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Literature
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«[СЛОВО] НАДГРОБНОЕ... КИПРІАНУ...» BY GREGORY TSAMBLAK: LINGUISTIC AND STYLISTIC FEATURES OF THE WORK

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Abstract. The article analyzes the linguistic and stylistic features of the work entitled «[Слово] надгробное... Кипріану...» by Gregory Tsamblak, proclaimed by the metropolitan in Kyiv around 1409. The text is characterized by a high level of verbal and artistic skill. The author uses traditional means of depiction, acts as an innovator, applying a whole system of linguistic means: units of the lexical level, artistic tropes (figuresof speech): linguistic repetitions, antonyms, epithets, metaphors, comparisons. Through the use of structurally similar words and typical syntactic constructions, the artist achieves the creation of a certain architectonics of the sacred text and its rhythmization. They help to emphasize the closeness of Gregory Tsamblak to his spiritual father Cyprian, to exalt his activities, and to express the depth of the loss of his mentor.

The distinctive signs of the 'word-weaving' style, revealed in the work, testify not only to its affiliation to the high style of religious writing, but also increased attention to the inner world of man, which corresponds to the ideas of hesychasm of that time.

Keywords: Metropolitan Gregory Tsamblak; hesychasm; "word weaving"; language means

Topicality

Gregory Tsamblak is a prominent Eastern European and Byzantine religious figure of the late 14th – first half of the 15th centuries, who played an important role in the formation of the spiritual life of the society of that time, in the building of international and interfaith relations, in the development of writing and the book tradition of the late Middle Ages. Gregory Tsamblak, the metropolitan of Kyiv in the Grand Duchy of Lithuania, being a vivid representative of the Tarnovo Literary School, a disciple of Patriarch Euthymius of Tarnovo, the author of over 50 works, became one of the founders of the rhetorical style in the ecclesiastical sermon of the

Orthodox Church, which, according to researchers, is characterized by eloquence, ornamentation, altiloquent tone, and other distinctive features. In the history of Ukrainian literature, he continued and significantly developed the tradition of solemn oratorical and predicatory prose, which was laid down by Hilarion of Kyiv, Klim Smoliatich, and Cyril Turivskyi. The spiritual guidelines defined by Gregory Tsamblak had a great impact on the further development of Ukrainian writing.

Gregory Tsamblak's creative heritage has been the focus of many researchers, including historians and political scientists, religious scholars and philosophers, literary scholars and linguists, art critics and ethnographers.

Analysis of the scholarly literature on the research topic

The first works, which covered the many-sided personality of Gregory Tsamblak in different periods of his life, were created at the end of the 19th century – at the beginning of the 20th century by such researchers as: A. Sabbatovskii, (Sabbatovskii 1884), P. Syrku (Syrku 1884), P. Sokolov (Sokolov 1895), M. Stefenescu (Ştefănescu 1885), N. Petrovskii (Petrovskii 1903), A. Yacimirskii, (Yacimirskii 1904, 1906).

The matters of the philosophical, religious, socio-political vectors of Gregory Tsamblak's activity were covered in the studies of E. Turdeanu (Turdeanu 1946), Yu. Begunov (Begunov 1981, 2005), F. Thomson (Thomson 1998), D. Kenanov (Kenanov 2000), A. Katkute (Katkute 2001), I. Shpyk (Shpyk 2005), Yu. Afanasenko (Afanasenko 2017), etc.

The personality of the outstanding religious and public figure of the late 14th – first half of the 15th century was presented in the study of the peculiarities of functioning of the Metropolitanate of Kyiv on the territory of the Grand Duchy of Lithuania, in particular, in the developments of such scientists as: T. Trajdos (Trajdos1985), N. Kochan (Kochan 1996), V. Oliynikov (Oliynikov 2013), I. Harat (Harat 2018, 81– 82; 179), O. Rafalskyi (Rafalskyi 2020, 217 – 223), etc.

The speech of Metropolitan Tsamblak at the Church Council in Constanta and its further consequences were analyzed in the works of the following researchers: M. Heppell (Heppell 1976). G. Pervev (Pervev 1980), K. Mechev (Mechev 1981), G. Podskalsky (Podskalsky 1998), H.-D. Dopman (Dopman 1984), Yu. Afanasenko (Afanasenko 2014), O. Luhovyi (Luhovyi 2020), etc.

We can point out the artistic investigations devoted to the work of Gregory Tsamblak, in particular, from the point of view of the peculiarities of church singing, melodic figures in the musical traditions of the Tarnovo School, N. Konstantinova, (Konstantinova 1984), L. Kornii (Kornii 1987), M. Pidhorbunskyi (Pidhorbunskyi 2021), etc. wrote about the popularization of Hymnographic works in Ukrainian music practice.

Many literary works by P. Rusev (Rusev 1966), Yu. Peleshenko (Peleshenko 1990, 2012), N. Doncheva-Panayotova (Doncheva-Panayotova

1997, 2004), A. Angusheva-Tihanova (Angusheva-Tihanova 2004), T. Kazakova (Kazakova 2008), J. Stradomski (Stradomski 2009), A. Kruhlii (Kruhlii 2015, 2017), M. Kuchynska (Kuchynska 2017), S. Shumilo (Shumilo 2017, 2020), etc. reveal in the creative input of Gregory Tsamblak the continuance of literary traditions and the richness of artistic and figurative features. Some linguistic aspects of his works were characterized in the scientific studies of M. Spasova (Spasova 1978, 1997, 2002, 2019).

The purpose of our research is to analyze the linguistic and stylistic features of the work entitled «[Слово] надгробное... Кипріану...» by Gregory Tsamblak as the leader of the Metropolitanate of Kyiv and to identify the further impact of his works on the development of Ukrainian religious writing.

Research sources

There are numerous publications of the works by Gregory Tsamblak. They were primarily published in different countries where the prominent thinker carried out his activities, as well as in other publications, which were accompanied by scientific comments and special detailed studies of Russian Researchers of the 19th century (Надгробное слово Григорія Цамблака Россійскому архієпископу Кипріяну. [The Funeral Sermon of Gregory Tsamblak to Russian Archbishop Cyprian]. *Chteniya v imperatorskom obsh'estve istorii i drevnostei rossiiskih, 1872, 1,* 25 – 32. Moskva, Russia); of Bulgarian Scientists (Doncheva-Panaiotova, N. (1995). *Словото на Григорий Цамблак за митрополит Киприан.* [A Word from Gregory Tsamblak to Metropolitan Cyprian]. Veliko Trnovo, Bulgaria: PIK; Цамблак, Г. Слово в неделя връбна. [Word on Palm Sunday]. In: Kenanov, D. (2000). *Ozareniyat Grigorii Camblak,* 128. Veliko Trnovo: Izd-vo PIK; Plovdiv: IK, ZHANET, Bulgaria); of Belarusian Literary Researchers (Kazakova, T.P. (2008). *Hryhoryj Cambłak: carkoŭny dziejač i piśmieńnik.* [Gregory Tsamblak: Church Leader and Writer], 79 – 125. Minsk, Belarus: VTAA "Prava i ekanomika"); of Ukrainian Philologists (Цамблак, Г. Слово в великій четверток на часех. [Word on Chare Thursday]. In: Peleshenko, Yu.V. (1990). *Rozvytok ukrainskoi oratorskoi ta ahiohrafichnoi prozy kintsia XIV – pochatku XVI st.,* 119. Kyiv, Ukraine; Григорій Цамблак. Слово на славне Вознесіння Господа нашого Ісуса Христа. Вступна стаття і підготовка тексту Юрія Пелешенка. [Word on the Glorious Ascension of Our Lord Jesus Christ. The opening chapter and text prepared by Yurii Peleshenko]. *Spadshchyna: Literaturne dzhereloznavstvo, tekstolohiia / Instytut literatury im. T.H. Shevchenka NAN Ukrainy, 2020, XV,* 119 – 132), etc.

In our work, we carry out the language analysis using the publication of the work by Gregory Tsamblak: Григоріа мниха и прозвитера, игумена обители Плинаирскыа, [слово] надгробное, иже во святых по истинно Кипріану, архіепископу Російскому. In: *Izbornyk. Istoriia Ukrainy IX – XVIII st.*

Pershodzherela ta interpretatsiia. [Izbornik. History of Ukraine of the 9th – 18th centuries. Original Sources and Interpretation]. Electronic resource: http://litopys.org.ua/old14_16/old14_04.htm

Presentation of the main material and justification of the research results

The literary heritage of Gregory Tsamblak is represented by works of various genres, including hagiographic, hymnologic, oratory and edifying ones. The literary contribution of Gregory Tsamblak to a great extent consists of teaching on the subject of monastic life, preaching, panegyrics and ceremonial words written on the occasion of church holidays and important events in the life of the church of that time. «[Слово] надгробное... Кипріану...» was proclaimed by Gregory Tsamblak in Kyiv around 1409. St. Cyprian was a prominent figure in the history of the Kyiv Church: in 1376 – 1380, he was a Metropolitan of Lithuania, Russia, and Kyiv; in 1380 – 1388, the Metropolitan of Lithuania and Little Russia; in 1389 – 1406, the Metropolitan of Kyiv and All Russia. In his work, the author represents Metropolitan Cyprian as a teacher and spiritual mentor, presents many memories and autobiographical reflections. It is worth noting that such close attention to the personality and focus on the individual traits of a character are evidence of pre-Renaissance influences.

The conceptual task of the booklore of Rus in the late Middle Ages was to form literature aimed at the development of Ukrainian artistic concepts in integration with the works of Lithuania, Poland, and other Slavic states. I. Ohiienko writes about the extremely important processes of isolation of the Metropolitanate of Kyiv at the beginning of the 15th century: «Prince Vytautus saw to it that Ukraine had its own metropolitan – Gregory Tsamblak became one in 1415. Since then, the Metropolitanate of Moscow has finally separated from the Metropolitanate of Kyiv, ...and the Ukrainian Church has lived its own life, producing its own separates» (Ohiienko 1993, 72).

«Слово..» by Gregory Tsamblak is considered to be in fact the first panegyric created in an emotionally expressive style new for Ukraine (Kruhlii 2017, 95). The linguistic and stylistic features of this work fully correspond to the direction of hesychastic literature spread across Ukrainian lands in the late Middle Ages. The author achieved his ideological goal, exerted emotional influence on the listener due to the use of «word weaving» techniques in the sacred text.

So, the linguistic fabric of «[Слово] надгробное... Кипріану...» is characterized by the accumulation of linguistic repetitions, antonyms, epithets, metaphors, is replete with rhetorical questions, exclamatives, and comparisons, which are the main means of creating the style of «word weaving».

To enhance the expressiveness, sincerity of the revelation, to illuminate the listener, the sermon employed amplification – «threading» of elements homogeneous in terms of semantic charge: *И стар и недужен, немощ повудивше; доброта она,*

яже паче солнѣчных зарей вам же и надсладчяйшаа; гласы нѣкыа сѣтованы, жалостны; мрачный и глобокій сей облак; сіающих свѣтом неизглаголенным, as well as etymological figures: *оковами окованный*, *подвиг добрый подвиза ся, кто изнемогает, и аз не изнемога.*

The vivid metaphors increase the emotionality of the speech and hyperbolize the author's feelings: the faith preached by Cyprian – «*великое сокровище*», the death of the metropolitan – «*стрѣла печали*», reconciliation – «*смиреніа заря*», the spiritual father – «*свѣтилник над главою нашею*», in the words of prayers – «*молитв крылома*» etc.

Gregory Tsamblak consistently uses accepted epithets characteristic of religious style: *божіих даров, дух истинный, страхом Господним, в Царствіи Небеснем, око небесное зрящее, житійскыа волны, любовь нелицемѣрна, праведный судій, в бесконечныа вѣкы* etc.

The appropriate antonyms actualize the ideological content of the work, draw significant attention to the inner world of man, in particular, opposing: divine power and human infirmity, joyful being and lamentable separation from life, fun and sobbing, deep darkness and the sun dawn, good and evil, fleshly nature and spiritual creation, the strength of the holy tree and the senility of the leaves of discouragement, love for God and the net of satan. Thus, the original «weaving» was created from the impossibility of determining the described essence in one precise word; it was the description of its signs, which were often opposite, that allowed the listener to approach this essence, not so much the rational understanding, but the emotional comprehension of it.

The comparisons in Gregory Tsamblak's work are deeply symbolic; they bear witness to the bitterness and indescribability of the loss of the believers: *«гласа, стрѣлѣ подобно коснувшаго ся сердцю; о яд растворенаго возвѣщеніа, сквозѣ уши волявшаго ся во внутреняа!»*; the love for their church father: *«яко чада отцелюбнаа; не до двоих или тріех год, иже преидоша, но и простертію лѣтнему сопротяжят ся и ваше ко отцю любленіе»*. They contribute to the figurative depiction of the virtues of Blessed Cyprian: *«яко да пастыря узрим, о стадѣ пекуще ся и отца о чадѣх веселяща ся»*; *«Єгоже препитаніе не пшеницею бяше, но словом учительства и нрава благодатію»*; *«Доблествен корен и чюден, но и плоди кореню достойни»; «добрый кормчий, иже вашего ума корабль к небесем направляаше»*; they convert to faith: *«Иже во всем духовнѣ возвесели вас, осѣни вас своих молитв крылома от нашедшіа многажды бѣды, яко же птенца орел к нѣдром прием»*.

The above redundancy of the tropes is also reflected in the syntax of the work, primarily in the use of rhetorical questions. The text of «[Слово] надгробное... Кипріану...» seems to be laced with them – the beginning, the main and the final parts of the sermon are saturated with such constructions. In the introduction, the

question and answer of the orator himself focus the attention of the laity on the significance of the ecclesiastical event: «*Что бо и будет ино от иже печалію, касающих ся сердцю, таковыа тщеты равно? Не бо имѣнием отятие, не славы, не села или стяжаніа, не стада или чреды, не отечества, не домов и сродник или суседствующих, но самаго отца отятие пострадахом».* The artist proclaims the bitterness of the loss of the spiritual mentor is his glorifying questions: *«Гдѣ око, небесное зрящее, єже тому дарова бог в пустыни єще сущу? Где ухо, божественаго гласа послушающее? Где язык, он истинный і єретиком страшный? Где сладкая очима тишина? Где устам свѣтлое осклабленіе, благословлением являемое? Гдѣ десница много благословляемаа? Где свѣтлое оно ядрило духа, корабль вашего жителства, сотворяющее тихо преплавати житійскыа волны? Гдѣ извѣстное душам кормило, им же возмощениа языческаа бестрастно прехождаясте? Где непреложное разума утвержение, им же всяк страх отгоняясте? Где добрый кормчий, иже вашего ума корабль к небесем направляаше?»*

At the end of his work, G. Tsamblak seeks answers to questions reflecting about the fate of the flock without the reliable support of their Father, about the search for spiritual strength for a further humble and righteous life: *«Како язык понужду к служенію слову, якоже нѣкыми тяжкыми оковами бѣдою окованный? Како отверзу уста, безгласием содержимаа! Како же ли возрю душевныма очима, тмою бѣди покровен? Кто ми разрѣшив мрачный и глобокій сей облак утра, пакы от ясноты свѣтлу покажет смиреніа зарю? Како же и восіяет заря, свѣтилу нашему зашедшу?»*

With regard to the word-formative features of the sermon, the author often resorts to abstraction: he uses a lot of bookish words with formants of abstract semantics, namely nouns ending:

– in *-ие (-іе), -ние (-ніе)*: *безгласие, возвѣщеніе, желание, забвеніе, извѣщение, искушеніе, исошествіе, истомленіе, люблениe, милованіе, отвержение, препитаніе, разлученіе, разсуждение, разуменіе, распутіе, служеніе, смиреніе, сѣтованіе, терпѣніе, утвержение, утѣшеніе, учение, хранение, явленіе* etc.;

– in *-ство*: *величество*, *врачевство, дѣйство, єстество, жителство, множество, отечество, сиротство, учительство* etc.;

– in *-ость*: *кротость, крѣпость, премудрость, радость, ревность, свѣтлость, сладость, старость, твердость* etc.;

– in *-ота*: *доброта, долгота, лѣпота, яснота* etc.

The following composites are common among them: *богоприимство, благословение, священнолѣпие, смиреномудріе, странноприимство, цѣломудріе* etc. Such structurally similar words and typical syntactic constructions form the complete architectonic structure of the sacred text and its rhythmization.

The Eulogy concludes with a peculiar summary, in which the author forms a pattern of important Christian virtues, recalling biblical characters, prophets:

Аароново священнолѣпие, Самоилова твердость, Давидова кротость, Соломонова премудрость, Ильинаь ревность, Данилово разсуждение... In general, the author constantly compares the actions of Cyprian to biblical characters, trying to draw as many parallels as possible between the metropolitan of All Russia and biblical heroes. Thus, «the weaving of words» connects the high style of divine and sacred and increased attention to man and man's psychology, which was entirely in line with the traditions of the philosophy of hesychasm spread at that time.

Conclusions

Consequently, the Kyivan Rus literary heritage was enriched thanks to the creative contribution of Gregory Tsamblak. The traditions of the Tarnovo Literary School expanded the possibilities of the religious style that developed in the Ukrainian territories in the 14^{th} – 15^{th} centuries.

Based on the results of the linguistic and stylistic analysis, it can be concluded that «[Слово] надгробное... Кипріану...» is characterized by a high level of verbal and artistic skill, as well as artistic perfection. In this work, Gregory not only uses traditional means of depiction, but also acts as an innovator, applying a whole system of linguistic means. These are primarily units of the lexical level, artistic tropes: language repetitions, antonyms, epithets, metaphors, and comparisons.

Through the use of structurally similar words and typical syntactic constructions, the artist achieves the creation of a certain architectonics of the sacred text and its rhythmization. In addition, they help to emphasize the closeness of Gregory Tsamblak to his spiritual father Cyprian, to exalt his activities, and to express the depth of the loss of his mentor. Despite the requirements of the religious style of the time with its obligatory conservatism, in «[Слово] надгробное... Кипріану...» the feelings of Gregory seem truly sincere.

To some extent, the author appeals to the multifaceted aspects of contemporary life with its pressing problems. Thus, the distinctive signs of the 'word-weaving' style, revealed in the work, testify not only to its affiliation to the high style of religious writing, but also increased attention to the inner world of man, which corresponds to the ideas of hesychasm of that time.

Prospects of the study

The works by Gregory Tsamblak have become an integral part of the history of ancient writing in Bulgaria, Serbia, Ukraine, Belarus, Romania, and Moldova. The unparalleled multifaceted creative work of Gregory Tsamblak, the late Middle Ages cultural, religious, and state figure, is widely represented on the international scene and is under-investigated. It also deserves a new understanding, so it has undeniable prospects both in the field of linguistics, literary studies, and in the fields of philosophy, cultural studies, art studies, etc.

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