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The National University of Kyiv-Mohyla Academy**

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THE SONG OF SONGS IN UKRAINIAN BAROQUE LITERATURE

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ABSTRACT

The aim of the research is to analyse topoi, images and motifs of the Song of Songs in Ukrainian Baroque literature. The main task of the dissertation is to outline the peculiarities of the interpretation of the book by Ukrainian authors of the 17th and 18th centuries. The methodical background of the study consists of elements of the hermeneutic of Gadamer (e.g., terminology, principles of the work with a text – attention to personal prejudices, historical determination of the reception of a text), structural analysis (searching for a paradigm of the image in Ukrainian Baroque literature), and the historical-biographical approach (taking into consideration the cultural climate in which texts are created).

The first chapter of the dissertation concerns the characteristic of the Song of Songs as a biblical book and a cultural phenomenon which has an impact on numerous national literatures.

The second chapter is dedicated to a spring coming interpretation (Cant. 2:10–13) in Ukrainian Early Modern sermons. In their texts, Ukrainian authors are dependent on the Christian eschatology (both personal and corporate). The tendency to the Christological reading of the topos is observed: spring means the birth or the resurrection of Jesus.

In the third chapter, the difference between the representation of a missing beloved story (Cant. 3:1–4, 5:6–8) in Ukraine Baroque poetry and prose is demonstrated. In verse texts, the topos of the missing beloved is created according to more or less constant pattern. In contrast to poetry and poetic dramas, Ukrainian Baroque prose does not have strictly determined repetitive indications of the topos.

In the fourth chapter, the main senses of the enclosed garden metaphor (Cant. 4:12) are examined. Along with the literal meaning (Gethsemane), the search for allegorical correspondence to the garden imagery (Jesus, his Mother or a Christian saint) is quite frequent.

The fifth chapter depicts the adaptation of the wasf (the description of the beauty of the bride and the bridegroom – from Cant. 4:1–7, 5:10–16, 6:4–10, 7:1–10) to the Ukrainian texts of the 17th and 18th centuries.

In the last, sixth, chapter, the principles of interpretation of the biblical verses from the Cant. 2:1–2 (images of the “lily of the valleys” and the “flower of the field”) are elucidated. The

dominant Christological explanation of flower symbols connects the Song of Songs with the episodes of Jesus' earthly life.

The results of the research prove that the Song of Songs is perceived mostly in the context of the New Testament. For Ukrainian Baroque authors, the first part of the Bible contains anticipations of the events from its second part or from the sacred tradition. Such a typological approach to the interpretation of the Holy Scripture can be found in the writings of different Christian exegetes who could possibly have an impact on the literary process in Ukraine.

Keywords: interpretation, reception, exegetics, topos, image, motif, symbol, metaphor, allusion, paraphrase, Baroque, Christology, Mariology.