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EUROPEAN BAROQUE LITERATURE THROUGH PRISM OF TRANSLATION

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Abstract.

This paper aims to provide a comprehensive overview of the prominent works of the representatives of European Baroque literature and highlight the significant impact and rich contributions of translated Baroque literature to the literary heritage. European Baroque literature is notable for its focus on detail and ornate, imaginative language, delving into philosophical ideas, religious and mystical subjects, which were also pivotal in this period. Baroque poets explored political and satirical themes, challenging dominant ideologies and societal conventions. The study of the plot-thematic and linguistic-stylistic "portrait" of each ethno-cultural European Baroque tradition involves the usage of a specific system of analytical methods, which includes literary-historical analysis, interpretative analysis, literary-biographical analysis, and translation analysis. The research material focuses on five European Baroque linguistic and cultural traditions: French, German, Polish, British, and Ukrainian. These linguistic cultures were chosen because Ukrainian Baroque was established and evolved to some extent under the influence of both direct and indirect translations of works predominantly from these European literary traditions. Ukrainian baroque literature covered topics related to Ukrainian national identity, history, and cultural heritage, in part, by celebrating the resilience and spirit of the Ukrainian people. In general, the Baroque period in Ukraine marks an era of prosperity for religious and philosophical writings, with authors like I. Velychkovsky and H. Skovoroda delving into questions of faith, morality, and human existence. Many Baroque writers contributed to the neo-baroque revival by reintroducing and reinterpreting

English metaphysical poets. Contemporary artistic trends reinforce complexity, dispersion, indeterminacy, and approximation. This connection explains why neo-baroque is often associated with postmodernism. At the same time, it clarifies the distinction between a true neo-baroque aesthetic, which integrates the principles of Baroque art, and mere Baroque revivalism, which imitates its visual style without adopting its deeper artistic philosophy. Ultimately, the transhistorical and transcultural continuity of Baroque and neo-baroque raises the challenge of theorizing their emergence and the process of re-origination in all humanitarian spheres of human activity, including literature. The translation of European Baroque literature represents a vital aspect of spirit and form, characterized by excess, complexity, fragmentation, and aesthetic experimentation, gaining renewed significance in contemporary postmodern culture. From a historically cultural perspective, translating Baroque literature ensures the preservation and continuity of cultural and literary heritage across generations. It allows future audiences to access and appreciate significant works of the past, fostering a sense of cultural continuity and identity. Rather than being a relic of the past, Baroque literature serves as a lens through which postmodern society understands complexity, instability, and the spectacle of the present world.

Key words: Baroque literature, Baroque motifs, translation process, history of literary translation, neo-baroque culture, belletristic translation.

1. Introduction

The Baroque era, originating in Rome around 1600 and extending across Europe during the 17th and 18th centuries, is known for its elaborate and highly detailed artistic style. This period's development is closely tied to historical events such as the Reformation and Counter-Reformation, particularly influenced by the Catholic Church's promotion of emotive and religious-themed arts in response to the Protestant Reformation (Lindorfer, 2024, p.39).

Baroque art and its characteristics varied across European regions due to their distinct cultural and political contexts. The style is marked by its dramatic and grandiose expression, evident in sculpture, painting, architecture, literature, dance, and music. Contrasting with the Renaissance, the Baroque period is marked by a pervasive sense of pessimism about existence and a notable critique evident in literary works from psychological, political, and social viewpoints (Theo D'haen, César Domínguez, Mads Thomsen, 2004). This artistic expression gives rise to what is known as Baroque literature, defined by its introspective and critical nature across various thematic dimensions.

Baroque literature is expressed by its emphasis on spectacle, emotion, and effectiveness. This literary style emerged notably in regions like France, Italy, and England, where its defining elements were vividly expressed. Unlike the harmonious aesthetics of the Renaissance, Baroque literature emerged amidst a period of conflict following the Renaissance, characterised by an intention to expand artistic expression.

The term "overloaded Baroque" emerged to describe artistic works that were exaggerated and dynamic, reflecting a period of cultural and intellectual upheaval. Baroque literature, while employing excessive formal techniques, primarily serves ideological purposes (Salwa, 2012, p. 139). Authors of this era drew inspiration from contemporary crises such as the Counter-Reformation, shaping their works around themes like hunger, plague, and social disparity, often portraying a bleak worldview.

Literary development during the Baroque period focused on detail and the utilization of literary devices such as metaphors, hyperbole, ellipsis, periphrasis, and antithesis. While inheriting certain elements from Renaissance literature, Baroque literature also witnessed the rise of new literary movements like *culteranismo* (gongorismo) and *conceptismo*, which emphasized both form and content. Poetry, prose, and theater thrived during this period. Baroque poetry, marked by its somber tone and individualized forms, delved into a variety of themes reflecting the complexities of the time. Prose, particularly in Spain, experienced a surge in novel production, including the picaresque novel that depicted common life and courtly novels that showcased lavish lifestyles (Ortega, 2020). Baroque theater, renowned for its direct themes, often portrayed the grandeur associated with leaders and pontiffs.

Key characteristics of Baroque literature encompass *horror vacui*, a fear of emptiness that prompts elaborate compositions, a pervasive sense of pessimism mirroring historical crises, and an ongoing tension that fuels narrative dynamism. Central themes in Baroque literature explore life's transience, the uncertainty of existence, and contemplations of injustice and mortality, among others.

2. Materials and Methods

The methodology for investigating Baroque European literature and its translation should be interdisciplinary, incorporating literary studies, translation studies, historical and cultural approach, and stylistics. The usage of the semiotic approach to the translation phenomenon is viewed as a deep integration of national cultures, and their interactions. In its turn, literary translation is considered in the

context of cross-literary interaction as a reflection of the multiethnic factor of socio-cultural influence.

The theoretical and methodological basis of the study is the scientific research of scholars on the issues of the history of literature, philosophy, and translation studies. Based on academic investigations of Bianca M., Lindorfer (2024), Theo D'haen, César Domínguez, Mads Thomsen (2004), Dmytro Chyzhevskii (2003), Dmytro Nalyvaiko (2002) and others, using the method of literary-historical analysis, interpretative analysis, literary-biographic analysis, made it possible to outline the core motifs and images of the European Baroque literature. The translation analysis within the framework of the history of literary translation allows us to clarify how Baroque literature influenced the subsequent development of European linguistic cultures through the translation process, as well as identify which motifs have become universal for certain European peoples and which are ethnospecific.

The research material is based on five linguistic and cultural traditions of the European Baroque period, namely French, German, Polish, British, and Ukrainian. The selection of these linguistic cultures is since the Ukrainian Baroque was established and evolved to some extent under the influence of both direct and indirect translations of works predominantly from these European literary traditions.

3. Discussion

Baroque literature's influence extended beyond national borders, shaping literary canons and inspiring subsequent generations of writers and intellectuals across Europe and beyond. Notable Baroque authors and their works, such as Luis de Góngora, Sor Juana Inés de la Cruz, Pedro Calderón de la Barca (Ortega, 2020), Jean Racine, John Milton, Giovan Battista Marino, and Molière, exemplify the diverse and rich contributions of Baroque literature to global literary heritage (Hester, 2016).

Metaphysical poetry is represented by its intricate and imaginative use of language, employing original metaphors and paradoxes, and addressing philosophical themes [Martin, 1992]. This poetic movement reached its zenith during the seventeenth century in both England and continental Europe, exploring a wide range of subjects that included irony, profound philosophical concepts, and literary conceits. The hallmark of metaphysical poetry lies in its complex and innovative metaphors. During this era, poets departed from rigid meter constraints

and embraced more flexible structures to experiment with novel ideas. John Donne stands out as the most renowned figure among the metaphysical poets.

Baroque poets were known for their extensive use of metaphor and allegory, although their approach to metaphor differed from conventional styles. They preferred metaphors that revealed hidden analogies rather than obvious similarities. For instance, John Donne's comparison of lovers to a flea highlights this unconventional use of metaphor, emphasizing the intimate union between them through blood mingling (Golban, 2015).

Religious and mystical themes were central to Baroque poetry, with poets like Donne, Andrew Marvell, and George Herbert exploring profound subjects such as time, existence, identity, and philosophy within a spiritual context. Donne's "Metempsychosis," for instance, draws parallels between an officer and a whale, reflecting on the shared natural laws governing their identities.

Baroque poets also delved into political and satirical themes, challenging prevailing ideologies and social norms. Spanish poets, in particular, apply satire to critique politicians and the aristocracy, often facing repercussions as an exile for their bold works (Ortega, 2020). Stylistically, Baroque poetry was marked by its extravagance, dramatic intensity, and linguistic experimentation, which led to the emergence of a tendency toward obscurity and fragmentation. This daring use of language and stylistic innovation is a defining feature of Baroque poetry across various cultural and temporal contexts.

French Baroque literature, which flourished in the 17th century, was notable for its ornate style, elaborate language, and exploration of complex themes, including love, power, and the human condition. Prominent themes in French Baroque literature included the tension between reason and passion, the fleeting nature of life, and the pursuit of beauty and pleasure (Martin, 1992; Grigsby, Lacy, 2019). One of the key figures in French Baroque literature was Pierre Corneille (1606-1684), known for his tragedies that explored themes of honor, duty, and sacrifice. Corneille's works, including "Le Cid" and "Polyeucte," were not only celebrated in France but also gained recognition through translations throughout Europe. Translations of Corneille's tragedies such as "Le Cid" and "Horace" into English, German, Italian, and Spanish permitted readers worldwide to engage with his exploration of honor, passion, and moral dilemmas (Martin, 1992).

Another significant figure was Jean Racine (1639-1699), renowned for his tragedies that delved into the complexities of human emotions and moral dilemmas. Racine's tragedies, including "Phèdre" and "Andromaque," have been translated into English, German, Russian, and other languages, highlighting the universal themes of love, power, and human frailty depicted in his works.

French Baroque literature also saw the emergence of prominent prose writers such as Madame de La Fayette (1634-1693), whose novel "La Princesse de Clèves" was translated into English, Italian, Polish, and other languages, and thus have introduced international audiences to her nuanced portrayal of love, desire, and social conventions in 17th-century France.

The works of these French Baroque literary figures have been translated into various European languages, facilitating a broader appreciation of their contributions to literature and culture.

The Baroque style in German literature, known as the "Barock," emerged in the 17th century and flourished until the early 18th century. It revealed ornate and elaborate language, dramatic themes, and a fascination with the contrast between life's fleeting nature and eternal truths. German Baroque literature often explored religious and metaphysical themes, reflecting the broader cultural and intellectual trends of the time.

One of the prominent representatives of German Baroque literature was Andreas Gryphius (1616-1664), a poet and playwright whose works delved into themes of human suffering, mortality, and divine providence. Gryphius' plays, such as "Carolus Stuardus" and "Horribilicribrifax," combined elements of tragedy and comedy, showcasing the complexities of human existence. Andreas Gryphius's plays and poetry have been translated into Polish, Ukrainian, and French, which has helped to open up his profound reflections on human nature and spirituality accessible to a broader audience. His exploration of universal themes resonates across cultures and languages.

Another notable figure of the German Baroque period was Paul Fleming (1609-1640), a poet known for his lyrical and pastoral themes. Fleming's poetry often celebrated the beauty of nature while contemplating the transience of life and the search for spiritual enlightenment (Beutin, Ehlert, Emmerich, Hoffacker, Lutz, Meid, Schnell, Stein, 2005). Paul Fleming's lyrical poetry, with its themes of nature, love, and mortality, has also been translated into Polish, Ukrainian, and French. His evocative verses continue to inspire readers and scholars across linguistic boundaries.

Georg Philipp Harsdörffer is a prominent Baroque poet and language theorist, whose contributions to German literature and linguistic thought during the Baroque era remain significant. Harsdörffer's theoretical works have been studied and translated into various languages, including Polish, Ukrainian, and French.

The Baroque period in Poland, spanning from the early 17th to mid-18th century, was famous for its dramatic and ornate style infused with a distinct Sarmatian

influence, reflecting the traditions of the Polish nobility. This period not only left a lasting impact on Polish culture but also continues to influence some of the country's most beloved architectural marvels (Salwa, 2012).

The rise of Baroque in Poland can be attributed to several factors. Firstly, the translation of Western European works sparked interest and inspiration among Polish intellectuals and artists. Secondly, the influence of Jesuit schools, where Latin classics were extensively taught, nurtured a culture of intellectual curiosity and innovation. Lastly, Polish creativity across various genres, including literature, music, and architecture, significantly contributed to the flourishing of Baroque aesthetics in the country.

In literature, the Baroque period witnessed the emergence of notable works across different genres. Religious poetry, following the style of English Metaphysical poetry, found expression in the works of Mikołaj Sęp Szarzyński, showcasing deep spiritual themes and intricate wordplay. Satire and pastoral themes were also embraced by Polish writers like Krzysztof Opaliński and Samuel Twardowski, adding layers of social commentary and natural imagery to their works.

The period also saw remarkable translations, such as the Polish rendition of Torquato Tasso's "Jerusalem Delivered," skillfully translated by Piotr Kochanowski. This work exemplified the widespread adoption of the heroic epic style during the Baroque era. Homegrown epics celebrating Polish themes, like Wacław Potocki's "The War of Chocim" and Wespazjan Kochowski's "Polish Psalmody," captured national victories and aspirations, resonating deeply with Polish audiences (Theo D'haen, César Domínguez, Mads Thomsen 2004; Salwa, 2012).

Beyond literature, the Baroque style permeated all aspects of Polish culture, from architecture to music, leaving an indelible mark on the country's artistic landscape. Despite subsequent periods of repression and turmoil, the Baroque legacy in the arts of the Polish-Lithuanian Commonwealth stands as a testament to the resilience and creativity of Polish culture, showcasing its enduring connections to broader European artistic movements.

British Baroque literature, spanning roughly from the late 17th to early 18th centuries, was marked by its ornate style, elaborate language, and exploration of complex themes such as ambition, power, and the human condition. While the Baroque era is often associated with continental European countries, Britain had its distinctive contributions during this period (Beutin, Ehlert, Emmerich, Hoffacker, Lutz, Meid, Schnell, Stein, 2005).

John Donne (1572-1631) was a highly influential English poet, preacher, and a major figure in the metaphysical poets' group of the late 16th and early 17th

centuries. His works are patterned by their complex metaphors, intellectual depth, and exploration of themes such as love, religion, and mortality. Donne's poetry often delves into the complexities of love and relationships, exploring both physical and spiritual aspects. His poems "The Good-Morrow," "The Canonization," and "A Valediction: Forbidding Mourning" are celebrated for their innovative use of metaphysical conceits to express deep emotional and spiritual connections between lovers. As a former Catholic who later converted to Anglicanism, Donne's religious poetry reflects his profound theological insights and struggles. Works such as "Holy Sonnets" and "Divine Poems" grapple with themes of sin, redemption, divine love, and the human condition with God. Donne's contemplation of death and mortality is a recurring theme in his poetry. He explores the transience of life, the inevitability of death, and the hope for salvation in poems like "Death Be Not Proud" and "A Hymn to God the Father" (Golban, 2015). Donne's legacy extends beyond his poetry; his sermons, essays, and letters also showcase his intellectual breadth and wit. His unique style, blending intellectual rigor with emotional depth, continues to resonate with readers and scholars, ensuring his enduring place in the canon of English literature.

Donne's works have been translated into various languages, including French, German, Italian, and Spanish, among others (Greenberg, 2001). His innovative use of language, bold imagery, and exploration of profound themes have influenced generations of poets and writers across Europe and beyond.

John Milton's (1608-1674) epic poem "Paradise Lost" (1667) explores themes of rebellion, redemption, and the struggle between good and evil through the Fall of Man narrative. It delves into theological and philosophical questions with intricate language and profound imagery. Milton's works, including "Paradise Lost," have been translated into various European languages, such as French, German, Italian, Spanish and Ukrainian, among others. Translators have endeavored to capture the poetic beauty and deep themes of Milton's writing in their respective languages.

John Dryden's (1631-1700) satirical poem "Absalom and Achitophel" (1681) delves into political allegory, exploring themes of loyalty, betrayal, and the dangers of ambition in the context of political intrigue during the Exclusion Crisis in England. His works, particularly his plays and poems, have been translated into various European languages due to his influence on English literature and his contributions to dramatic and poetic forms.

Jonathan Swift's (1667-1745) satirical novel "Gulliver's Travels" (1726) critiques human nature, society, and politics through the fantastical travels of Lemuel Gulliver. It satirizes various aspects of 18th-century British society and Enlightenment ideals. "Gulliver's Travels" has been translated into numerous

languages across Europe, including French, German, Spanish, and Russian, among others. Swift's sharp wit and social commentary resonate with readers across cultural and linguistic boundaries.

These representatives of British Baroque literature have seen their works translated into various European languages, contributing to the dissemination of Baroque literary themes, styles, and ideas beyond British shores and enriching the broader European literary landscape.

Ukrainian Baroque stood out against the background of the European literary tradition of the 17th–18th centuries primarily for its specific religiosity, spiritual poetry that revealed the themes of death, judgment, good and evil. The term “baroque” was introduced into Ukrainian academic science by Professor Hryhoriy Pavlutsky of Taras Shevchenko National University of Kyiv. In the history of Ukrainian literature this concept appeared in the research of Dmytro Chyzhevsky (Chyzhevsky, 2003, p.117).

Ukrainian Baroque literature, also known as Jesuit Baroque in Western Ukraine and Cossack Baroque in Central Ukraine, flourished during the 17th and early 18th centuries, reflecting the cultural and political dynamics of the Ukrainian Cossack Hetmanate (Isichenko, 2011). This period saw the emergence of notable literary figures who contributed to the development of Ukrainian literature and explored themes relevant to the socio-political context of the time.

The Kyiv Collegium, founded in 1632 by the great reformer, prominent politician, patron of the arts, theologian, writer, and mystic Petro Mohyla, became the main center of Ukrainian Baroque. The life and work of the most prominent Ukrainian poets, rhetoricians, philosophers, theologians, church and political figures of the 17th–18th centuries, such as: Ioaniky Halyatovsky, Innokenty Gizel, Lazar Baranovych, Ivan Velychkovsky, Dimitry Tuptal, Feofan Prokopovych, Stefan Yavorsky, Pylyp Orlyk, Mykhailo Kozachynsky, Ioan Maksymovych, Feofilakt Lopatynsky, Georgy Konysky, and Hryhorii Skovoroda, are connected with this educational institution. Dmytro Chyzhevsky characterized Hryhorii Skovoroda as “the last representative of Baroque” in all of Europe (Chyzhevsky, 2003, p. 43).

Ivan Velychkovsky (1650-1710) was a prominent Ukrainian Baroque poet and religious figure known for his religious and philosophical poetry. His works often explored themes of spirituality, morality, and the struggle for faith in turbulent times.

Ivan Velychkovsky's poetic style reflected the ornate and elaborate characteristics of Baroque literature, employing rich symbolism, vivid imagery, and complex metaphors to convey deeper philosophical and spiritual insights.

Hryhorii Skovoroda (1722-1794), although primarily known as a philosopher and thinker, also left behind a significant body of literary works, including poetry and fables. His writings often delved into philosophical and moral themes, reflecting his deep engagement with Enlightenment ideas and Christian mysticism (Ushkalov, 1997, p. 69). His contributions to Ukrainian Baroque literature and thought are notable for their synthesis of philosophical inquiry, spirituality, and folk wisdom, influencing later generations of Ukrainian writers and intellectuals.

Ivan Kotlyarevsky (1769-1838) is best known for his satirical and comedic works that often depicted the life and customs of Ukrainian Cossacks and peasants. His most famous work, "Eneyida" (1798), is a satirical translational adaptation or travesty of Virgil's "Aeneid" set in a Ukrainian Cossack context, blending classical themes with Ukrainian folklore and humor (Ushkalov, 1997). His writing style combined elements of classical literature with vernacular Ukrainian language, making his works accessible and engaging to a wider audience. Writers like I. Kotlyarevsky used satire and humor to critique societal norms, political structures, and the disparities between social classes, providing insights into the everyday life of Ukrainians during that period.

While Taras Shevchenko (1814-1861) is primarily known as a poet of the Ukrainian Romantic period, his works also exhibit elements of Baroque themes, particularly in his exploration of Ukrainian history, culture, and national identity. His poetry often reflects themes of social injustice, oppression, and the struggle for freedom. Taras Shevchenko's influence on Ukrainian literature and culture is profound, as he not only contributed to the development of modern Ukrainian literary language but also inspired generations of Ukrainian writers and intellectuals.

Ukrainian Baroque Literature explore themes related to Ukrainian national identity, history, and cultural heritage, often celebrating the resilience and spirit of the Ukrainian people (Ushkalov, 1997; Ушкалов, 2017) In general, the Baroque era in Ukraine witnessed a flourishing of religious and philosophical writings, with authors like I. Velychkovsky and H. Skovoroda delving into questions of faith, morality, and human existence.

These themes, along with the unique blend of Baroque stylistic elements and Ukrainian cultural motifs, characterize the richness and diversity of Ukrainian Baroque literature, contributing to its enduring legacy in Ukrainian literary tradition. It is worth noting that the Baroque era was a time of perhaps the highest rise of Ukrainian culture in its entire history (Ushkalov, 2017).

Baroque is more than just a historical cultural period: it represents a fundamental category of spirit and form (Yakovenko, 2012). Baroque literature, characterized by its excess, complexity, fragmentation, and aesthetic experimentation, has found

renewed relevance in postmodern society. The postmodern era, marked by plurality, intertextuality, and a skepticism toward grand narratives, shares many similarities with Baroque sensibilities. The neo-baroque movement, in particular, bridges the historical Baroque with contemporary artistic and literary expressions. The term "Neo-Baroque" was initially introduced by Spanish philosopher Xavier Rubert de Ventós and later adopted by other scholars. Italian semiotician Omar Calabrese (1992) in his book "Neo-Baroque: A Sign of the Times", argues that elements of historical Baroque have evolved into a distinct aesthetic category known as neo-baroque (Calabrese, 1992). He identifies these elements through conceptual pairs, including rhythm and repetition, detail and fragment, limit and excess, disorder and chaos, instability and metamorphosis, the knot and the labyrinth, complexity and dissipation, the approximate and the inexpressible, as well as distortion and perversion.

Neo-baroque is described as a deliberate reinterpretation of Baroque aesthetics. The use and re-use of neo-baroque can be categorized into three phases: first, alongside modernist ideas; second, as a religious-aesthetic foundation within neo-baroque theology; and third, as the neo-baroque aesthetic (Calabrese, 1992, p.73).

Many Baroque writers contributed to the neo-baroque revival by reintroducing and reinterpreting English metaphysical poets. Contemporary artistic trends – whether inclined toward restraint or excess, fragmentation, and instability – resonate with scientific methodologies that emphasize complexity, dispersion, indeterminacy, and approximation (Yurchuk, 2008). This connection explains why neo-baroque is often associated with postmodernism. At the same time, it clarifies the distinction between a true neo-baroque aesthetic, which integrates the principles of Baroque art, and mere Baroque revivalism, which imitates its visual style without adopting its deeper artistic philosophy. Ultimately, the transhistorical and transcultural continuity of Baroque and neo-baroque raises the challenge of theorizing their emergence and the process of re-origination in all humanitarian spheres of human activity, including literature and, in particular, literary translation as a means of enriching both the source and target literary-cultural traditions.

4. Conclusions

The role of translated Baroque literature in forming national identity can be profound, as it allows a culture to engage with and assimilate ideas, values, and artistic expressions from other nations or regions. We can outline here several key points highlighting this role (Meschonnic, 2021) 1. cultural exchange and mutual influence; 2. formation of literary canon; 3. reflection of shared human experience; 4. political and historical context; 5. preservation and continuity.

We can state that translated Baroque literature exposes a society to the cultural, intellectual, and artistic achievements of other nations. This exchange of ideas and perspectives contributes to a broader understanding of human experiences and values. For example, translations of Baroque works from one country to another in Europe facilitated the spread of Baroque aesthetics, themes, and literary styles across borders, influencing the development of national literatures and identities.

The literary-historical analysis demonstrates that translations of significant Baroque works into a nation's language contribute to the formation of its literary canon. These translated works become part of the cultural heritage and help shape the narrative of national literary achievements. Besides, literary-biographical review shows that translated Baroque literature can also inspire local writers and intellectuals, providing them with new literary models, themes, and stylistic techniques to enrich their creative endeavors. Another important conclusion, to which one can come as a result of the undertaken analysis from the point of view of the history of literary translation, is that Baroque literature, through translation, highlights universal themes and emotions that resonate across cultures, such as love, death, faith, and social justice. These shared human experiences foster a sense of interconnectedness and commonality among diverse national identities in Europe. Moreover, translations of Baroque masterpieces often transcend linguistic and cultural barriers, allowing readers from different backgrounds to appreciate and engage with timeless themes and ideas. It is mostly important because in regions with complex political histories or under external influences, translated Baroque literature can play a role in asserting or reaffirming national identity. It helps reclaim cultural heritage and narratives that might have been suppressed or marginalized. And as a result, translations of Baroque works from dominant cultural centers to peripheral regions can empower local literary traditions and contribute to the assertion of regional or national identities.

From a historically cultural perspective, translating Baroque literature ensures the preservation and continuity of cultural and literary heritage across generations. It allows future audiences to access and appreciate significant works of the past, fostering a sense of cultural continuity and identity. National identity, in part, rests on a shared cultural memory and appreciation of artistic achievements. To some degree, translated Baroque literature serves as a bridge between cultures, enriching national identities by integrating diverse cultural expressions, fostering intellectual exchange, and contributing to a deeper understanding of shared human experiences across borders. Baroque literature has a timeless influence, once dismissed as excessive, is now seen as a precursor to postmodern aesthetics. Its rich symbolism, intricate structures, and play with perception continue to shape contemporary literature, art, and media. Rather than being a relic of the past,

Baroque literature serves as a lens through which postmodern society understands complexity, instability, and the spectacle of the present world.

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