

ABSTRACTS

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UKRAINIAN BAROQUE POETRY IN THE LITERARY DISCOURSE OF JOAN FRANKO: VIEW FROM THE PERSPECTIVE OF MODERN MEDIEVAL STUDIES

Topical issue for contemporary literature is the competence for further use of Joan Franko's achievements in the field of Ukrainian medieval studies. The article deals with the specifics of Ukrainian scientists understanding of the literature of the the seventeenth to the eighteenth centuries taking into account the evolution of the views of Ukrainian medieval studies. Detailed analysis of Joan Franko's studies devoted to Baroque poetry allows to identify the false conclusions made by scientists about these works without artistic value, and therefore worthy of attention only historians, not literary critics. Researchers ignored the formal features of Baroque poetry and cultivated by poets the image of a strong personality. Is observed that most Baroque poems by Joan Franko considered for publication and promotion. It was allocated certain signs of tendentiousness and partiality in assessing Joan Franko's Baroque poetry because he tried to apply them to their own poetic theory and did not bother to analyze those baroque poems that did not meet his preferences about their semantic content. Researcher does not absolutely accept aesthetics of the Baroque philosophy with his Baroque dynamism, antithetic and a penchant for hyperbole and trying to look for realistic features in the works of that time. Poetry of representatives of Kyiv-Chernihiv literary school criticized him as a manifestation of the Kyiv Mohyla school of scholasticism. Joan Franko analyzes Baroque texts within the contemporary tradition, and it details the old books and their content transfers. The majority considered it the Baroque poems for publication and promotion. Conclusion: Joan Franko's achievements of Baroque literature today are mostly suitable for excursions on the history test questions.