The mega-metaphor DEATH AS A LIVING BEING
in 16th-17th century Latin mourning poetry of the Grand Duchy of Lithuania

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Abstract
This article analyses anthropomorphic characteristics of death, specifically the mega-metaphor DEATH IS A LIVING BEING, manifested in the 16th-17th Century Latin mourning poetry by Vilnius Academy students. Employing the Metaphor Identification Procedure (MIP) method, the study systematically identifies and analyzes the conceptual metaphors within these works. Focusing on the anthropomorphic attributes of death, the research reveals that death was personified as a CAPTURER, GRIM REAPER, ENEMY, ANCIENT MYTHICAL FIGURE in the poetic tradition of the Grand Duchy of Lithuania. This analysis provides insights into the conceptualization of mortality during the late Renaissance and Baroque periods, unraveling the complex interplay between life, death, and human emotions. Additionally, the article serves as a methodological exemplar, demonstrating the application of MIP in historical literary texts and cataloging valuable resources for scholars and those interested in the mourning poetry of the Grand Duchy of Lithuania.
Keywords: mourning poetry of the GDL, concept of death, conceptual metaphor, mega-metaphor

1 Introduction

Funeral poetry in the Grand Duchy of Lithuania during the 16th and 17th centuries exhibits distinctive features that reflect the cultural and literary norms of the time. Poets in this era often employed classical and mythological images and motives to enrich the depth of their expressions. References to classical literature and mythology could be interwoven with Christian themes, creating a layered and nuanced poetic discourse. Funeral poetry often draws heavily from religious imagery and symbolism. Themes related to Christian beliefs, salvation, and the afterlife are prevalent. Poets articulate deep emotions, expressing sorrow, lamentation, and a sense of loss. The mourning poetry often aim to capture the intensity of personal and communal grief. The funeral poetry serves as a reflection of the cultural context of the Grand Duchy of Lithuania.

Creating funeral verses of the 16th and 17th centuries in Vilnius Academy was a compulsory part of the studies. At that time, in Vilnius University, as well as in all Western European higher education institutions, *the studia humaniora* educational system prevailed, consisting of grammar, poetics, and rhetorical studies. Students studied Greek, Latin, and partly Hebrew as well as authors of Antiquity. However, a significant part of the assignements consisted of exercises during which students were imitating ancient authors, especially the Romans, and, thus, learned to create odes, epitaphs, epigrams, epithalamiums, greetings, speeches, and literary works of other genres (Jurgelėnaitė 1998: 17). Ancient works were not the only source of imitation. The interpretation of the Scriptures also characterizes the poetry of the Grand Duchy of Lithuania; therefore, Renaissance and Baroque literature is rich not only in ancient but also in Christian images and motifs. The mourning verses were of a specific structure and had to meet the requirements of ancient rhetorics. The epitaph consisted of the following parts: praise, showing loss, mourning, consolation, and encouragement. In the funeral texts of the GDL, the deceased had to be mourned (*comploratio*), glorified (*laudatio*), and the relatives of the deceased had to be comforted (*consolatio*). The composition of poems reflected the tradition of the ancient genre. However, the poet could omit a part of the composition (for instance, *laudatio* or *consolatio*). The author who dropped the canonical ternary structure was more focused on developing one of the compositional parts that was the most suitable to express the idea of the work and had more freedom for interpretations of rhetorical epicedium (Vaškelienė 2010).

The writers of mourning poetry imitated the topos of the cry of nature (*planctus naturae*), which was popular in medieval religious literature (Jurgelėnaitė 1998). The dramatic depiction of pain originates from the medieval tradition where the mourners tear their clothes, pull out their hair and beard, scratch their cheeks, passionately kiss the dead body, and faint; when recovered, they say words of praise for the deceased – this is an early stage of funeral

speeches (Aries 1993 p. 99). Funeral poetry of the GDL is published in occasional volumes where the pain of the relatives is often hyperbolized. A predominant concept in the mourning of the deceased is *virtus,* which means greatness, courage, and determination – the great values of Antiquity. Although the mourning works of the 16th and 17th centuries can be considered biographical texts, they go beyond reality. The deceased was overpraised, and his flaws were concealed. Funeral speakers followed the principle of *de mortuis nil nisi bene*. Only the virtues of the deceased's character or personality (courage, honesty, restraint, justice, wisdom) and theological virtues (faith, hope, mercy, justice) were mentioned (Vaitkevičiūtė 2008). Thus, only praise prevails in the commemorating of the deceased.

16th–17th-century mourning poetry is characterized not only by the reception of ancient rhetoric but also by the innovativeness of the forms. Epigram poems, elogias (an intermediate genre between poetry and prose), emblems, and dialogs of death with a man inherited from the medieval tradition are written, and hitherto unknown forms of literature called artful poetry (*poesis artificiosa*) are created. Artful poetry (lot. *artificiosus* – "artful, skillfully made") is a poetic form based on a play of words or the principle of a puzzle. In the 17th Century, mournful works combining prose and poetry became popular. Some texts were written in two languages (for instance, the language of the funeral is Latin while the poem at the end of the speech is in Polish). In mourning poetry, death appears as a being with hands taking life with a scythe or cutting the thread of life with scissors as well as with feet that enter the houses to take the lives of people. Death is also characterized by mental functions – sensations, emotions, and thinking; death is conceptualized as a cruel, greedy, and jealous being who kidnaps people. The medieval threat of death, also noticed in Renaissance and Baroque poetry, was supposed to help people appreciate their short lives and use them meaningfully.

The Latin mourning poetry of the 16th and 17th centuries has been examined in great detail by Lithuanian researchers. Jurgelėnaitė's monograph (1998) should be mentioned where the rhetorical analysis of the mourning verses of the late 16th Century was carried out. Vaitkevičiūtė dedicated her monograph (2008) to the Catholic funeral sermon in the Great Duchy of Lithuania. Ulčinaitė revealed the diversity of mourning genres in her work (2001) The impact of Classical tradition on the Latin funeral poetry of GDL is examined in the article by Asta Vaškelienė (2010).

Foreign scholars have also studied the mourning poetry of the Renaissance and Baroque. The elegy as a genre of mourning poetry was analyzed by Moul (2013), Ramazani (1994), and Cavitch (2007). Strickland (1990) analyzes the discourse of the ceremony and poetry at the funeral of the poet of the 16th Century Sir Philip Sidney, while McDiarmid (1996) analyzes the epitaphic records of the Tudor dynasty.

Much attention has been given to the topics of LOVE and DEATH in the works of Renaissance poet William Shakespeare by Carter (2015), Langis (2015), and McKenzie (2015). Laird (2018), analyzes the 16th-century eclogue in Latin, where a shepherd is lamented by his faithful friend. The article's author presents the Christian teaching on the immortality of the soul and the afterlife, observable in the lament. Amatulhafeez et al. (2021) explore the linguistic and literary depiction of death in terms of mystical stylistics in the works of Renaissance poet John Donne and the 10th and 11th-century Arab poet Abu Ala Al-Marri.

In various papers, the conceptualization of *DEATH* has attracted the attention of both foreign and Lithuanian scholars. Many researches have explored metaphors of DEATH: Lakoff and Turner (1989) provide a classification of *death*, *life*, and *time* metaphors; Marín (1996) carries out a comparative analysis of death mehaphors in the English and Spanish languages; Sexton (1997) explores the metaphors in a philosophical context; Bultinck (1998) analyzes the conceptualization of death in English dictionaries and fictional texts; Fernández Crespo (2006) examines the conceptual metaphors of death in the Irish obituaries of the mid-19th century; Javier Herrero-Ruiz (2007) delves into the death and afterlife metaphors reconstructed in popular fairy tales and Greek myths; a comparative analysis of death conceptualization in the English and Serbian languages is presented in Silaški's (2011) article; death and afterlife are analyzed in the article by Nyakoe, Matu, Ongarora (2012); Golzadeh and Pourebrahim (2013) investigate the Death metaphor in religious texts from the perspective of cognitive semantics; Kuczok (2016) provides a comparative analysis of death metaphors in American English and Polish; Ali, Sardaraz (2016) explore conceptualisation of death and resurrection in the Holy Quran, Ong'onda (2018) examines death metaphors reconstructed in obituaries, Nhacudime (2020) analyzes the metaphorization of death in the Chopi language of Mozambique.

2 Methodology

This research employs the Metaphor Identification Procedure (MIP), developed by Steen (2007), to systematically unravel the anthropomorphic mega-metaphor DEATH IS A LIVING BEING as it manifests in the funeral poetry of the Grand Duchy of Lithuania (GDL): The initial step of the MIP involves identifying metaphorical sayings within the corpus of funeral poetry. This process entails recognizing instances where death is linguistically portrayed

as a living being. Following the MIP methodology, the focus shifts from linguistic forms to conceptual structures. The second step requires distinguishing metaphorical thought in the form of propositions, moving beyond the surface language to uncover the underlying conceptualizations of DEATH AS LIVING BEING. The third step involves the identification of indirect meaning. This includes identifying the expressions with indirect meaning that connect to one or more directly used concepts. The introduction of metaphorical thought occurs as propositions with concepts of direct and indirect meaning are recognized. Subsequently, the fourth step involves the identification of the analogy used in the implicit sense. Here, the interpreter may need to introduce new conceptual content by facilitating the mapping between two cognitive domains to complete the analogy. The final step concludes the conceptual structure by identifying the metaphorical mapping. This step delineates the intricate connections between the source and target domains of the mega-metaphor DEATH IS A LIVING BEING in the funeral poetry of the GDL.

3 Results

Personification helps conceptualize many abstract concepts in human terms (Lakoff & Turner, 1989). The examination of 16th-17th Century Latin Mourning Poetry within the Grand Duchy of Lithuania demonstrates the prevalence of the anthropomorphic mega-metaphor DEATH AS A LIVING BEING. Our investigation also sheds light on how this conceptual framework manifests in the mourning poetry of this bygone era. Through the analysis of the linguistic constructions and metaphors, the results presented herein contribute to a deeper understanding of the cultural, emotional, and cognitive dimensions encapsulated in the portrayal of DEATH AS A LIVING BEING during the 16th and 17th centuries.

Metaphor DEATH IS A CAPTURER / PREDATOR

These metaphors are prevalent in funeral poetry: the deceased is often depicted as taken (Lat. *ademptus*) or snatched away (Lat. *raptus*). In the example DEATH is represented by the metonymy BLACK DAY:

Abstulit atra dies iuvenem, quem cernis ademptum / Terra licet claudet, mens tamen astra petit. (*A black day has carried away a young man whom you see now taken, / Let it be – the land closes, but the soul reaches the stars*). (Martinis Bornemzae Transylvani, 1595). *Ista nigro carbone dies tibi, Vilna, notanda est, / Qua rapuit tantum mors violenta Patrem*. (*Vilnius, mark this day with a lump of black coal, / When a fierce death snatched away such a Father*). (Stanislaus Zakrzewski, 1580).

The depiction of the deceased as snatched away by death manifests the conceptual metaphor MAN IS PREY:

Cerne meas Fili lacrymas non abnuo mortem / Quicquid erat tecum iam mihi rapta queror? (Look at my tears, son, I do not deny death, / Do I mourn all that has been snatched away with you from me?). (Szymon Wdziękoński, 1639).

It can be noticed that the conceptualization of *man as prey* is characteristic of funeral poetry because death there appears as a robber or capturer who comes to take its prey – man:

Vitam adimis? patriove solo Kmitam exuis? (Do you take away life? Or do you take Kmita from his native land?). (Gulielmus Soteronus Anglus, 1594).

The poem "Omnibus haec adeunda via", by Martinis Bornemzae Transylvani, portrays death as a cruel raptor, on the one hand, and a helper, brings new life to the soul of the deceased, on the other:

Mors illi haud nocuit potius sed sed profuit atrox, / Sic vitam incauto dum rapit, astra parat (The cruel death did not hurt him but rather helped, / The way it takes away life unexpectedly but gives the stars). (Martinis Bornemzae Transylvani, 1595).

The Christian view of death as release was consoling to the relatives that the departed would be freed from the suffering of human life. They were encouraged to think that the person would now have eternal life in heaven.

Metaphor DEATH IS A MYTHICAL FIGURE

It has been observed that the depiction of death as a mythical figure was popular in the investigated sources. Death in the GDL funeral verses usually appears as an ancient Parca or the medieval Grim Reaper.

DEATH IS AN ANCIENT MYTHICAL BEEING

Death in the Renaissance and Baroque mourning poetry of the Grand Duchy of Lithuania is often conceptualized by ancient images. In funeral poetry, death appears as the goddess of fate, **Parca**, spinning and cutting the thread of human life. The concept of life as a thread came from ancient mythology, where the goddesses of fate (Greek – the *Moirai*, Roman – *Parcae*) determined the lifespan of a human, metaphorically indicated as a thread; thus, cutting or breaking the thread symbolizes human death. The image of Parcae as spinners of the thread of life is typical in ancient Roman poetry:

Hunc cecinere diem <u>Parcae fatalia nentes / stamina</u>, non ulli dissoluenda deo (Tibullus *Elegiae* I, 7: 1–2). / *The Parcae sang of this day as they <u>wove the threads of destiny</u>, / which no god can untwist. / sive ita nascenti legem dixere Sorores / nec data sunt <u>vitae fila</u> severa meae* (*Whether at my birth, the Sisters declared this law / And no wrathful <u>threads of life</u> were given to me*). (Ovidius *Epistulae Heroidum*, 15: 81–82).

The image of Parcae also prevails in the GDL mourning poetry, where they emerge as ruthless spinners, breaking the thread of life too early. The students of Vilnius Academy were well acquainted with the play of words (La.) *parca non parcit* (En. *parca has no mercy*):

Immitis <u>nulli parcere Parca potest</u>). (*The ruthless <u>Parca has no mercy for anyone)</u>.* (Alexandrus Sluszka, 1595); *<...> <u>parcere Parcae /</u> Nec ducibus norunt, quos tetigere <...>. (<...> Parcae also <u>have no mercy</u> / For rulers, they have touched <...>)* (Ioannes Prusinowski, 1595).

In the poem by Thomas Mamczynski "Illustrissimus D. Palatinus coniugis Illustrissimae Catharinae deplorat obitum", death appears as the jealous Libitina who takes away the life of Katarzyna Radziwiłł, wife of Vilnius voivode. The voivode appeals to the Parcae asking them to show mercy to his wife:

Vos precoro, <u>Parcae</u>, parcendi si qua potestas / <u>Parcite</u>, fatalem continuate colum. (*<u>Parcae</u>, I beg you, be merciful / Spare her, and keep weaving her thread*). (Thomas Mamczynski, 1592).

The death does not hear the beginning, Katarzyna's death is conceptualized as running, emphasizing the speed and suddenness of death.

The image of Parca as a ruthless death may also be seen in these examples:

Dixerat en aliquis, RADIVILO est copia rerum; / <u>Parcarum</u> sedenim <u>gratia</u> sola <u>deest</u>. (*Everyone would say that RADZIWIŁŁ has many things*, / *And he lacks the grace of Parcae alone).* (Danieles Gudzianski, 1593).

Traditional attributes of Parca are the threads of human life (*stamina vitae*) and a string (*fila*), which is often broken before being entirely woven. Life is conceptualized as a broken thread, a section with a beginning and an end. The spinning of a thread and its breakage is an example of human activity – spinning – that conceptualizes death. As it may be noticed, in this example, Parca is named after one of the three Parcae sisters, **Lachesis**:

Dum Lachesis glomerare colum sine viribus instat, / <u>Absdindit</u> stulta, <u>pensa</u> aliena manu. / <u>Pensa</u> inquam merito seros ducenda per annos,/ <u>Abscidit</u> iniusta Parca severa manu. (*When <u>Lachesis</u> stops spinning the wheel effortlessly, / Some foolish hand <u>breaks the thread</u> of another. / <u>Thread</u>, I say, deservedly spun for many years, / <u>Was broken</u> by a cruel Parca with a relentless hand*) (Lucas Krasnodomski, 1593).

In the lines by Zagiel, the cruelty of Parca is denoted as "ferox", implying "fierce", which emphasizes the intensity of being cruel:

Frustra <u>Parca ferox</u> me nunc cecidisse triumphas. (<u>Fierce Parca</u>, you rejoice now that you have killed me). (Martinus Zagiel, 1592).

Martinus Zagiel's "Dramation Mortis, Hominis, & Illustrissimae Palatinae defunctae" is written as a dialogue between a man and death, where death is described as a scythe-armed mythical creature from the underworld. In the conversation between death and human being deceased, death is portrayed as a goddess – a daughter of Erebus, the god of darkness, and mother Night. Parca, the goddess of Roman mythology, breaks the thread of human life with the medieval Grim Reaper's scythe:

Experiare licet, cernis, qua <u>falce peremi</u> / Tenczyniam subolem, qua non fuit altera maior (*Here is how I scythed the life of a fragile / Offspring of Tęczyński, who had no equal* (Martinus Zagiel, 1592).

Parca, armed with the scythe of a Grim Reaper is a new image of death, combining ancient and medieval elements.

DEATH IS REAPER / GRIM REAPER

Alongside the ancient images, Renessaince and Baroque poetry is filled with Christian motifs that flourished in the Middle Ages. Death is conceptualized as a medieval image of a **Grim Reaper** with a scythe. The verbs *reap* (*metere*) and mow (*serrare*) imply the death holding a scythe or a sickle:

<u>Falce minax rapida</u>, cursu alite cuncta peragrans, / Saltibus in Litavis <u>Mors</u> visa loqui. (*<u>Threatening with a predatory scythe</u>, Death, soaring over everything like a bird,/ [after landing] in Lithuanian forests said so* (Felix Zebrowski, 1592).

Grim Reaper appears with the allegorical Medieval motif *danse macabre* where in the same circle of death, the Grim Reaper dances, holding hands together with the young and the old, the poor and the rich; thus, showing that in the face of death, everyone is equal:

Prosternis ergo nobiles, / Prosternis aeque ignobiles, / Non sceptra, fasces, infulas / Sueta intueri, aut purpuras. (*You destroy the famous, / And you destroy the poor, too / You pay no attention to scepters, power, / Lappets or purple robes*.). (Baginski, 1580). *Mors ego sum eadem falx demetit omnes, / Illustri quoque nec parco de sanguine cretis: / Non illis faveo quos fama obscura recondite / Nil iuvat ingentes habitare Palatia Reges / Conditio miseros manet haec*

eademque potentes. (*I am death, and the same sickle reaps you all. / I do not pity those who are the noble / Neither on those whose name is covered by a dark uncertainty. / It means nothing to live in the royal palace – / The same fate is waiting for both the poor and the ones in power*. (Martinus Zagiel, 1592).

In some of the poems, along with the horrible image of a Grim Reaper, there is a conceptualization of death as a liberation from the misery of life. In Gregorius Dambkowski's poem "Defuncta ad amicos plangentes", the metaphor LIFE IS A PRISON can be constructed. The Christian concept of death is manifested in the poem: the soul, having left the prison of the body, transcends to eternal life. Although death is portrayed as a cruel, fierce-faced creature, it sets the human being free from the suffering of life:

Assiduas vivens expendi coropore poenas, / Spes quoque viventi nulla salutis erat. / Hinc fera falcigerae nil Mortis tela tremebam, / Vita mihi ast facies Mortis acerba fuit / Quid me ergo gemitis? nunc carcere vivo soluta: / A cupitis poenis reddar ut ipsa meis? (*While living, my body constantly suffered, / while living I had no hope of salvation. / Thus, I was not afraid of the cruel weapons of Death with the scythe. / After all, life was a fierce face of Death for me. / Why are you mourning for me? Now I am out of the prison: / Do you want me to come back to my suffering?*). (Gregorius Dambkowski, 1596)

The metaphor DEATH IS A REAPER / A GRIM REAPER implies the metaphor PEOPLE ARE PLANTS discussed by Lakoff and Turner (1989, 16): people as plants are harvested by the reaper:

Denique nunc ex me fluxis non sidere rebus / Discatis, instar flosculi, morte minante, labant. (*Now, finally, learn from me not to linger in temporary things. / Flowers, when threatened by death, also swing*). (Nicolaus Czernicki, 1592).

The Christian idea of a man as a plant that bears fruit upon death is highlighted in this poem; hence, funeral poetry frequently draws comparisons between humans and plants, which are illustrated in several verses of the Bible: "Man who is born of woman is of few days and full of trouble. He <u>comes forth</u> <u>like a flower</u> and fades away; he flees like a shadow and does not continue" (Job 14:1–2); "Human <u>life is like grass</u>. We grow <u>like a flower</u> in the field. After the wind blows, <u>the flower is gone</u>. There is no sign of where it was" (Psalms 103:15–16); "<u>The grass</u> <u>withers</u> and the <u>flowers fall</u>, because the breath of the LORD blows on them. Surely <u>the people are grass</u>. <u>The grass withers</u> and the <u>flowers fall</u>, but the word of our God endures forever."<...> (Isaiah 40:7–8); "All people are <u>like grass</u>, and all their glory is <u>like the flowers</u> of the field<u>; the grass withers</u> and the <u>flowers fall</u> (1 Peter 1:24).

The profound connection between the Christian concept of human life and the imagery of plants, vividly portrayed in the verses of the Bible, enriches the exploration of mortality in the funeral poetry of GDL.

3.4 DEATH IS AN ENEMY

In the GDL mourning poetry, death is conceptualized as WAR/FIGHT using the lexemes denoting weapons, enemy, struggle, defeat, and victory. Death appears as an armed creature ready to fight. The scythe is not the only weapon of death, spears, arrows, and bows of death are also mentioned in funeral poetry:

Non ibi <u>lethifero</u> late mors territat <u>arcu</u>, / Nec vapor in nebulas extenuare potest. (*There no <u>killing</u> <u>bow</u> of death scares all around, And the fog cannot disappear in the clouds*). (Szymon Wdziękoński, 1639).

In Nicolaus Proszoviensis's poem "Mature saluti console", which was written after the death of Jerzy Chodkiewicz, the elder of Samogitia, parallels between the enemy and death, the soldier and the man, the fight against the enemy and death is manifested. In the following verses, death is compared to a fight, an enemy to be defeated:

<u>Infelix miles</u>, tum primum qui parat arma, / Quando trux <u>hostis</u> cominus <u>ense ferit</u>. / <...> Demens athleta <u>hostilem</u> qui <u>iactitat</u> Artem / Tunc se <u>victurum</u>, cum dolor ossa coquet. (*Unfortunate is the soldier who takes up weapons only / When <u>the enemy threatens with a weapon</u> already at his door. / <...> The fool is an athlete who <u>declares to defeat / The enemy</u> in the arena when his bones are already weakening*). (Nicolaus Proszoviensis, 1595).

The poem's author warns that a person must be aware and prepared for death.

The poem by Scipio Campo describes an apocalyptic dream of the lyrical subject: a nymph sitting in a carriage drawn by four rhinos was flying in the sky. Suddenly, one rhino was fatally pierced by a spear.

Inscia mens fati, casusque ignara futuri,/ Conspicit infestum vibrato pondere <u>telum</u>, / Rhinocerota <u>petens</u> letali <u>vulnere</u>, ferri. (*The mind, unaware of the fate and not sensing the end of events,/ It notices <u>a spear</u> vibrating through the air / That fatally <u>injures</u> the rhino with heavy iron*). (Scipio Campo, 1593).

It should be noted that the Latin *telum* can be understood as a spear, an arrow, or any other ranged weapon, other meaning is a weapon in general (sword, dagger, knife). In a dream that foretold the death of Albrecht Radziwiłł, appears as a Nymph sitting in the carriage. An image of a carriage drawn by rhinos and flying through the sky where a Nymph stabbed one of the rhinos, described by Scipio Campo realizing that the dream was a prophecy of Albrecht Radziwiłł's death: nymph is the personification of death and four rhinos are four brothers Radziwiłł, mentioned in the poem; one of them, Albrecht, was killed. Thus, the metaphor DEATH IS A CHARIOTEER may be construed in this case.

In the poem by Samuel Base Stocholmensis, the secondary metaphors LIFE IS A FIGHT AGAINST THE ENEMY, MAN IS A FIGHTER are used together with the metaphor DEATH IS AN ENEMY.

Membra fatiganti magis, ac magis omnia morbo / Ut sensit labefacta sibi, <u>Radivilius Heros</u>, / <u>Et necis obsidione premi, nihil omnibus actum</u> / Este Machaoniis armis, sibi iamque migrandum. (When a <u>Hero Radivilius</u> felt he was losing strength, / And the disease was taking over his weakening body, / <u>That death was coming and it</u> <u>could</u> <u>not be defeated</u> / Even by Machaon's weapons, and he would have to leave). (Samuel Base Stocholmensis, 1593).

In another poem, death is compared to the enemy who overcomes a man in war, death also overcomes every man:

Hostis adest gravior mors aspera provocat omnes / Hostili iuvenis sternitur ecce manu. /<...>. Quae sic pervigiles nullo discrimine sternit, / Non insane tuum caedet inerme latus? (Enemy attacks harder, and cruel death incites everyone. / Here is a young man, laid down by the hand of the enemy. (<...> Which [death] lays down everyone, even if you keep awake all night, / And not without a weapon will frantically pierce your chest). (Georgius Iurgewicz, 1596).

The saying "will pierce your chest" also implies a ranged weapon – an arrow or a spear. Death is conceptualized as a battle that requires to be prepared for and that needs reinforcement:

Fitque habilis luctae, firmante perunctus olivo: / Tum sacro sub farre ducem sibi iungit Iesum. (Greased with oil he is going to fight, / And having received a holy Communion he joins Jesus). (Samuel Base Stocholmensis, 1593).

In the examples below, the strength and power of death, the metaphors DEATH IS A WINNER, DEATH IS HUMAN'S LOSS, HUMAN IS VICTIM OF DEATH are manifested:

Tuta quidem validis Te iam tenet umbra figuris / Et iam <u>victori pallida praeda</u> iaces. (You are already held by a safe shadow among the powerful shadows of the dead / And you are lying as a <u>pale prey for a winner).</u> (Szymon Wdziękoński, 1639). Tertia post decimam lux deproperabat Iuli, / Cum propera tandem <u>victus nece</u>, debita coelo / Spiramenta animae Radivilius exhalavit. (The thirteenth of July dawned slowly, / When finally <u>defeated by death</u>, Albertas ended his life, / He exhaled his soul and gave it to heaven). (Samuel Base Stocholmensis, 1593). *Tęczyniae Catharina decus memorabile gentis, / Deliciae Litavum <u>morte subacta</u> cadit. (Katarzyna – a jewel of the famous Tęczyński family, / Lithuanians' pride – fell <u>defeated by death</u>).* (Simones Leopoliensis Nidevicius, 1592).

As a death is portrayed ambivalently: it is powerful although sometimes powerless (it cannot destroy the works left by a man, his glory, and virtues). The title of the collection dedicated to the death of Katarzyna Radziwiłł emphasizes piety (Lat. *pietas*) of the deceased by the Bible quote: "A woman who fears the Lord is to be praised" (Proverbs 31:30). The relationship with God is not only a praiseworthy quality but also a condition of the immortality of the soul. It comforts the relatives that even after the death of a person, his faith remains with other people. Death cannot destroy man's glory, piety, and good works. In some cases, the power of death is undermined, emphasizing that it has destroyed only the body but not the more significant part of a man – his soul – and now he continues to live a new, never-ending life in the shelter of God or Christ:

Frustra Parca ferox me nunc cecidisse triumphas, Corpus habes, sed mens Christo it fruitura pereni, / Mortua sum mundo, <u>sed Christo</u> <u>vivere cepi.</u> (Parca the Cruel, you rejoice in vain now that you have killed me / You only have the body but the soul admires Christ forever. / Dead to the world I now <u>began to live</u> <u>for Christ</u>). (Martinus Zagiel, 1592).

The poem conveys the message of the New Testament, saying that faith in Christ guarantees eternal life: "Now if we died with Christ, we believe that we shall also live with Him. For we know that since Christ was raised from the dead, he cannot die again; death no longer has mastery over him. <...> Similarly, count yourselves dead to sin but alive to God in Christ Jesus" (Romans 6:8–11). The GDL mourning poetry expresses the Christian idea of victory over death: faith overcomes death, and the believer's death appears as a victory because a person now has a new and better life. The consolation topos of mourning poetry are usually based on the metaphor of death as salvation, the encounter with God, and the better life.

Another aspect of death's powerlessness is the honorable name of a man that remains after his death. Here, below the examples of laments dedicated to Albrecht Radziwiłł. The inscription from the Bible emphasizes the honorable name of a person as a guarantee to survive: "Let us now sing the praises of famous men, our ancestors in their generations. (...) Their bodies are buried in peace, but their names live on generation after generation" (Ecclesiasticus 44:1–14). In this consolation, death seems powerless as it has failed to destroy the glorious name of Albrecht Radziwiłł, which has survived. Death cannot overcome the virtues of a man and his honorable works:

Caetera mors rapuit, quoniam peritura fuerunt: / <u>Sola manet virtus, nescia quippe mori</u>. (Everything was taken by death as everything was mortal: / <u>Virtue alone remains, for it does not know how to die</u>). (Ioannis Okurowski, 1593). <u>*Verum Musa viri nunquam finet acta latere;*</u> */ Sanguine quem claro protulit alta domus. (True, the <u>muse of a man will never end with his deeds;</u> / The blood that the high house brought forth to fame*). (Matthaeus Kobylinski, 1593). *Ardua dum Litauae florescet gloria gentis, / Radvili semper fama superstes erit<u>. (While the arduous glory of the nation flourishes in Lithuania, / <u>Radvili's fame will always survive</u>).* (Lucas Krasnodomski, 1593).

The metaphor DEATH IS POWERLESS ENEMY is usually expressed in consolation topos where the relatives of the deceased have been comforted by the remaining works and honorable name of the deceased. Such a consolation motif can also be found in the collection dedicated to the deceased bishop Walerian. The poems by Georgius Callius and Albertus Baginski conclude with the hope and consolation that the bishop will live in the remembrance of those alive on Earth and in Heaven with God:

I, tua at in nobis maneat pietasque fidesque, Ut moriens vivas, posteritatis honos. (Go, but your piety and faith will remain with us, / Be alive in death, be the glory for your offspring). (Georgius Callius, 1580). *Quin ambae potius solo atque coelo / Utque tuum celebri nomen honore canent. Because both of those things celebrate your name with honor / On Earth and in Heaven.* (Albertus Baginski, 1580).

As the above examples reveal, the metaphors of death as an enemy are predominant in lamenting tops. In the consolation part, death is pictured as a powerless enemy, sometimes even as salvation or a journey. Remaining alive in the memory of the living people is another condition for immortality, a consolation that human deeds and honorable names that death cannot destroy remain.

Conclusions

Death in Latin mourning poetry of the GDL is portrayed as having human characteristics: it has hands that break the thread of life or take somebody's life and feet that enter the doorstep. Death is depicted as a thinking, speaking, and feeling being. Moreover, cruelty is its main feature. In the personification of death, negative traits are given to it: cruel behavior, fierce looks, and malicious feelings. Such a negative portrayal of death is determined by its belonging to the unknown sphere of the otherworld. This unfamiliar world is perceived as frightening and menacing to a man. The negative personification of death has also been influenced by the Christian worldview where death is associated with evil, spiritual darkness.

Anthropomorphic features of death in the mourning poetry of the GDL in the late 16th and the 17th centuries allowed the reconstruction of the mega-metaphor DEATH IS A LIVING BEING that contains the following micro-metaphors: DEATH IS A CAPTURER, DEATH IS AN ANCIENT PARCA, DEATH IS A MEDIEVAL GRIM REAPER, DEATH IS AN ENEMY, DEATH IS WINNING ENEMY, DEATH IS POWERLESS ENEMY. Referring to the frequent act of death–capturing – the following metaphors were reconstructed in the mourning verses of the GDL: DEATH IS A CAPTURER; MAN IS A PREY.

Death, as a mythical figure, is portrayed as the ancient goddess of fortune, Parca, or a medieval Grim Reaper with a scythe in its hand. The metaphors DEATH IS AN ANCIENT PARCA or DEATH IS A MEDIEVAL GRIM REAPER actualize the fragility of life: a man's life can be broken by Parca as a thread or cut as a plant by the Grim Reaper's scythe. In some poems, the synthesis of ancient and medieval images can be observed when Parcae are attributed the characteristics of a Grim Reaper: Parca takes the life by a scythe: a traditional attribute of a Grim Reaper. A Grim Reaper is recognized not only by the scythe in its hand but also by the allegorical *danse macabre* motif, signifying that all are equal in the face of death, death is near the living.

Another common micro-metaphor of death as a living being is DEATH IS AN ENEMY, MAN IS A FIGHTER. Death is portrayed as a powerful, insurmountable enemy, overcoming every human being. Thus, the metaphor DEATH IS A WINNER can be reconstructed due to its insurmountability. The mourning poetry of the GDL emphasizes the intense power of death to act (death comes, captures, destroys, commands) as well as its helplessness: death is incapable of destroying an honorable name, the virtues, and the glory that remains after a person's death. The helplessness of death against the honorable name, glory, and good deeds had a consolidating function in the funeral works as relatives were comforted by the survival of the deceased in the memory of the living. Another possibility of survival highlighted in the researched texts is the Christian hope of eternal life. After a person's death, faith guarantees the never-ending life of the soul, which is better than the earthly one. The death of a believer seems like an achievement, victory over death.

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