

THE BAROQUE IN THE CONTEXT OF THE 17th CENTURY STYLISTIC POLIPHONY

Literary reputation of the 17th century has always been ambivalent. Some scholars called this period of historical literary development *classical age* (Gustave Lanson, Ferdinand Brunetière) reducing stylistic polyphony to one of the constituents. Others proclaimed it the Baroque epoch which functions in form of such similar but not identical subtypes as mannerism, classicism, rococo (G. Hatsfeld).

The Baroque seems to be literary and common art style which originated in Italy and Spain in 16th century and spread to other European countries where existed during 16–17th centuries. The etymology of the term “baroque” is non-clear because there are several versions about its origin. The Baroque movement in architecture, music and the visual arts seek to provoke a strong emotional reaction in the viewer through dramatic, extravagant and flamboyant depictions of both religious ideology and everyday life.

Baroque poems are instilled with theory. Because of this, the ideas within them can seem too artificial in nature because they are not rooted in anything solid such as the poet’s having an experience and then expressing it. The Baroque poetry covers many different themes which have been used for hundreds of years in literature.

The Baroque poetry deals with nature, people or specific objects. Yet in this style these things are only devices to guide the reader toward a place that shows them how transient they are. The baroque poet changes them into abstract ideas no matter how solidly they start out to show this transience. For baroque poets, only ideas and the consideration of God count for anything. Reality is only a starting point.

The Baroque poem’s views are designed to express the religious nature of the medieval world and to combine them with ideas that are popularized during the Renaissance. These include the individual human being and history. Nature is another focus of the Renaissance included in baroque verses.

The Baroque was an integral part of the historical and cultural process. The Baroque art worked in Western European literatures at the turn of the 17–18th centuries as clearly formed an original phenomenon. So the study of stylistic peculiarities and characteristics of the Baroque without definite parallels with the art styles with which it borders or overlaps can be impossible. This also explains synthetic nature of the Baroque.

The extreme polarization of the philosophical human ideas in the Baroque was provoked by a combination of ecstatic belief in God and real understanding imperfections of the world. There are clear features of “change”, crisis, phase transition of society from one state to another in the cultural and philosophical situation of the Baroque.