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BODY IMAGE OF THE 16TH CENTURY MANNERIST TYPE LITERATURE IN WORKS OF EASTERN SLAVIC (LATIN AND UKRAINIAN ORIGIN AUTHORS)

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Abstract

This paper is devoted to issues of research of a human body in the 16th century literature and art paradigm. The researched texts context structure analysis has shown that a human body may be represented as a subject, an object and a symbol. The character of a human body representation in the text of mannerist allows interpreting the somatisms as axiological indices that are functioning in the semiotic continuum of culture. The multi-aspect analysis of somatisms presented in this work enables determination of limits in representing a human body and the image of a human body in the author's texts, the degree of intended / non-intended deformation of such, since it is the breach of perfection of a human body's proportions and thirst to sophisticated compositions that are one of formal characteristics of mannerism in art. The study of the 'human body' phenomenon in this work presumes a study of how the author speaks of the body and its parts, how he uses the concept 'body image' for relaying own intentions. Constructing a formal model of the author's picture of the world for the mentioned analysis includes the analysis of the lexis depicting the body language. Peculiarities of mannerist culture, formed in the Eastern Europe within the transition period of 16-17th centuries, are studied within this research of the treatises in literature written in the Eastern Europe. Given all the complexities of life and fate of these writers, among other authors of that period they are distinguished with a peculiar attitude towards the cultural achievements of the Renaissance, the trend not only to rely on the existing tradition, but to renew that tradition with the help of transformations. Such a contradictive "pending situation" between the old and the new is one of characteristic features of mannerism.

Key words

Mannerism, human body, somatisms, Renaissance humanism, Renaissance, Ukrainian culture, Ukrainian literature.

1. Introduction. The article deals with the research of a human body in the XVIth century literature and art paradigm. The actuality of the present study is stipulated by the fact that the studied subjects belong to such general philological and linguistic problems as ontology of culture's megacontext, artistic hermeneutics, the language picture of the world, the linguistic world-image and language personality.

Study of peculiarities of mannerist culture, which was formed in the territory of Eastern Europe within the transition period of 16-17th centuries is to be made within the framework of researching treatises of literature which were created in the territory of Eastern Europe. Despite all the complexities of life and fate of the writers of that period, among other authors of the period they are distinguished with a peculiar attitude towards the cultural achievements of Renaissance, the tendency not only to ground on the existing tradition, but with the help of transformations to renew that tradition. Such a contradictive "pending situation" between the old and the new is one of characteristic features of mannerism.

Mannerism is a 'principally extranormative style'² that depicts specific features of transition period from Renaissance to Baroque. This stipulates the importance of describing it for characteristics of the macrocontext

of European culture at the contemporary stage, which may be characterized as transition from the époque of post-modernism to a still unknown state.

The theoretical studies by Werner Hoffmann *Fundamentals of Modern Art and Introduction into its Symbolic Forms* (2004), Christine Buci-Glucksmann *Tragique de l'ombre. Shakespeare et le manierisme* (1990), Bryan Turner *Recent Developments in the Theory of the Body* (1993), devoted to the analysis of modern cultural paradigm, state that crucial phenomena as well as novelties in the 20th century art are based on preceding artistic practices and display their kinship with the Art of both Renaissance and Mannerism, the latter being often called 'The Fall of Renaissance'.

The goal of the study is to perform an analysis of the phenomenon 'body of a human' in texts of literature that was created on the territory of Eastern Europe; to reveal the meaning of bodily representations for the author's creative self-expression; on the basis of research of the bodily code to make an attempt to describe to describe one of ontological parameters of mannerism. Tasks of the study: characteristics of mannerism in the theory of literature; research of somatism in the structure of associative-image component. **The object of study** – human body in a Latin text of mannerist type. **The subject of study** is text-forming and styleforming functions of somatisms in a Latin text of mannerist type.

2. Methodology

2.1 The program of study of the image of the body in mannerist type works. The study program

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² Chekalov 2001,14

of the body image in mannerist type of the parworks of literature which were created in the territory of Eastern Europe includes six consecutive steps:

(1) characteristics of mannerism in the theory of literature and arts;

(2) analysis of corporeality of a human from the standpoint of philosophy, linguistic semiotics and linguistic culturology;

(3) definition of a body as a cultural phenomenon: the body as complex reality described by culture represents inner emotions;

(4) analysis of somatisms within the paradigm of traditional Renaissance conceptions;

(5) research of somatism in the structure of associative-image component as a condition of building a figure of speech;

(6) description of semantic space of a human body in artistic text of treatises by S. Orichovsky and Tranquillion;

(7) study of peculiarities in functioning of somatisms as component of artistic images of the text.

2.2. Research materials. To resolve the set tasks, the general scope of the research material was based on Latin treatises of Orichovsky "*Fidelis subditus*", "*Ad lulum Tertium Pont[ificum] Max[imurn] Supplicatio*", "*De lege coelibatus contra Syricium in Concilio habita*", "*De bello adversus Turcas suscipiendo*" and Ukrainian treatise of Tranquillion (total volume comprises 955 lexical units; total amount of processed pages makes up 457p). In analyzed treatises lexemes representing human body parts (somatic lexics) comprised 28.5%.

2.3. Methods of analysis. The main concepts being the grounds of this study: linguistic studies: (R. Bart³, Y.M. Lotman⁴, V.N. Toporov⁵, H.Ruthrof⁶, U Eco⁷ N. Depraz N., S Gallagher⁸); historico-cultural studies (A.F. Losev⁹, Gumbrecht G¹⁰, Bykhovskaya¹¹); philosophic studies (M. Merleau-Ponty¹², J-P. Sartre¹³, J. Lacan¹⁴, V. Nikitin¹⁵). The study is based on the methods of linguistic and textual analysis, namely: methods of observation and description, of super linear analysis (I. Galperin¹⁶), the comparative-typological method. The methodology of the study is a complex one, which implies the usage of methods from structural, anthropological, cognitive semantical and component analysis; the study of theoretical concepts and fictional-literature practices in complex. The study's object and subject have stipulated for the combination of linguistic, literary-critical and philosophic-esthetic approaches. The leading method to process the illustrative material became the descriptive analytical method with its main components: observation, generalization, interpretation and classification. At different stage of work the method of semantic analysis was applied, as well as methods of component and context analysis, that of complex analysis of the artistic text, and the statistical method.

3. Results and Discussion

3.1. Theoretical premises of the study. The history of development of the human civilization manifests multidimensionality in research of this phenomenon: the body was the subject of attention of ancient priests, than of philosophers, and eventually of anthropologists, psychologists, etc. Therefore, the problem of depicting the concept of a human body is an important component of scientific studies. As of now, the phenomenon of a human body is considered not only in philosophical (M. Merleau-Ponty¹⁷, J-P. Sartre¹⁸), psychological (Lacan¹⁹, Rummyantsev²⁰), but also in artistic and linguistic discourse (Ruthrof²¹, U Eco²² N. Depraz, S. Gallagher²³).

However, despite the active study of this problem so far the science does not have an established uniform theory that would connect the language and bodily manifestations of a man. In socio-cultural aspects, the scholars distinguish differentiate between the notions of "body", "corporeality", and "body image". The "body" is associated with certain fixed, relatively static, limited anatomic and physiology object.

The notion of corporeality denotes the body with its attribute motion activities, expressive forms of manifestation, "being in socio-cultural space and counteracting with such, determined in its somatic and motion characteristics by both natural normality, and by peculiarities of this space" (Y.A. Strebkova)²⁴.

In socio-cultural studies considered is the inter-relation of a human body and cultural practices. V.M. Boguslavskiy²⁵ notes, that "apprehension on the human's appearance in inter-relation with his outer world is the nucleus of each national culture and oc-

³ Bart, 1978

⁴ Lotman, 1978

⁵ Toporov, 1995

⁶ Eco, 2000

⁷ Ruthrof, 1998

⁸ Depraz, Gallagher, 2003

⁹ Losev, 1982

¹⁰ Gumbrecht G, 2006

¹¹ Bykhovskaya, 2000

¹² Merleau-Ponty, 2001

¹³ Sartre, 2000

¹⁴ Lacan, 1999

¹⁵ Nikitin,

¹⁶ Galperin, 2006

¹⁷ Merleau-Ponty, 2001

¹⁸ Sartre, 2000

¹⁹ Lacan, 1999

²⁰ Rummyantsev, 2003

²¹ Eco, 2000

²² Ruthrof, 1998

²³ Depraz, Gallagher, 2003

²⁴ Strebkova, 2011

²⁵ Kovaleva, 2012, 21

cupies the most important place in an ethnicity's system of signs in its culture".

Each cultural formation views the problems of interrelation and interaction of the spirit and the matter, of nature and society in its own way, as well as produces its own criteria of attitude towards a man, body practices and a human body. In the Antiquity, the human body is perceived as reproduction of beauty and cosmic harmony, in the Medieval – as focus of depravity, and quite differently, the human body is treated in the esthetics of Renaissance, Baroque and Classicism. In these times, a kind of anthropological paradigm of perceiving a human emerges; this paradigm provides for a feasibility of discussion of problems of the body of a human being alongside with the ideas of their soul and spirit. Ambiguity of treatment of spirit and flesh receives its interpretation in the philosophical and cultural paradigm of the 16th century.

In modern literature and in art trends being formed during another borderline of ages, common traits appropriate of various manifestations of the 16th century cultural paradigm become more and more evident. It is necessary to analyze such remote in time cultural and historical analogies as this analysis frequently serves to develop essential features of phenomena created in art in modern time.

This, in our opinion, stipulates the timeliness of the present study focused on the specifics of human body description in terms of mannerism, the latter being a philosophical and artistic trend dated back to the 16th century.

3.2. Manner and Mannerism in the aesthetics of cultural trends. Mannerism is the understudied phenomenon in the context of Ukrainian cultural paradigm. However, European researchers have not come to the unilateral opinion about the essence of mannerism. This is caused by its inner dualism and certain specifics. Mannerism is treated either as a style and an anti-style²⁶, or as an époque, or as a kind of "state of soul"²⁷, or as a sort of philosophical trend²⁸. Most researchers stick to the idea of variability of mannerist style, and they attribute to mannerism conceptually opposite works of art such as graphics cycle *I modi* by D. Romano and others as well as pictures by Domenico Beccafumi.

Attempts to describe the essence of this phenomenon in terms of theory and history of literature led

to establishment of parallel correlations of visual and verbal arts in 16-17th centuries, this or that way connected with the conceptualization of a human body and corporality. In particular, Christine Buci-Glukmann the image of Hamlet compares with the portrait of Hugolino Martelly by a representative of a Florentine school Angelo²⁹. And the term "mannerism" itself is connected with the human body sphere of concepts.

Initially, the word *maniera* appeared in the 16th century in Italian book *Libro dell'Arte* by Cennino Cennini, where it was interpreted as a handprint of a master, as his characteristic manner to create a work of art. Within the esthetics of artistic styles, the essence of mannerism is determined by the correlation of the creator and the object being created. In any kind of art (painting, sculpture or literature), the problem to convey an idea of a human body within this style is solved in the spirit of neoplathonism, when a man thinks and creates based on the sensual information, designing and checking it with the help of inner forms that have been received from God and, therefore, are innate³⁰.

Although the works of mannerism theoreticians (Visari, Lomazzo, Zuccaro)³¹ keep treating a human personality as completely determined by a god, but their given corporal forms are already perceived as subjective ones. Zuccaro introduces the idea of "disegno interno (inner picture)"³² with the help of which, according to the author's opinion, an artist may realize the sensual perception as well as create an inner world. The "disegno interno" is opposed to the "disegno esterno"³³, the inner picture being a form, an image according to which the world is created, and the outer one is the created world itself. Thus, according to Zuccaro's ideas, in this way, the corporality is not rejected but inevitably is treated and shaped in the human mind. The artist is to follow the nature but not in a servile but a creative way. And the phenomenon of imitative representation (mimesis) as it's known, is directly connected with the phenomenon of the human body, since, according to Plato and Aristotle, any representation of nature is realized through various manifestations of corporality – voice, body motions, etc.

The basic criterion of mannerism in such a context becomes the complexity of the subject, the complexity of own ego. Such logics of development of subject-object relations, of own ego, of forms of its representation in the mannerist discourse makes the human body not only a means to represent a human as a subject but also means to represent the objective world created by the subject. The confirmation to this thesis can be found in Vasari's painting, in particular in his painting "Allegory to Justice", where the curve of a female body's clothes symbolizes the Justice by focusing on the blank space in the center of the picture. The semantics of the plot is mixed in chimera-like spatial and composition experiments³⁴.

²⁶ Friedlander, 1991

²⁷ Hauser, 1965

²⁸ Dubois, 1979

²⁹ Buci-Gluksmann 1990, 32

³⁰ Losev, 1978

³¹ Visari, 1842, Zuccaro, 1607, Lomazzo, 1964

³² Hutson, 2016, 136

³³ Mack, 121

³⁴ Batkin 204

Complicated reality requires complicated artistic means to represent it. Mannerism is inclined to allegorism and symbolism, and “a labyrinth or a rather complicated curve” becomes a favourite figure of a mannerist³⁵ (Losev). In the 16th century treatises where the issues of mannerist esthetics are raised, with a man in the limelight, the denial of ideal proportions of a human body is observed more and more. Artists prefer a snake-like line (*serpentinata*). Modern scholars replace the idea of “*serpentinata*” with the idea of labyrinth³⁶. Thus, Gastone Bachelard in *The Poetics of Space*, while studying the metaphoric of a labyrinth in the continuity of a literature text, comes to the conclusion that it is the metaphor of labyrinth that is connected with corporal realia³⁷. Scholar Mikhail Iampolski in his work *Demon and Labyrinth* analyzing the poetics of an artistic text treats the labyrinth as an architectural twin of the body, and he correlates the movement in such a labyrinth to the movement inside a certain body memory. According to Mikhail Iampolski, to move within one's mastered space of an underground labyrinth means to activate the body memory, to dissolve the present in the past, to live within the trace that comprises the outer mnemonic envelope³⁸.

Therefore, the labyrinth as a way to recreate artistic reflection characteristic for the edge between époques is a complex rhetoric figure that defines the specific nature of its philosophical artistic paradigm.

3.3. The means of verbalization of a human body in treatises of mannerist type. The peculiarity of the East Slavic literature is brought about by, firstly, the fact that the edge of 15-16th centuries is a combination of structural poles with the mutual attraction and, at the same time, repulsion of different artistic traditions as well as co-existence of Renaissance and post-Renaissance phenomena that are merging, altering and transforming freely (at first sight). Apart from the research of establishment and development of peculiarities of the East Slavic literature of the 15-16th centuries in the context of European culture, it should be noted that it is the transitional artistic awareness that the worldview attitudes of East Slavic humanists are marked with. The man's inner semantic world in the transitional époque depicted in literature that arose in the Easter Slavonic territory is considered to be problematic as the Christianity – a core element of the then man's “ego” – in the new context was interpreted as a doctrine on human morality correlated with the laws of nature.

The problem of self- and world cognition has been under consideration of Ukrainian thinkers since the

times of the Ancient Kievan Rus. Their reflections, within the Christian ethics, were focused on speculations about the essence of the “inner” man, the self-perfection of the “inner” man. Abstract seeking for the truth was not typical to the thinkers of that time. Since the 15th century, human personality with harmonic combination of the spiritual and the bodily has an important place in the European scientific thought and, therefore, has not been left without attention of the East Slavic thinkers who being the Eastern Europe culture oriented never lose the genetic liaison with their own culture.

Views of the East Slavic humanists on the bodily and the spiritual in a man, on the mind and senses balance, were formed on the basis of re-thinking of the ideas of their local predecessors and on the basis of comparing their views with the novelty ideas of the Western Renaissance³⁹.

Much attention to the issues of *homo corporalis* and the essence of a human as a reflection of microcosm in the structure of the Universe was paid by Stanislaus Orichovius and Kyrylo Tranquillion-Stavroveski. Thus, Kyrylo Tranquillion-Stavroveski in his *Breastplate of Theology* notes that a man consists of visible body and invisible soul. The visible body as the inanimate nature consists of four elements: flesh from the earth, blood from the water, breath from the air, and heat from the fire⁴⁰ (Pilyavets' 176). So, according to Tranquillion, the sensitivity of a human body is the source of knowledge about the world. Tranquillion's interpretation has fundamentals of sensualism that will become established in the literature later. In his interpretation, the ideas about corporality are formed on the basis of senses that reflect the state of “sensual fabric”, and the thinker represents them as a human body and human bodily behavior. The ability to distinguish bodily sensations and to perceive the world through them results in the capability to identify the inner and the outer in a man and in his environment. The body as a certain present by nature is perceived in its entirety, and the corporality is perceived on the basis of understanding of senses and feelings arising along with the bodily activities.

Since, as it was stated above, the opinions of Ukrainian thinkers on the bodily and spiritual nature of a human were being formed not only under the influence of the European Renaissance but also as re-thinking of Byzantine understanding of a man, according to which the soul had been integrally linked to the body, the corporality and the human body were in the focus of their attention. A human realized and cognized the body and corporality not only as real present from the nature but also through certain social and cultural models. As an image, as a sign filled with symbolic meaning, the corporality is found in Latin works by Orichovius, called the Demosthenes from Rutenia. In the context of ideas of the European Renaissance, a man was considered as the creator of earthly existence, that is why for the East Slavic thinkers, particularly for Orichovius, a

³⁵ Losev 1982

³⁶ Summers, 1972, 269

³⁷ Bashlyar, 2014, 258

³⁸ Yampolskiy, M. 1996, 88-90

³⁹ Lytvynov 2000

⁴⁰ Pilyavets, L. 1993, 176

human body was the means to conceptualize the world with reflection on own body. To a certain extent, the said reflection was the source to create stylistic figures with different extents of associative figurality: *However you should have taken care of yourself as of a head, and only then of the Senate. Read it and direct at our wellbeing so that we could tell that you are a golden child of your mother*⁴¹; head being a symbol for the sun, Universe, macrocosm, leadership: *Also, should you happen to be asked who you are, answer frankly and piously this way: I am the King – the mouths, eyes and ears of the Law, to be more precise – an interpreter of the Law*⁴²; *Do open thy ears and hear: from everywhere you will hear piteous groan and scream of thy subordinates deprived also of their freedom*⁴³... *And said He to Lady's ear*⁴⁴ (ears like the vessel of memory, the Saint Spirit penetrated through the ear of the Lady); *I also state that I can not hold myself, I confirm this in my strongest voice so that everyone should hear me, I cry... Indeed, as it is written in the Holy Writ, He can be seen only those pure in heart*⁴⁵. *Thus, for instance, some people in the result of a certain disease stop sensing the taste of food. Similarly both flesh and lust to satisfy it strangles the youth and pushes them to unreasonable deeds; it closes their eyes for them not to see their own death*⁴⁶. *...shuts their ears for them not to listen to useful advice; imposes them only lust to Venus who deprives the youth of all other senses: both eyesight and earshot, smell, and taste*⁴⁷. *...there will not molest thy eyes different smart faces, will not thee smell the scent of perfume, will thee not taste delicacies, will thee not dance. On the contrary, in front of thy eyes there will be everything that is worth a brave man, a mighty king and leader; however their eye having collided with the void, gets blind there*⁴⁸. The organs of osphresis as markers of visual perception.

The usage of somatisms in the author's text shows that the body is perceived by the author abstractedly and is the means to represent the author's perception of the world, as a certain sign that gives a recipient an image connected with explication of either the entire body or a part of it. At the same time, this the somatic code

determines not only parts of the body but also specific features of the body, descriptions of mental, emotional, spatial "dimensions" giving the human body meanings that are functionally important for the culture.

Considering somatisms in the treatise by Stanislaus Orichivius, it is worth mentioning the usage of body code for denomination of the state. In the conceptual vision of the essence of an ideal governance of a state and the essence of the state, Orschichovski inherited the teaching by Plato, who in his *The State* used to say that an "ideal polis" is to exist under the model of an organism: *This other part of justice thee must value in your state as if it were a remedy to wounds. Therefore take care of the republic's body being healthy, for in it is the highest praise to both a king and a healer. And when certain limbs of thy state shall get ill with a plaque, heal them under the laws the same way as healers do*⁴⁹.

In *De lege coelibatus* Orichovius, denying the asceticism, appraises the beauty of the human bodily nature. To show the absurdity of the laws of the Catholic Church that does not allow clergymen to get married, Orschichovski appeals to Nature and to the Natural Law: *The Nature itself and the God have protected the youth from the lusts of the body. A man is the image and the likeness of the God Himself so that is the best and the most perfect part of the Nature*⁵⁰.

The author calls the church where senseless laws govern as hopelessly ill, thus drawing parallels with an ill human body: *This, most likely, is the remedy for the ill and almost helpless life of ours, for the spoilt and filthy shameful sins of the parents of flesh*⁵¹.

The hot stings of their sins serve as punishment for those who enter lawful marriage, who violate the law of their nature that lives on the organs of our body, and who arrogantly assert that... *they are sinless although they live corrupt lives. Isn't it the thing to completely demolish all those laws that the God wrote with His fingers on our limbs and, besides, in our liver? Each part of our body is purposed for carrying out a certain function, even the smallest nail. If all other limbs carry out certain functions and none is set free of this by a human law, shall those organs that were given to us by the Nature for reproduction stay id*⁵²?

The author composes a true Hymn to The Woman, to her beauty and intelligence. Referring to the laws of nature, he glorifies love feeling and family life: *The God himself tied up with union not only their souls but with a harmonic alliance their bodies, when in His divine mouths He especially reliably asserted: "And will they become one body". This means that the body of one shall have power over the body of the other, and there will not be one without the other*⁵³.

The Nature, as Orschichovski writes, has not created anything more gentle and beautiful compared to a woman: *They back our loins, all our lives in the same way as the body is backed by bones*⁵⁴.

⁴¹ Orichovius 1908, 66

⁴² Ibid, 13

⁴³ Ibid, 45

⁴⁴ Orichovius 1551, 66

⁴⁵ Ibid, 29

⁴⁶ Orichovius 1908, 54

⁴⁷ Ibid, 87-88

⁴⁸ Orichovius 1908, 97

⁴⁹ Ibid., 64

⁵⁰ Orichovius 1551, 19

⁵¹ Orichovius 1551, 23-24

⁵² Ibid, 12-13

⁵³ Ibid, 20

⁵⁴ Ibid, 33

And if the previous examples dealt with bright aspects of corporality that were manifested in somatic forms of representing a man, then in unmasking of the hideousness of the Church, on the one hand, and in glorification of the beauty of a woman, on the other hand, it is possible to say that somatisms are a form of manifestation of bodily expression which is embodied in the text of the polemic treatise.

4. Conclusions. The inner semantic human world of the transition period that is depicted in analyzed treatises has a problematic status. Since Christian times the ethical issues and moral had already been interpreted in a new context, which led to rethinking of interrelation of the corporeal and the spiritual in a human being. Accordingly the human 'body' found itself in the centre of ontological problematics. On the one hand, the 'image of the body' appeared to be a marker for focusing human universality, on the other hand - a marker of cultural tradition. Therefore the character of realization of corporality in the considered treatises depends on the localization of interaction between categories of the inner/outer world and can change both

semantic contents and its interpretation. The reality of the material world is substituted in the author's imagination with the reality of ideal images and the body is deemed either as "body-object", or as "body-subject", or as "body-sign", or as "body-symbol".

Since the parametrization of the analyzed texts is done through circumscribing the character and way of explication of markers that denote the author's picture of the world, his equilibrium *prodinstinata* (basic reality) on different levels of its explication, the somatisms can be treated as an aspect of components for "equilibrium *prodinstinata*", such components being special axiological indices which exist in the semiotic continuum of culture.

The multi-aspect analysis of somatisms will enable determination of limits in representing a human body and the image of a human body in the author's texts, the degree of intended / non-intended deformation as such, since it is the breach of perfection of a human body's proportions and thirst to sophisticated compositions that are one of the formal characteristics of mannerism in art.

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Анотація

Статтю присвячено питанням дослідження тіла людини в мистецько-літературній парадигмі XVI ст. На сьогоднішній день в сучасному мистецтві та літературі, які формуються в період чергового зламу століть, простежується все більше спільних рис з культурною парадигмою XVI. Таким чином, актуальність даної роботи визначається специфікою розгляду людського тіла в дискурсі маньєризму. Проте відсутня одностайна думка на сутність маньєризму і в роботах європейських дослідників. Об'єктом даної роботи виступають особливості концептуалізації феномену тілесності в творах українських авторів XVI ст. Метою дослідження є аналіз соматизмів в маньєристичних текстах з метою виявлення і характеристики тілесного коду як складового елемента *equilibrium prodistinata*. Маньєризм – феномен малодосліджений в контексті української культурної парадигми. Проте відсутня одностайна думка на сутність маньєризму і в роботах європейських дослідників. Погляди українських гуманістів на тілесне й духовне начало в людині, на співвідношення розуму та відчуттів формувались на основі переосмислення і синтезу уявлень їх вітчизняних попередників з новітніми ідеями західного Відродження. Значну увагу питанням тілесності та сутності людини як відображенню мікрокосму в структурі всесвіту приділяли С. Оріховський, К. Сакович та К. Транквіліон-Старовецький. Аналіз творів маньєристичної доби показав, що в авторських текстах тіло розглядається як «фізичне тіло», «тіло-об'єкт», «тіло-суб'єкт», «тіло-знак», «тіло-символ». Характер відтворення тілесності в розглянутих трактатах залежить від локалізації в проблемному полі взаємодії категорій зовнішнього/внутрішнього і може змінювати як семантичне наповнення, так і його інтерпретацію. У текстах маньєристичного типу соматизми виступають особливими аксіологічними індексами, що діють в семіотичному континуумі культури. Вони актуалізують семантико-аксіологічне поле *equilibrium prodistinata*, внаслідок чого стає можливим простежити зв'язок автора з реальністю його буття та засобами, якими автор виявляє варіативність світу.

Ключові слова

Маньєризм, людське тіло, соматизм, ренесансний гуманізм, ренесанс, українська культура, українська література.