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Valentyna MYRONOVA, PhD (Philol.), Assoc. Prof.
ORCID ID: 0000-0002-7190-335X
e-mail: myronova63@gmail.com
Taras Shevchenko National University of Kyiv, Kyiv, Ukraine

Mariia LASTOVETS, PhD (Philol.)
ORCID ID: 0000-0003-4535-4518
e-mail: maria.lastovets@gmail.com
Taras Shevchenko National University of Kyiv, Kyiv, Ukraine

LINGUOPOETIC ANALYSIS OF BAROQUE UKRAINIAN ELEGY "CUPIDO SEU AMOR ALATUS" BY ILARION YAROSHEVYTSKYI

Background. Latin baroque literature of Ukraine represents inheritance and unique interpretation of classical and medieval plots. Ukrainian poets and Ilarion Yaroshevytskyi, in particular, demonstrate their literary mastership and cultural reception of the time. His poem reflects the baroque worldview of distorted world and struggle of good and evil, spirit and flesh, Christian and pagan views, ascetic and secular life. The goal of the article was to conduct in-depth analysis of linguopoetic peculiarities of the poem in order to present the author's embodiment of the baroque worldview by the language means.

Methods. The following methods were employed: method of linguostylistic and linguopoetic analysis, method of cultural interpretation, contextual and interpretative method, classification, systematization and generalization.

Results. Analysis of the elegiac poem revealed the following linguopoetic peculiarities: 1) at lexical level – the use of mythological names denoting divinities and their epithets (Mars / Gradivus, Venus / Diona / Cypris / Erycina, Artemis, Lar); mythological characters (the Meduse Gorgon, Daedalus and Icarus, Eryx, Charybdis); 2) at syntactic level – parallel constructions / chiasm; inversion of the three types; 3) at stylistic level – direct speech; irony; repetitions; comparisons; 4) at conceptual level – the oppositions of war and peace; secular and ascetic life; christian and mythological worldviews; spiritual and corporeal love.

Conclusion. Latin elegy, represented in a poetic course "Cedrus Apollinis", contributed to the development of the genre in Ukrainian baroque literature and corresponded to the classical Latin samples. The poem demonstrates the author's awareness of mythological and medieval plots and their bizarre combination in elegiac genre.

Keywords: mythological worldview, Christianity, genre, poetic course, elegiac distich.

Background

Latin elegy "Cupido seu Amor Alatus" is found in manuscript poetic course "Cedrus Apollinis" of 1702. The elegy is composed in elegiac distich and contains 320 lines. This genre was well-known in Kyivan schools and according to M. Petrov it was developed in two directions: firstly, elegies were composed with religious content and this continued until the beginning of the eighteenth century, later, elegies transformed into secular poems. The researcher believes that this reorientation was influenced by poets' addressing to ancient mythological plots. In the late seventeenth century we find the elegies with elements of poet's feelings and passion. (Petrov, 1867). Latin elegy "Cupido seu Amor Alatus" corresponds to the three features which have been discussed above: it combines mythological and religious ideas, which are enhanced by author's personal views. In the poetic course of the XVII century we read about the peculiarities of elegiac genre, which is characterized by: repetition of particles to express the internal torments (*frequentes perticulae dolorem exprimendae*), acute thoughts (*sententiae acutae*), suitable similes (*similitudines aptae*), comparisons (*comparationes*), fables (*fabulae*), morals (*eruditiones*), vows (*vota*), predictions (*praesagia*) (*Rosa inter Spinis*, 1697/97).

The article **aims** at linguopoetic analysis of the poem's language in order to represent the generic peculiarities of Latin elegy in Ukrainian literary process of the baroque period and its connection with antiquity.

Literature review. The complex analysis of elegiac genre in Ukraine was presented in a monograph by O. Tkachenko. The author describes the historical development of elegy, comparing the classical samples with a deep insight into Ukrainian peculiarities of the genre. The scholar proposes a generalized classification of elegis and divides them into religious and philosophical, plaintive or mournful, historical and patriotic, social and romantic elegies (Tkachenko, 2004). A special focus on Latin elegy "Cupido

seu Amor Alatus" was made by V. Shevchuk in his two-volume book "Roxolanian Muse" (Shevchuk, 2004). The researcher gives a reader a detailed description of a plot of the poem in a literary comparison with other Ukrainian authors and deep understanding of the baroque aesthetics. Another monograph, which is devoted to the functioning of Latin elegy in Ukraine, was written by M. Trofymuk, who presented an overview analysis of the poem with a textual evidence (Trofymuk, 2014). This fact is worth mentioning as the Latin manuscript has not been published yet, though, we can find a notable translation by of the elegy V. Masliuk into Ukrainian language in the third volume of Ukrainian literature collection "A Highly Valued Word" (Yaremenko, & Shevchuk, 1983, p. 770–779).

Methods

The article employs a complex of linguistic methods: linguostylistic and linguopoetic analysis were used in order to define the lexical, semantical, rhetorical and stylistical peculiarities of the elegy; method of cultural interpretation was employed to research the relations of Latin elegy in Ukraine and classical elegy; contextual and interpretative method was applied for analysis of word functioning in a poetic text. There were also used major scientific methods, such as classification, systematization and generalization.

Results

The elegy "Cupido seu amor alatus" by Ilarion Yaroshevytskyi is based on a well-known story of the Middle Ages, which was interpreted by the poet according to the literary and worldview demands of his time. The protagonist of Latin elegy "Cupido seu Amor Alatus" was an Indian prince Josaph who was converted to Christianity and went to a desert. Ilarion Yaroshevytskyi decided to oppose and compare the ascetic life to a secular one, composing his elegy as a dialogue with mythological character, Cupid. Based on this contextual antithesis, the author develops his narrative in order to depict the hesitation of a human's soul and opposition of physical and spiritual nature. To oppose

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the christian and pagan worlds, the poet employs mythological plots and operates with them as if they were real and actual for Josaph's times. Despite religious elements in a plot of the poem, we observe poor vocabulary of that type, instead we find plenty of mythological images: the Meduse Gorgon, Venus, Artemis, Mars, Daedalus and Icarus, Eryx, Charybdis. At syntactic level, the text of the elegy is noted by parallel constructions and inversion that realize formal antithesis. At stylistic level we observe direct speech, repetitions, comparisons and irony. At conceptual level the dialogue is based on the oppositions of war and peace, secular and ascetic life, christian and mythological worldviews, spiritual and corporeal love.

Discussion and conclusions

A dialogue is the best means to present the contrary ideas in a vivid and emotional manner, using appropriate language. The formal expression of contextual antithesis in the elegy is represented at syntactic level by parallel constructions and inversion. The idea of inversion is to break the order of words in a sentence to emphasize particularly meaningful part of this sentence. Usually inversion occurs in agreement of nouns and adjectives, where adjective comes first, which is not natural for Latin language. We described the types of inversion with letters Aa for adjectives and Nn – for nouns. Capital letters are used when adjective is found in the beginning of a poetic line and noun at the end of it. Small letters are used for nouns and adjectives in the middle of a line:

1) aS: *Dum vagor implicitus variarum ambage viarum. (Till I am wandering the various confusing ways)* (Cedrus Apollinis, 1702)

2) as: *Ut capiam materna tuos conchilia fletus. (Let mother's seashells collect your tears)* (Cedrus Apollinis, 1702)

3) As: *Nobiliora meum vulnera pectus amant. (More worthy wounds adore my heart)* (Cedrus Apollinis, 1702)

Parallelism is realized in the grammatically or semantically similar elements of the related textual fragments. One of the types of parallel constructions is called chiasm, which is represented by cross composition of parallel parts in the two related sentences. This is often found in the elegy to enhance the emotional expression:

1) *Hic hora certa mori vivere certa mihi. (It's proper time for me to die and to live)* (Cedrus Apollinis, 1702)

2) *Salvo fidem quoniam solvere nolo fidem. (I preserve my faith, because I don't want to lose it)* (Cedrus Apollinis, 1702)

3) *Mens immota mihi navisque immota manebit. (My mind is firm and the ship will remain immovable)* (Cedrus Apollinis, 1702)

4) *Crimine jam liber, compede liber ego. (I am free from crime and I from fetters I am)* (Cedrus Apollinis, 1702)

5) *Tempus erit cum tempus erit tibi Josaphe nullum / Nullum quo possis ludere tempus erit. (The time will come when there will be no time for you, Josaph, no time for you to entertain)* (Cedrus Apollinis, 1702) In these lines we observe a multiple lexical repetition and anadiplosis, which is the repetition of the precedent line at the beginning of the next one.

Each participant of a dialogue is acting according to the strict frames of his role. Josaph seems to be reserved and outwardly restrained. He is tempted by Cupid and tries to resist his arrows. On the contrary, the Cupid's language is characterized by mocking and sarcastic expressions. He tries to find the weak spots for Josaph's life, addressing the things from his past. The ideological antithesis is represented in the following oppositions:

1) war and peace

There are plenty of mentions concerning the war. We realize that Josaph took part in military campaigns when

Cupid reminds him about it: "*Cultus ubi est, ubi purpura olens, ubi toga supellex/Quique tuo quondam risit in ore decor?*" (Where are the robes, where is fragrant purple, where is decorated toga/The beauty was smiling with your lips, wasn't it?) (Cedrus Apollinis, 1702). And Josaph responds that these regalia are not worthy of his memories: "*Exuimque phaleras, caliandra, crepundia, torques/Et quae ferre duces splendida cuncta solent*" (I got rid of ornaments, high headdress, amulets, necklaces/And everything magnificent what is appropriate to wear for military commanders) (Cedrus Apollinis, 1702). Repetition of adverb *ubi* contributes to ascending tone of Cupid's exclamation, while the Josaph's response benefits his calmness. In other line Cupid tries to remind Josaph about military glory again, using repetition of conjunction *nec*, but now the tone is descending, as if Cupid is blaming Josaph that he gave up: "*Supra nec armillas nec habet dextralia corpus/Nec tua bullatus brachia torquis obiit*" (There are no bracelets, no hand axe with you/And metal necklace is lacking as well) (Cedrus Apollinis, 1702). Josaph responds in more philosophical manner, witnessing his internal struggle and glory of mind: "*Serva tuis olim mea mens compedibus erat/At modo servitio vivo solutus atro*" (Once, my mind was obedient to your fetters/I was released from these terrible slavery in my life) (Cedrus Apollinis, 1702).

His constant repentance of war deeds is frequently found throughout the poem. Thus he complains that abandoned military camps and turret, but it is still painful that he had to put up with it: "*Suggestus, curiosos, tuli turresque comantes / Sed mihi quod tuleram lata tulisse dolet*" (I abandoned all the commanders, tribunes and spike towers/But I still feel pain for tolerating that so long) (Cedrus Apollinis, 1702). The highly emotional reply and Josaph's attitude to war is expressed with the following words, when Cupid asks about the reasons that made Josaph leave the army and Josaph responds: "*Ductor inops, inopis abientis Marte remittis/ Nam qui cumque venit dives egenus abiit*" (A poor commander, those are poor who leave Mars /As anyone who is rich becomes poor in war) (Cedrus Apollinis, 1702). And likewise in previous example we observe the repetition of the adjective *inops*, when the tone is more emotional. The topic of war is played up with a conceptual metaphor LOVE IS WAR, when Cupid is compared to a **colonel of** his army, saying that a soldier prefers to give up the real war to earn more money in Cupid's army: "*Miles ab armiferi monet inclyta bella Gradivi/ Si potest in castris aera merere meis*" (A soldier abandons the glorious wars of Mars/ If he is able to earn money in my armies) (Cedrus Apollinis, 1702). In other passage we find that Josaph refuses to join the Cupid's troops: "*Jam sum militiae pars ego nulla tuae*" (I belong to the troops, but not to you) (Cedrus Apollinis, 1702).

2) secular and ascetic life

We know that Josaph escaped from a city to a desert to struggle with his own demons. It was wide-spread practice for Christians to avoid all the possible seduction and the easiest way was to refuse from your former life, people and places, where you could lose your soul. According to many christian books, in which the experience of ascetic life is shared by monks, there is a warning, that devil will do everything to make a monk leave his place of salvation and convert him to sinful life, perhaps, it explains a later rule not to leave the monastery for any reason. Josaph's ascetic life is ironically depicted by Cupid when he is describing Josaph's appearance. He is mocking Josaph's nakedness, saying that his mother could buy some clothes for her son, if only Josaph might have called himself a son of Venus: "*Et Sylvas Erycina potens si possidet urbes/Cur puero*

vestes non emit illa suo" (And Erycine, who is able to own the woods and cities/If she is not able to buy clothes for her son?) (Cedrus Apollinis, 1702). In other lines he compares Josaph to the beast, as humans do not live in the woods: "*Dedecet in mediis homines durescere sylvis/Haec facit obturas vita ferina feras*" (This is not common for people to grow numb in the woods/ Feral life makes reserved people beasts) (Cedrus Apollinis, 1702).

Thus Cupid tries to seduce Josaph with memories of his luxurious life in his home country. The emotional effect is best realized with direct questions and with a tone, which becomes ascending and then descending. Firstly, Cupid asks Josaph about his home country and beloved places: "*Nec te Lar patrius nec te tua tangit Amera/ Nec loca deliciis conscia facta tuis?*" (Is native Lar and Palestine are not bothering you? If the places that you have known became unworthy for you?) (Cedrus Apollinis, 1702). The persuasion is achieved by repetition of conjunction *nec*. When Josaph doesn't react to the mentioning of his motherland, Cupid appeals to the major places of worship for Christians and again we find repetition of pronoun as stylistic device to enhance the expression: "*Te Libanus, te Sina, Sion, Carmellus et Hermon/ Nativi revocant culmina nata soli?*" (Are Lebanon, Sinai, Zion, Carmel and Hermon not calling you? Are these dear sole peaks not calling you?) (Cedrus Apollinis, 1702). Josaph replies that despite the majesty of these saint mountains, he prefers to stay where he found his shelter. Cupid seems to become reconciled with Josaph's decision, because his next question is now addressing Josaph's plans: "*Dic mihi quid totis operaberis solus diebus/An quid in his perages in comitate locis?*" (Tell me, what are you going to do alone all the days?/How are you going to stay in this place?) (Cedrus Apollinis, 1702). In response, Joseph speaks about the contemplation of past events and memorizing the good acts of his life. However, Cupid tries to throw the last arrow of distraction, making a harmless offer to take his bow and go hunting, comparing Josaph to goddess of woods. Josaph remains calm and says that a bow doesn't suit his current life and worldview. This reply opens a new stage of a dialogue which concerns the opposition of Christian and mythological world.

3) christian and mythological worldview

These opposing worldviews are compared to shadow and light. First passage demonstrates the opposition at different levels of language. If Josaph takes light metaphorically, meaning that his faith has changed his life and he was able to see another sort of light: "*Indigus lucis eram dum mens cogitaret euntem/At modo lux animo fulsit oborta meo*" (I longed for light when I was thinking of my ways/ But as soon as light appeared it lit up in my soul) (Cedrus Apollinis, 1702). Then Cupid is not able to understand metaphorical language and suggests that Josaph take his torch: "*Nostra tuae tenebras minuunt funalia noctis/Ne tegat umbriferis te nigra sylva comis*" (Our torches will destroy the shadows of night/And shadowy branches of the dark wood will not bother you) (Cedrus Apollinis, 1702). And again, Josaph's response is characterized by more complicated understanding of life, when he says that no fire will burn in his eyes full of tears: "*Fax valet in lacrymis vivere nulla meis*" (Cedrus Apollinis, 1702).

In other parts of the dialogue, when Cupid claims that Josaph is converted to Christianity and rejects the ancient divinities, his language is marked with numerous repetitions: "*Per te non duri Chalybes non dura Charybdis/Per te non durus, Josaphe, durus Eryx*" (Because of you Chalybes and Charybdis are not fearful/Because of you, Josaph, Eryx is not fearful as well) (Cedrus Apollinis, 1702). He mentions

mythological characters, who symbolize power and fear, to show that Josaph does not worship them. These are Sicilian king Eryx, famous for his physical strength and monster Charybdis. Another remark of Josaph's former pagan worldview is found in melancholic lines, which describe Cupid's grief, these lines contain repetitions and parallel construction to emphasize the highly emotional tone of this expression: "*Nunc tibi sum vilis, nunc est tibi barbara Mater/Barbara nec mater, nec tibi vilis eram*" (You don't appreciate me and my mother is alien for you/ But she wasn't alien and I was dear for you) (Cedrus Apollinis, 1702). Then he mentions the Meduse Gorgon, who turned everything in stone, but Josaph himself had such a firm faith, which is compared to stone, that he didn't take the Meduse seriously: "*Hospes in accepi lapidescis Josaphe saxis/Saxeque ut visa Gorgone tote rides*" (I heard that you, Josaph, turns the strangers into stones/And when you notice the stony Gorgon you burst into laughter) (Cedrus Apollinis, 1702).

The poet also mentions the widespread myth about Daedalus and Icarus. However, the characters have completely different views on this myth. Cupid compares the artificial wings of Daedalus, which carried him across the sea, with his real ones, and says that there are no obstacles in this world for him. For Josaph, this story is instructive, he also compares himself with Daedalus, who warned the boy about the dangers, but he did not listen, and the ending was sad: "*Ille quidem enarrat pueri sed flebile bustum/Pontus ab Icaris nomine nomen habet*". (He (Daedalus) explained everything to the boy, but the tomb was grievous/The sea was named after Icarus) (Cedrus Apollinis, 1702). Cupid's claims that Icarus died, because he didn't know well how to fly, but for him, Cupid, sea waters are safe as his mother was the daughter of sea: "*Salsa maris statuam non imbuunt unda Diones/Non trahit e toto nil salis illa salo/Ilia sales multos, multos habet illa lepores/Et tot habet veneres, nemo sed una Venus*" (Salty wave will not destroy the Dione's statue / And it will not take away all salt from the sea / She has got much salt and grace/Nobody possesses as many charms as Venus has) (Cedrus Apollinis, 1702). In these lines we observe the language variation of nouns with common roots: salt (*sal, salis m*), and sea (*salum, i, n*) as well as noun Venus (*venus, eris f*) which is the proper name of goddess and common name – charms. And Josaph's reply is the variation of the well-known words that man is made out of soil and once again will turn into soil, saying that Venus will die where she came from: "*Flebilium Venerem fluvius demerget aquarum*" (Venus will submerge in a stream of dreary waters) (Cedrus Apollinis, 1702).

4) spiritual and corporeal love

According to the ancient worldview Cupid symbolized corporeal love which was not cultivated in Christian religion. This opposition of the two ideas is vividly expressed in the elegy. Cupid is constantly trying to appeal to love in pagan way and Joseph always responds that he is experiencing love of the higher, spiritual, nature: "*Falleris in glaciem duram mens ignis abivit/Sed tantum in melius prius abivit amor*" (You are wrong that my burning mind turned into firm ice / My love has changed for better now than before) (Cedrus Apollinis, 1702). In our opinion the lines about love to Christ are the most emotional in Josaph's speech, when he says that he would prefer to contemplate the image of Christ instead of experiencing tortures, meaning tortures of love: "*Praeter depingor Xti cruciatibus artus*" (Cedrus Apollinis, 1702). In this line we observe the graphic avoidance of God's name mentioning. In another lines, he prefers the odor of Christ to the odor of Venus: "*Non ben fert Cyprios qui Cypridos sprevit odores / Sat mihi si Xti me bonus afflator*" (Cedrus Apollinis, 1702).

One of the major worldview opposition is traced in the following lines about the Adam's skull. This symbol is often depicted on a cross, which means that Adam's skull was preserved in the same mountain of crucifixion. It reminds Christians about sins of mankind that were atoned for by Christ's sacrifice. For Cupid this symbol is nothing more than a bold skull: "*Quid quid hic est capitis defuncti calua figura/Cur visa est oculis objicienda tuis?*" (Why is there the image of skull of the dead head? /Why is it in front of your eyes?) (Cedrus Apollinis, 1702). Josaph's answer demonstrates the attitude of Christian worldview towards pagan understanding of life and death, eternity and mortality. He ironically speaks about Cupid's immaturity: "*Effugit aspectus pave facta puertia calvis/Te dabit intrepidam forsitam ista fugam*" (This is childish to run away from skulls /But, perhaps, this will make you escape bravely?) (Cedrus Apollinis, 1702).

Josaph's attitude to corporeal love is firmly determined with typically Christian terms as sin and damage for soul. He exclaims that it is hardly to find anyone in this world who didn't suffer from love: "*Hei mihi vix ullus tote reperit in orbe /Cuius ne extet criminis auctor amor*" (Ah! It is hardly to find anyone in the whole world /Whose sin was not committed by love) (Cedrus Apollinis, 1702). This idea is repeated when Josaph speaks about virginity, which is often in danger because of Venus or Cypride: "*Naufraga virginitas heu non tam saepe periret/Mersa sub aequoreis si Cypris esset aquis*" (The virginity would not die so often/If Cypris remained in waters) (Cedrus Apollinis, 1702). In other lines he blames Cupid in detrimental love: "*Non odio sed amore nocet crudelis amator. /Quid facies odio, si vel amore nocet*" (You are harmful because of love, rather than hate /To what extent could you have harmed with hate if you make harm with love?) (Cedrus Apollinis, 1702).

The last passage of the elegy also deals with love, when Cupid states that love is invincible force, quoting Vergil's lines: "*Omnia qui vincit vincere fortis amor*" (Love is firm when it is winning everything) (Cedrus Apollinis, 1702). Josaph's response is then predictable, his last reply contains four lines unlike in the whole elegy, presenting the dialogue with two lines for each of the characters: "*Non secus ac rupes stabunt quam turbine ventus/Impetit illa suo pondere fama mari. / Sic loquor et puerum fugiens te mitis amoris/Mens raptim aversa corpus in antra fugit*" (I will be standing here compared to a rock in a storm/ And a fame of it will spread the sea / I state this and run away from you, a boy of tender love / My mind escapes from my body towards the cave) (Cedrus Apollinis, 1702).

Thus, Latin elegy "*Cupido seu Amor Alatus*" is the prominent sample of the baroque Ukrainian literature. The author defined its genre as the elegy and composed it in elegiac distich. In classical literature elegy meant a melancholic song, however this poem evokes controversial feelings because of its religious nature, which corresponds to the author's beliefs and demonstrates the triumph of spirit. Melancholic intonations are traced in Josaph's replies, when he memorizes his former life and thinks of the redemption of sins. Cupid, on the contrary, is described as ironic and frivolous character, who is distracting Josaph from his serious thoughts. Everything what is mentioned by Cupid in a serious manner, is not taken seriously by Josaph. He

demonstrates the shift in his worldview towards Christianity, so that mythological reality which is described by Cupid, is nothing more than a fable. We suppose that the elegy was composed for the deductive reasons as it was placed in the poetic course of the author. It demonstrates his poetic mastership, awareness of classical and medieval literature and its inheritance in Ukrainian baroque literature.

Author's contribution: Valentyna Myronova – methodology, literature review, contextual and cultural analysis; Mariia Lastovets – linguopoetic analysis.

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Валентина МИРОНОВА, канд. філол. наук, доц.
ORCID ID: 0000-0002-7190-335X
e-mail: myronova63@gmail.com
Київський національний університет імені Тараса Шевченка, Київ, Україна

Марія ЛАСТОВЕЦЬ, канд. філол. наук
ORCID ID: 0000-0003-4535-4518
e-mail: maria.lastovets@gmail.com
Київський національний університет імені Тараса Шевченка, Київ, Україна

ЛІНГВОПОЕТИЧНИЙ АНАЛІЗ ЛАТИНСЬКОМОВНОЇ УКРАЇНСЬКОЇ БАРОКОВОЇ ЕЛЕГІЇ "CUPIDO SEU AMOR ALATUS" ІЛАРІОНА ЯРОШЕВИЦЬКОГО

Вступ. Латинськомовна література бароко в Україні свідчить про наслідування й особливе переосмислення класичних і середньовічних сюжетів. Українські поети, зокрема Іларіон Ярошевицький, виявляють літературну майстерність і культурну рецепцію своєї епохи. Його поема відображає барокове світоглядне сприйняття світу, що розтятий боротьбою добра і зла, духовного і тілесного, християнського та язичницького, аскетичного і світського. Метою статті було детально проаналізувати лінгвопоетичні особливості поеми для того, щоб представити авторське втілення барокового світогляду засобами мови.

Методи. Використано такі методи: методи лінгвостилістичного та лінгвопоетичного аналізу, метод культурологічної інтерпретації мовних явищ, контекстуально-інтерпретаційний метод, метод класифікації, систематизації й узагальнення.

Результати. Аналіз елегії дозволив виявити такі лінгвопоетичні особливості: 1) на лексичному рівні – вживання міфологічних імен на позначення божеств і їхніх епітетів (Марс / Градив, Венера / Діона / Кіприда / Еріцина, Артеміда, Лари); міфологічних персонажів (Медуза Горгона, Дедал та Ікар, Ерікс, Харибда); 2) на синтаксичному рівні – паралельні конструкції / хіазм; інверсія трьох типів; 3) на стилістичному рівні – пряма мова; іронія; повторення; порівняння; 4) на концептуальному рівні – протиставлення миру і війни; світського та аскетичного життя; християнського та міфологічного світоглядів; тілесної та духовної любові.

Висновки. Латинськомовна елегія, представлена в поетичному курсі "Cedrus Apollinis" сприяла розвитку цього жанру в українській бароковій літературі і відповідала класичним латинським зразкам. Поема свідчить про обізнаність автора з міфологічними та середньовічними сюжетами і їхнє химерне поєднання і втілення в жанрі елегія.

Ключові слова: міфологічний світогляд, християнство, жанр, поетичний курс, елегійний дистих.

Автори заявляють про відсутність конфлікту інтересів. Спонсори не брали участі в розробленні дослідження; у зборі, аналізі чи інтерпретації даних; у написанні рукопису; в рішенні про публікацію результатів.

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