphs, was directed not only to cause the reader to sympathize, experience, move him, but also to induce reflection on death, the transience of life, the futility of the world, the temporal presence of a man in him, and other problems of transcendental order.

In the center of attention of such works, there is no doubt a phenomenon of death. Death becomes the point, the limit and the field of struggle leading man to reconciliation with the world and God: "Death to everyone's duty, and not bondage, / not a case of confrontation, but God's will," says the "Knight of the Ostrozky's Lyan of the House" (The word is invaluable, Rev 1, 2006, p. 529). The theme of death in molds is developed in the theological plane: it is a natural pattern ("In the nature of human is not natural racing, / as birth, so the departure from the world is a spontaneous course" (Word of many value, book 1, 2006, p. 529)) , an inevitable reality ("Such is a severe death, you are already unintelligible" (Word of many value, book 1, 2006, p. 560), "Uncertain day, certain death. We live now / We do not know whether we will die and at what time" (The Word is Highly Valuable, Book 1, 2006, p. 569), "But nobody has been able to wash this death, / You will not be able to stand before it and with the sword" (Word of Many Values, June 1, 2006, p. 624). "As in the war, just in the peace-calm, / Every day you wait for death in the battle" (Word, p. 1, 2006, pp. 661)), the fact of accomplishing the earthly existence of man and his connection with God. At the same time, it is emphasized on the premature death, its injustice, because it shortens the age to worthy people. M. Smotrytsky, for example, reproached the death of "the miraculous, sacred to this man [Leontius Karpovich], / prematurely shortened to the time the thread of eternity" (Word of many value, book 1, 2006, p. 556), emphasizes that death - it is only the end of the futile life and the beginning of eternity: "Let it not reach yet / the Death, and it is good that the death devoured / Life is useless and for eternity, the road has stretched out. / The bitter path was over - it was happy "(Word is precious, book 1, 2006, p. 564). Her strength is beyond the control of true values - says the poet in the Epitaphon: "Although force / you, death, in the world, / But you can not waste / Treasures worthy of the sky" (Word of many value, Book 1, 2006, p. 572) .

Since the slogans and epitaphs were addressed to the state and church leaders, they emphasize the equality of all before death, as in L. Baryanovich's "Epitaph Ivan Bryukhovetsky, for example: " No one of the people of death can not rest, / And the royal crown is not a defense, / Hetman's mace is not glory in death. / ... No one will stand what He wants to do! "(Word is precious, 2nd ed. 2006, p. 341).

Pictures of death are full of mystical concepts and images. Such, in particular, are the images of the dead who appear in the works as alive, able to speak, analyze, give instructions to relatives. Yes, in "Lyanet ..." D. Nalivayka, the late Prince Alexander Ostrozkyi, makes speeches addressed to his wife, comrades, sons, servants and all the people who are here in communion (Word of many value, book 1, 2006, pp. 526-528).

In "Lyamen ..." M. Smotryts'kyi sounds a long monologue of the deceased ("The Voice of the Father to the Sons"), turned to the spiritual "brothers" (Word of Many Values, Book 1, 2006, pp. 564-572). Such an artistic method serves not only to express the image of the protagonist by his own characteristics, but also gives texts a metaphysical color.

The death in baroque melodies and epitaphs appears predominantly as an idea that goes through the entire text. Sometimes she gets a traditional Christian embodiment in the form of a skeleton with a skew, as, for example, in "Lyanet ..." M. Smotrytsky: "It would be better for you to be blind and irresistible, / About one or several braids grew up, / Or about the faint women or children / In which life is like death (what should they do!) "(Word of many value, book 1, 2006, p. 560) or: "The shadow of the sun, for every one the death of a wild man is floating, / His brow is on who is looking for a hedge "(The Word is Valuable, Book 1, 2006, p. 569). In the "Tombstone ... Tukul-Nilubovychy" L. Baranovich's death is likened to a beast: "I have eaten the beast of Joseph, repent, God! / The death of a grown up in a thorn ripped off this beard "(Word of many value, Rev. 2, 2006, pp. 342). In the Baroque chimerical character, there are those fragments with the descriptions of death, built on the game of words, repetitions and consonants: "Blessed is he who knows death to death, / Since he does not have death to die in death" (Word is precious, the book 1, 2006, p. 565).

The theological intentions of death are characteristic both for works in honor of spiritual priests, and those with secular recipients. In both cases, the motive for the inevitability of death is combined with another topos - the need to fill the meaning of life with eternal Christian values. Indicative are the following lines from "Lament ..." M. Smotrytsky: "If one who lived a hundred years could have a day to live sincerely! / The one living in the world is not alive. / To the one who devoutly lives all his life / Death, like a healthy dream, never hurts "(Word of many value, book 1, 2006, p. 565). Christian or civic virtue gets the most important vital credo of the deceased - to live by Christian or to self-serve the fatherland. It is not in vain that the texts of letters and epitaphs are structured as a reminder of the righteous personality traits. The range of praises is contained in a moral-ethical or socio-social aspect. So, M. Smotrytsky, mourning L. Karpovich, emphasizes on how he "Destroyed sins, misfortunes, lies of all sorts," "rescued from misery, left us from passion," to the road of salvation. "(Word of many value, book 1, 2006 , p. 561). From here - the idealization of the image of the addressee (in M. Smotrytsky he is the "bearer of all the virtues of the church"), designing his image in the plane of stoic heroism, which in the Christian sense implies suffering, persecution, overcoming obstacles and the reward of eternal life for these trials (Semeniuk, 2016 , pp. 191-199). In works dedicated to state figures (Alexander Ostrozky, Grigory Zheliborsky), the very earthly affairs of a person and higher goals for the good of the fatherland give meaning to their existence and ensure the existence after death. Thus, the address of Alexander Ostrozky to his sons in "Lyanet ..." D. Nalivayka concludes with the words: "Let us rise up with the steadfastness of the faith of your princely states / your house and I with him with a good glory from the dead" (1, 2006, p. 528).

The mournful monologues of Baroque speeches and epitaphions are most often addressed either to the deceased himself or to God the Father, who often engages in dialogue with celibacy. Appeal to God as the supreme protector of the righteous, who have lost his guardian, is an important composite component of M. Smotrytsky's words

(Vol. 1, 2006, pp. 562-564) and P. Prezterter (Word of Many Values, Book 1, 2006) , pp. 628-629). So, in "Lymeti ..." M. Smotrytsky, the Creator addressed all the complaints of the community due to the loss of a worthy father. God, as a witness to the extraterrestrial being of the human soul, speaks of a well-known philosophical and theological truth: the departure from the world of the earthly person is an absolute blessing, provided that his sonly humility towards the Creator: "He is alive. He is right in the sky. / And he prays for you, my holy man is asleep - / Now he asks you for your kindness, you do not feel like yourself "(Word of many value, 1, 2006, p. 563).

As examples of poetic works of reflection, the laments and epitaphs are interesting in that they depict the boundary state of man between the material (earthly) and the real (spiritual) worlds. Being between the two worlds (between the earthly and the heavenly), man directs the process of knowledge into the sphere of the unconscious - "supersensible" and "subconscious" experience. This leads to a "reorientation of cognitive activity into the sphere of emotional and aesthetic perception" (Koval, 2005, p. 1). The authors tried to feel, to experience this boundary state of the deceased person and to find the existential-psychological means of expression adequate to him. Such means, in particular, were emotional and expressive images (tears, crying), stylistic figures (lexical repetitions, anaphora, gradations), rhetorical techniques (continuous appeals, exclamations), and others like that.

According to V. Koval, the spiritual experience associated with the loss of a loved one of the author suggests a combination of antinomic states, it "contains sadness and joyful bliss, and thus awakens new images of triumph and grace at the level of adherence to the transcendental sphere" (Koval, 2005 , p. 1). In the Baroque genres of Lyudmila and the epitaphion, this emotional experience in a situation of irreparable loss primarily results in the emotional and aesthetic form of crying. The original archetype of crying in folklore (in the genre of folk laughs) is structured in two contrasting emotional and psychological planes - "tears" and "joy". Such antinomy of emotions, as V. Koval asserts, "is a kind of" shock therapy ", a spiritual purification for a sense of the paradox of life: eternity through death" (Koval, 2005, p. 1).

The antinomic structure of this archetype has been consolidated also in the artistic consciousness of the Baroque authors and is clearly traced in the genres of the Lyun and the epitaphion. It is seen in "Lyanet ..." by D. Nalivayka (in particular, in appeals, "rejoice", "comforted", turned to the widowed wife) (Word of many value, book 1, 2006, p. 527). The quotation from the Psalter begins with "Lyantmom ..." by M. Smotrytsky: "They say that joy is followed by sorrow, / Of fun, fun, often gives birth to anger. / The Psalmist said to us: "Yesterday we will cry, / Morning joy will come; the world will forget the sorrow "(Word is a precious one, Rev 1, 2006, p. 555). The main part of the work, too, has an antinomic semantic ending: "Let's get out of the evening. Anxiety took us. / The joy will appear in the morning. Then the will of God, / the higher right, the other is already coming "(Word is a precious one, Rev. 1, 2006, p. 564).

"Slippery" (mournful) part, as a rule, is a noticeable component of the texts. It expresses all the sensual polyphony of the experiences of the authors. It is achieved by artistic methods of gradation, synonymous series, expressive epithets for expressing the extreme tension of feelings: "Greater we are sorry, worse pain, the most painful torment - / In one father with all separation ...", "Unspent sorrow in heart and soul ..." "... we cry a lot. / And over the measure, not to the extent. The thoughts became hard. / Weeping the church, crying all, orphans and widows, I know, / Mysl will not stop "(" Lament ...

"by M. Smotrytsky) (Word is precious, book 1, 2006, p. 555). The modus cry is amplified by images of continuous tears, wounds, and a number of lexical notions for the expression of grief: "Complete dwellings, streets of pain and groaning, / Full corners of pity, full of complaints", "Hard in pain, deep wound, / Mystery, the mind is not human given ... "(Word of many value, book 1, 2006, pp. 559-560)," Sadness! The horror of this is the rejection, / Defamation forever, a dull one "(Word of Many Values, Rev. 1, 2006, p. 626).

Especially powerful emotional mode of crying we can see in "Lyanet ..." D. Andreevich. He is presented in a dramatized form of the monologues of the Mother Church and the poor scupedes of a fraternal school, turned to parishioners, students, families, with a common leitmotif-refrain "Oplachte" (Word of many value, Book 1, 2006, pp. 652-659). This creates the movement of a spiral of the main motive (despair from the loss of the most expensive person), which takes the form of gradation.

The emphasis on the same motive, the slowing down of the narrative (in fact, its concentration on one and the same thing), the sensuality of the content contribute to the fact that the texts of the words acquire two parallel meanings - the real (with an inclination to idealization) and mystical (exalted, meditative). Such simulation of parallel artistic worlds, on the one hand, forms an idealized image of the recipient, and on the other - it expresses the individual author's experience to the level of unreal, mystical.

As in M. Smotryts'kyj, D. Andreevich's remarkable emotional and metaphorical expressions of regret, sorrow, pain concerning the death of Father Ivan Vasilevich are: "We are sad, the hard, the pain of pain" (Word of many value, book 1, 2006, p. 651), "Sorrow me very hard overwhelms me" (Word of many value, book 1, 2006, p. 652), "And now sorrow is hard! We are losing you, / Our father, you are pitying with hide!" (Word is precious, dated 1, 2006, p. 658). "The motive of despair from irreparable loss is updated with lexical repetitions, anaphora, tautological expressions, amplifications, numerous examples of biblical history. Thanks to these means, the tragic pathos "Lyan ..." becomes comprehensive, becoming part of the pain of every reader "(Semeniuk, 2016, p. 195).

To strengthen the mode of experience in "Lyanet ..." D. Nalivayka in the structure of the text involves crying members of the family (wife, brother) and the treatment of the deceased to his wife, children, servants, friends ("Ode to the deceased to the wife", "To the comrades", " One to the sons ", " To the servants ", " To all the people ") (Word is precious, book 1, 2006, pp. 526-530). M. Smotrytsky, for the same purpose, introduces the touching author's appeals to the natural elements (heaven, sun, air, earth) and to the goddesses of the fate of ancient Roman mythology (Clotot, Lahesi, and Atrop), which did not protect the deceased from death (Word is precious, the book 1, 2006, pp. 556-557).

In the epitaphs, unlike the slugs, the "tearful" element is given without verbal accompaniment. Individual experience is as if out of the text (Word 1, 2006, pp. 572-573, 629-630, 663-664; The Word is Profound, Rev. 2, 2006, pp. 341-344).

Contrasting to the tears, the motive of "joy" is most often seen in the short thought of the eternal life of the deceased after death, as, for example, in "Lyanet ..." D. Andreevich: "The soul is because of his earthly habitation, / From the wanderings of those, the hard work, / Go home, go to the mountains in a hurry / And there will begin to comfortably live with the Creator "(Word of many value, book 1, 2006, pp. 663). For the

deceased change of his status - this is an approach to the Creator, this is the highest degree of existence, incommensurate with the earth.

Similarly, the completion of the earthly life of the protagonist and in "Lyanet ..." by M. Smotrytsky are shown. Archimandrite Leontius Karpovich appears as a man who separated himself from the temptations of the world, than he had received purification from the passions and rewards of eternal life in the extraterrestrial world: "Satisfied, Lord, you are his desire, / And to us all left idleness of moaning. / His soul from death to the blessed path / Born. And to Us, You sent death everyday "(Word is precious, 1 st, 2006, p. 559). Therefore, the tragedy of death in this work "coexists with the triumph of" eternal spiritual life, "which the hero gained with his ministry and piety before God. As a result, "the form of lamentation loses its tragic pathos" (Koval, 2005, p. 7).

As we see, in the general anti-theatrical structure of the Baroque words and epitaphs, the motive of tears (crying) is opposed to the Christian concept of salvation, which justifies generally the optimistic orientation of the texts.

The boundary condition in which the lieutenant's addresser is located also expresses other existential meanings, in particular, the hierarchy of values, both in ethical terms and in epistemological (out-of-office, transcendental). The artistic structure of Baroque words and epitaphs is intended to recreate this unique state and to show the merits of spiritual values over material things. Therefore, it is not by chance that we observe here a constant emphasis on the problems of human life that dissociate from the emotionally-exalted perception of extraterrestrial being.

Life on earth is compared to a "comedy", which in its essence is "mournful tragic suffering", with an endless walk in a circle, with a prison, with a storm, exile, pilgrimage (Word of many value, Book 1, 2006, pp. 565, 566) The human body correlates with the shaky rotten house (Word of Many Values, Book 1, 2006, p. 565), Prison (Word Highly Valuable, Book 1, 2006, pp. 662), it is "Various Difficult Nests and Dwellings" (Word Multivariate, Rev 1, 2006, p. 623). "The Wicked World" reminds a treacherous comrade, he is unpredictable and insidious: "Artificially coloring all his neighbors, he / she saves them, and mortally wounds them" (Word of Many Values, Book 1, 2006, p. 571).

Baroque poets constantly emphasize the temporality of life, its meagerness, emphasize that everything in it is "vanity of vanities": "For me all, oh, vanity will become vanity, / And all the world's pump will be melted like a smoke" ("Crying, or Lament ... "P. Prezerator) (Word of many value, Rev. 1, 2006, p. 623). Prehistoric things of the past. The preacher is metaphorically called "Profit of darkness, a place for all the trappings," the deep swamp, the soul of defamation by the coffin, "namely earthly life," the shadow of death "(Word of many value, book 1, 2006, p. 627). The same meager, vain appears in Baroque "lamentations" and a man, regardless of his social status: "What, man, on earth, you have to boast, / Or something, meager, you raise yourself, / When every man is like vanity, / Although well-off I tried, too much, I could do it?" (Word is precious, book 1, 2006, p. 623).

Involving the aesthetics of the ugly, the disadvantages of this world are depicted by the authors in a brutally naturalistic way. "What the world has, it will be - the worms of food", "The spirit will go away, the earthly corpse will be unclean, / In mildew, in the worms, smelly, unwise", - notes M. Smotrytsky (Word of many value, 1, 2006, p. 564 , 565). "Before the death of an ill person it is not easy to turn away, / In the stench must, in the gunpowder still flip over", - notes with sadness P. Prevvyter (Word of many

value, 1, 2006, p. 623). Such pictures create a sense of the world "as a volatile conglomerate of evil forces, a chaotic environment full of drama and dangers that resembles the martyrs' theater of Calvary" (Koval, 2005, p. 8). As a result, the apocalyptic mood of the end of the world and the Last Judgment appears in the mourning: "The world is hurting all - the fall has come! / Not a sign of aging, the end of my age, / A is a sign of the end of the world's end "(Word of many value, book 1, 2006, p. 565).

The emphasis on the shortcomings, the contradictions of earthly existence, in which "both war and evil are internally - / Casemates, shackled, captive, everything is not good" (Vol. 1, 2006, p. 565), further exacerbates the drama of the universe, which is approaching death: "Luxury, waste, arbitrariness, trickery, distrust - / All of them shrinks mortal ax" (Word of many value, book 1, 2006, p. 566). "Life is human! How do you humble all disasters, / It's like running slippery, trembling step, dimness is immeasurable, "" Oh, the evil life on the thread! It is necessary, therefore, to think back from the living, who cares for the barbells, / Cleanses, bites, learns in the world ", - such profoundly philosophical conclusions about the world and life are made by M. Smotrytsky (Word of many value, book 1, 2006, p. 567).

True values, according to the authors, are those waiting for the deceased in the extraterrestrial world, beyond the realm, which is a true homeland for a Christian: "My children! - Calls on M. Smotrytsky. - In your fatherland you have to rush! / For the sake of the sake of the land, do not lose the sky! "(Word of many value, book 1, 2006, p. 566). To this end, the poet advises to guard "the purity of conscience", to guard the riches, to help the poor (Word a lot of value, Book 1, 2006, p. 569). In the vanity of this world, he contrasts eternal life in heaven, because only there can be achieved "eternal glory" (Word of Many Values, Book 1, 2006, p. 571). P. Presbyter, warning of sinful death, emphasizes the need to descend from the wide offer of fornication "on a narrow path", which can achieve the luxury of eternal life (Word of Many Values, Book 1, 2006, p. 627). D. et. Andriyevich writes about the "eternal fatherland", the direction "to the mountain houses" of the deceased father Ivan Vasilevich: "From the land to the homeland, the mith passes, / With the saints, everybody finds eternal peace" (Word of many value, book 1, 2006, p. 661). The poet emphasizes that for a righteous man, who was Father John Vasilevich, death is a blessing, a way of moving from the "crying field" to "Celestial Palaces" (Word of Many Values, Book 1, 2006, p. 662). This motive is also dominant in the Epitaphion: "The soul is his earthly habitation, / From the wanderings of these, the hard work, / Comes to the homeland, goes to the mountains in a hurry / And there will comfortably live with the Creator" (Word of many value, book. 1, 2006, p. 663). About "peace in the sky" as a reward of the deceased from God for his pastoral ministry is also mentioned in the "Tombstone ... Tukul-Nielubovichy" by L. Baranovich (Word of many value, 2nd ed., 2006, pp. 342-344).

According to V. Koval, the reproduction of reality "as a rhetorical antithesis to the ideal" was intended "to move the reader and bring him to an" affective "state" (Koval, 2005, p. 7). This antinomy is realized in two planes: the real one, which is the manifestation of the material (profane world), and the real one, which acts as the embodiment of the ideal, the righteous (sacred environment). Thus, a picture of the coexistence of two worlds - the real (earthly) as the world of obedience and beyond, whose understanding goes beyond traditional Christian representations, emerges. In both

cases, the concept of human fate is full of light and deep sadness because of the impossibility of full comprehension of the Absol.

Conclusions. Thus, the metaphysical attitude of the authors of Baroque speeches and epitaphions is beyond doubt. To the search for existential universals they were stimulated by emotionality, due to specific genres. On these works, the consistent Orthodox tradition was observed, according to which death is merely a state of affairs, a form of human transition into other, extraterrestrial dimensions. The spiritual experience of the authors is transmitted in the form of crying, which combines the antithetical motives of "tears" and "joy". The boundary state recognizes the hierarchy of material and spiritual values, contributes to the emotionally-raised perception of extraterrestrial being. At the same time, the anthropological attitude of the authors turned out to be on the level of content in emphasizing the problems of human life, journalism, idealization of objects of the image and in emotionally perceived irreparable loss. At the level of the form it was found expression in the branching out and complexity of the poetic expression, the involvement of a wide range of baroque means for the transfer of sacral and profane within a single work.

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