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LINGUOPOETIC ANALYSIS OF THE LATIN PANEGYRIC "ITER LAUREATUM"

This paper presents the linguopoetic analysis of the Latin panegyric "Iter Laureatum" by Hryhorii Vyshnovskiy, dedicated to Josaf Krovovskiy, the former rector of Kyiv-Mohyla Academy. The panegyric is analyzed within the historical and cultural context of that time. The purpose of this study is to give the idea of the structure, poetic means and individual author's performance of the genre in Latin language. The relationship between Ukrainian baroque poetry and antiquity is defined in precedent texts. Precedent texts actualize well-known cultural phenomena, thereby creating the effect of recognition. It is proved that the transfer of the narrative to the mythological plane creates the effect of historicity and legendary nature of the event or personality, which benefits panegyric paths. The article focuses on lexical poetic means (analysis of poetic interpretation of mythological names) and stylistic means (the amplification, anaphor, use of metaphors and comparisons). The mythological names are classified according to the main thematic groups: geographic names, representing the ancient and medieval realities (Regna Mauri, Regna Lydiae, regna Arabum, Canopus, Thracia, Rhodopa, Troja), personal names of mythological characters (Apollo, Melpomene, Polyhymnia, Thalia, Siren, Echo, Hercules), words of musical art (chorda, carmen, lyra, chorus, nablium), martial arts (Mars, Scipio, trophaeum). The following metaphors were defined for description of patron's dignity: "majorum decus"; "pater Rossiadum"; "patronus pupillae sortis"; "victor cordis"; "princeps pectoris". We direct attention to the realization of author's narrative strategy of the will-expression, which is to exalt the patron's generosity and express the affection and loyalty towards him. It is discussed the poet's intention to cross the time barriers and transfer the mythological realities to the Ukrainian ground (Borysthenes, Siren Kioviensis).

Keywords: Latin panegyric, precedent text, mythological character.

Introduction. Ukrainian panegyric did not appear to stand out the literary process of Europe. On the contrary, it falls within the context of that period when the flattering and glorification of aristocrates became the ultimate role of the poetry. When the states and sovereigns honored poets and rewarded them not only with the approval and admiration of their talent and scholarship, the poets, in their turn, strove to repay with literary compliments keeping an idea to panegyricize their patrons for the descendants. In that time, the poets received an extremely high respect, for the reasons that the poet it is one and only who can forever either glorify or disgrace the ancestors for future generations [2, p. 149].

Review of literary works of the XVII–XVIII centuries gives reason to argue that panegyric was the predominant genre of Latin poetry in Ukraine. The best pieces of poetry were made in this genre by Feofan Prokopovych, Mytrofan Dovhalevskiy, Hryhorii Vyshnovskiy, Ivan Dombrovskiy, Stefan Yavorskiy and Ivan Velychkovskiy. Panegyrics were composed mainly in Latin, but Polish and Ukrainian texts are also preserved. The present article aims at linguopoetic analysis of the Latin panegyric "Iter Laureatum" by Hryhorii Vyshnovskiy to trace the structure, poetic peculiarities and precedence of antiquity in the text.

Results and Discussion. The Latin panegyric "Iter laureatum" Hryhorii Vyshnovskiy by dates back to August 15, 1696 and very little information about the poet has been preserved. In fact, all information about him is contained in the dedication to the panegyric:

Iter laureatum clientis Stagirae post decursum pro prima philosophicae dignitatis laurea. Ad aram munificentiae cum certa tributarii pensi ex voto debitae mecaenatem propensionis susceptum atque e regia scientiarum universitate Vilnensi perillustri ac admodum reverendissimo patri Josapho Krokowski aegumeno Canobii magnae per orbem christianum victoriae sancti Nicolai Eremitici simul et rectori collegii Kyovo-Mohilaeani dignissimo domino patron et mecaenati unice colendissimo. Ab unico ex omnibus cliente suoque nomini et honori devinctissimo mancipio Gregorio Wilsniowski AALL; et philosophiae bacalureo supernaturalis scientiae; ethicae, juris civilis auditoris cum intima fidi animi obstatione. In vim gratitudinis et aeternae in se propensionis dedicatum, anno Domini 1696, Aug. 15 (The

path, spread with bay leaves, by the servant of Stagira (from the city of Stagira came the theorist of poetic art Aristotle) on arrival for the first award in philosophical dignity to the altar of generosity with the pledge of duty to express the appropriate affection, composed and dedicated by the Vinius University, the temple of sciences, by Hryhorii Vyshnovskiy, the bachelor of Liberal Arts, Philosophy, Metaphysics, Ethics and the auditor of civil law, faithful to the name and honor of his patron, to the clearest and most respected father Josaf Krovovskiy, abbot of the monastery of the great Christian victory of St. Anakhoret Nicholas and to the rector of Kyiv-Mohyla College, to the most perfect and the most honored lord of the arts, with the manifestation of the deep faithfulness of the soul as a sign of gratitude and dedication of eternal affection, the year 1696, August 15) [5, sh. 143].

It is known that the addressee of the panegyric was metropolitan and rector of the Kyiv-Mohyla College at the time when it was given the status of Academy. Josaf Krovovskiy himself was a graduate of the Academy, and then continued his studies in Europe. On his arrival to Kyiv and the Academy, he started teaching rhetoric and philosophical courses. He held the position of rector twice: during 1689–1690 and 1693–1697.

Josaf Krovovskiy was one among those who, on the orders of Peter I, cursed Hetman Ivan Mazepa. But later he himself suffered from the Peter's policy. When the trial of prince Alexei started, he testified to the correspondence with Josaf Krovovskiy, and the metropolitan was summoned to St. Petersburg. However, he died on the way to the capital and was buried in Tver.

The text of panegyric points to the fact that Josaf Krovovskiy was much concerned about arts, and his generosity and charity is the general idea of the poetic work, which is repeated with certain variations. Such a musical device, brought into literature, was the specific feature of the baroque poetry and the similar device can be found in the "Description of Kiev" by Feofan Prokopovych [4, p. 9–34].

The name of the panegyric defines its structure. It becomes evident that the author will lead the reader along the path, spread with bay leaves. From the very first lines this detail makes the text sound pathetically. It goes without saying that panegyric is composed according to the

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strategy of will expressing, since the author's presupposition to the addressee does not give a chance to cast doubt on it. We take for granted the Josaf Krokoskyi's virtues and this idea will be gradually revealed in the panegyric.

In order to realize the idea, the author takes the role of guide on this path, evoking an allusion to Dante's "Divine Comedy". So that the reader does not get tired on a long way, the author makes stops, slowly telling about the generosity of his patron. No matter how the poet exalts the earthly men, they will always remain humans. Certainly, this fact does not play right into the hands of praising, in this case a poet seems to be nothing more than a bootlicker. In order to avoid it, the addressee of panegyric must rise above the other people. And thus the poet brings his personage to the mythological plane and he begins to exist out of time and space, so that the panegyric pathos puts figure of Josaf Krokoskyi above his contemporaries.

The panegyric begins with the dedication poem, addressing the Muse (a well-known formula of ancient poetry). It must be the first time when she was invited to the reign of Phetis in Boerysthenes: "*ad Borystheneae Fethydisque usque lares*" [5, p. 141]. The poet also mentions the Meonian poet, the first and the oldest among the other poets, who gives Muse the order to hurry to the Krokovskyi's residence, comparing it to the king's castle: "*Auro illinc rutilo remeant pretiosa fluenta*" [5, sh. 145].

Obviously, the symbol of gold is used metaphorically to describe the patron's charity. This comparison of charity with precious metal is the repeating motive of the panegyric: "*Et vehis nobis opulent fulvo / Saecula metallo / Dittor Gangis Phrygiisque gazis / Aureos fundis latices*" [5, sh. 146]; "*Dum mihi fulvo pretiosa Gange / Ara Mecaenas Tua, fert metallum, / Et beat fluctu radiante supra / Littora Eoi*" [5, sh. 146].

The poet makes the first stop, calling the Muse: "*in qua Thalia seu vigens beneficiorum memoria cum peregrino cliente laureas Krokoviana munificentia loquitur*" [5, sh. 146].

He begins the first stop, addressing a stranger in a laurel wreath. At first it seems that this is Joasaf himself, but then we read about the author's precaution against the glory, coloured with blood – a reminder of the policy of Peter I. The author expresses his attitude towards the peaceful life for arts prosperity in comparisons. He wrote of rewards of his patron, which cannot be compared to the spoils of Greek and Roman people, using the hyperbole: "*Non tot Quirinis hoste coercito / Romana pubes vixit adoreis. / Nec tanta Gracorum manipulis / Troja subacta dedit trophaea*" [5, sh. 144]; "*Nec tam decoras pulvere nobilis / Carthaginensi Scipio laurea / Victorious Marte plenus / De Tyrijs rapuit ruinis, / Quot gratiosi pectoris incola / Metis disertas sertas per areas / Victorque cordis pro corona / Castalidum agglomeras ligustra*" [5, sh. 144]; "*Non tanta promit germina gloriae / Paeno niventis vicus Apuliae, / Nec Lyxon auro praesuperba / Aemathio genital munus / Gemmat, tumentis haud Scipiadum decus / Sic sorte clarum, vel juga Carpati / Non laureates sic profundis / Verticibus Danaos adorant*" [5, sh. 147].

The greater rewards than military ones, according to the poet, are the rewards of eternal glory of his patron, and even Lethe will not have any power over this fame. Krokovskyi will be surrounded with honors so that Apollo will also serve him: "*Duces triumphos, quos tibi dedicat / cliens Apollo*" [5, sh. 148]. According to the poet, these rewards are granted only in case of faithful service for arts and sciences. These remarkable traits of his patron are revealed through the metaphors: "*majorum decus*", "*pater Rossiadum*", "*patronus pupillae sortis*"; "*victor cordis*"; "*princeps pectoris*".

Once again the Josaf's glory is depicted by the hyperbole: "*Te modulis ferunt in astra, talem Rossia praedicat / Talemque Kijoviensis / Sueta modis celebrare Siren*" [5, sh. 146].

In these lines the reader may hear the intonation of hymn and the highest note of pathetic tone is found at the final part of the first stop. The poet spreads the Josaf's glory to the borders of Greece and Rome. Such mythological transfer in time and space realizes the historical function. The reader doesn't take Josaf Krokovskyi as his contemporary so that his praising doesn't seem to be hyperbolized.

At the second stop, the reader is greeted by Melpomene, the muse of tragedy, which will also glorify Krokovskyi's generosity. As well as at the beginning of the previous stop, the poet expresses a negative assessment of military glory, which is again an evident allusion to tsarist politics. According to the author, the victory, gained by blood, cannot bring eternal glory and such a triumph will not be worthy of the attention of the muses, so they leave their penates and, along with Apollo, go to Kiev to sing glory: "*Huc suos flectat roseus veredos / Carminum praeses! / Tenedaea patrem, / Aere Phaebeos imitate plausus / Turba sequatur*". [5, sh. 155]

And once again, Krokovskyi's fame embraces new horizons, the author freely operates the time and space in the panegyric, giving generosity to his patron a remarkable scope that, is deliberately exaggerated. The poet seems to be trying to embrace the whole world: "*Urgeat gressum pharetrata solis / Aula trans amplos Latii recessus, / Regna trans Mauri Paphiasque rupes / Carmina pandat*" [5, sh. 149]; "*Gemmeum pectus decet ut per arctos / Lydiae tractus Arabumque regna, / Et per aurati tumulos Iberi / Concinit Echo*" [5, sh. 149]; "*Efferant Nomen, super et Canopum / Laude litabo. / Te vehet clarum per amaena Thraciae / Perque semotae Rhodopes nivosa / Laurearumor, volucrique patrem / Fama Curuli*" [5, sh. 150].

At the third stop, the reader is greeted by a cypharist. Here the poet develops the theme of prosperity of the Academy and here the muses, guided by Apollo, leave the Phocis hill of the two peaks, and hurry to Ukraine. This part of the panegyric is distinguished by the musicality and sonorous sound of instruments that play about the glory and generosity of the patron. No wonder the poet utilizes the lexemes from the sphere of music, thereby achieving the aesthetic effect of the sounding word: "*Si cultor Dryopum subsiliit entheus / Dircaeos lattices atque caballios / Tranans; si strepuit chorda super solo / Festo murmure plausum*" [5, sh. 151]; "*Huc de purpurei cespite marginis / Coetus Paegasidum, huc huc Charitum chorus / Currat, Threicii et carminis essedo / Scandat per juga gloriae*" [5, sh. 152]; "*Novem Maeonij numina verticis / Magno docta patri nablia patriae / Dantes, plena super compita laudibus / Josaph plaudit Nomini*" [5, sh. 152]; "*Laudes buxa pias, munificae manus / Clarent per rutilos Hesperidum tholos, / Trans et terga Padi, vortices ubi / Civis fluctuat alveis*" [5, sh. 152]; "*Plausus Castalij police consciam / Titanis comites sollicitant chelym, / Sed nec sacra Tuis obstupuit lyra / Laudes addere laudibus*" [5, sh. 153]; "*Hac sistris resonant nablia Apollinis, / Hac fundant elegos, haud volabili / Hac nexu Charites longa Krokovio / Ducant saecula gloriae*" [5, sh. 153].

In these lines, the author uses the adverbial anaphor for three times to emphasize the exceptional role of Kyiv and the Academy, comparing it to Parnassus. A particular attention should be paid to the resemblance of Krokovskyi to tsar with all the inherent attributes of royal power: "*Sic crescit nitidis et Tua laureis / Par regum titulis munificentia. / Quae celsis nivei dives honoribus / Princeps pectoris exstii*" [5, sh. 155].

Apart from the other muses, the poet singles out Polyhymnia – the muse of singing. In this way, the author manages to break the time barrier between antiquity and baroque and convey the idea of the embodiment of ancient poetry in Ukrainian literary works. The panegyric ends with

the fourth stop, which is the quintessence of the previous three. It seems that here poetic pathos reaches the highest point, when the poet almost deifies his patron and brings him his soul and heart: "*Omnia Maecenas aurato densa theatro / Plantis Tuis advolverem / Hesperiumque decus*" [5, sh. 155]; "*Ac pronus ardor debiti / Pectoris atque animi*" [5, sh. 155].

The main stylistic technique of the panegyric is amplification, which is in the abundance of mythological characters (the author utilizes about a hundred mythonyms). Apart from the well-known mythonyms that denote proper names, the author also uses those that refer the reader to precedent texts and require knowledge of mythology, ancient history and literature. Thus, for instance, at the beginning of panegyric, the poet mentions the name of the Meonian, who has ordered the Muse to come to Kyiv, crossing the blue sea: "*Maeonius tranare jubet vaga caerulea lymphae*" [161, p. 522].

The adjective "Maeonius" was one of the names of Homer. In the first line, the author personally calls on the Muse to come to the banks of the Dnipro river, and refers to father of poetic art in order to give his words a greater weight.

The next reference to mythological plots is the mention of one of the labours of Hercules: "*Ergo superbis Hesperidum tholus / Pomis tumescens germinet Herculi, / Dodona faetus laureates / in pretium cumulet Krokovi*" [5, sh. 156].

These lines contain an allusion to one of the labours of Hercules, who received the golden apples of eternal youth from the Hesperides in gratitude for their salvation.

It is worth mentioning the comparison Krovkovskyi's wealth to Midas' treasures, and his supporting of arts with the personality of Evander: "*Quid Mydae pompam croceasque glebas / Orbis Evandri stupet?*" [5, sh. 156].

If the name of Midas is quite common in literary treatments, then the authors mention of Evander much less frequent. Hryhorii Vyshnovskyi not in vain compares his patron to this personality. After all, according to legend, it was Evander, who was the founder of alphabet, arts and moral laws in Italy.

Except the gratitude to the patron for his benevolence, the text traces another thought, expressed by the poet: he seeks to leave the immortal memory of Krovkovskyi for posterity: "*His tu perennes celsus adores / Duces triumphos, quos Tibi dedicate / Cliens Apollo*" [5, sh. 157]; "*Promit, dulciloquo non sine murmure, / Ducat Nestoreos Gloria Praesidis / Annos, Rossiadum splendidus aurea / Ducat tempora Cynthius*" [5, sh. 157]; "*Audivere vagae littora Phocidos / Responderi sonis ter reboantibus / Vivat Krokoviae munificentiae / Seris nomen in orbibus*" [5, sh. 159].

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ЛІНГВОПОЕТИЧНИЙ АНАЛІЗ ЛАТИНСЬКОМОВНОГО ПАНЕГІРИКА "ITER LAUREATUM"

Здійснено лінгвопоетичний аналіз латинського панегірика Григорія Вишньовського "*Iter Laureatum*", який присвячено Йоасафу Кроковському, колишньому ректорові Києво-Могилянської академії. Текст панегірика проаналізовано в контексті політичних і культурних реалій того часу. Метою дослідження є представити структуру, поетичні засоби й авторську індивідуальність у жанрі латинськомовного панегірика. Встановлено зв'язок між українською поезією доби бароко й античністю на прикладі прецедентних текстів. Ці тексти актуалізують загальновідомі культурні феномени, за рахунок чого створюється ефект впізнаваності. Доведено, що перенесення наративу в міфологічну площину створює ефект історичності та легендарності події або певної персоналії, що відбувається на користь панегіричному пафосу. Зосереджено увагу на лексичних поетичних прийомах (аналіз поетичної інтерпретації міфологічних імен) і стилістичних засобах (ампліфікації, анафорі, використання метафори та порівнянь). Виділено основні тематичні групи на позначення міфологічних імен: географічні назви, що представляють античні та середньовічні реалії (Мавританське царство, Арабське царство, Лідійське царство, Каноп, Фракія, Родопа, Троя), власні назви міфологічних героїв (Аполлон, Мельпомена, Полігіннія, Талія, Сирена, Ехо, Геракл), лексеми на позначення музичного мистецтва (танок, пісня, ліра, хор, фінікійська арфа), військове мистецтво (Марс, Сципій, трофей). Було визначено такі метафори для опису чеснот мецената: "окраса предків", "батько русів", "покровитель сирітської долі"; "завойовник сердець"; "володар душі". Розглянуто реалізації авторської оповідної стратегії волевиявлення, яка полягає в оспівуванні щедрот мецената та висловленні йому своєї прихильності і вірності. Проаналізовано поетичний прийом перенесення міфологічних реалій на українську площину (Дніпро, київська сирена).

Ключові слова: латинський панегірик, прецедентний текст, міфологічний образ.

The greatest solemnity penetrated the last lines of the fourth stop on the path covered with bay leaves. The poet does not regret the wishes of long and a happy life for his patron, resorting to mythological characters in order to convey his aesthetic idea: "*Et semper referet donec eburneo / Praesignis solio Delius aureos / Distendet radios et mihi non licet / Donec cedere saeculo*" [5, sh. 159].

Conclusion. The panegyric "*Iter laureatum*" by Hryhorii Vyshnoskyi is composed according to the narrative strategy of will expression. The title of the panegyric defines the type of narration – the poet guides the reader on the way of dignity and awards of his patron, which becomes the main idea of this poetic work – to describe the generosity of Josaf Krovkovskyi. The poet is free to utilize a great number of hyperboles and amplification. However, the abundance of mythological vocabulary is one of the remarkable peculiarities of the panegyric. The poet's intention was to put his personage above his contemporaries, bringing the realities to the mythological plane. The poet constructs a new reality, posing there the mythological and historical characters in order to create the historical background.

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