

DOI: <https://doi.org/10.34069/AI/2021.41.05.1>

## Neo-Latin poetry of Ukraine: literary and stylistic syncretism

### Українська неолатинська поезія: художньо-стилістичний синкретизм

Received: March 28, 2021

Accepted: May 18, 2021

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#### Abstract

The article considers the literary and stylistic peculiarities of Neo-Latin poetry in seventeenth to eighteenth-century Ukraine. Latin poetry of that time is marked by variability and diversity of genres, for it logically continued the classical traditions and at the same time was influenced by the aesthetics and poetics of the Baroque due to the interlingual contacts. The Latin language was supposed to be the main criterion of the high style in a poetry. As for the genre peculiarities, Neo-Latin poetry tended to panegyrics as the literature "fashion" of that epoch, when the poets expressed their gratitude and admiration to the philanthropists, whereas the elegiac poems were the part of poetic courses to illustrate the genre. It explains the freedom and fantasy which are present in panegyric poetry and classical canon which served for writing elegies. The period of the seventeenth to the eighteenth century was an absolutely disparate one in both the political and social life of Ukraine. Rapid development of events, dramatically changing realia and values shaped very special attitudes to life with the contemporaries, in particular with Kyiv intellectual poets who wrote a significant number of works in Latin. Analysis of these works enables to characterize the development of the Latin language in Ukraine and consider Neo-Latin poetry of Ukraine as a part of the Western European literary and language unity.

#### Анотація

У статті розглядаються художні та стилістичні особливості неолатинської поезії в Україні періоду кін. XVII-поч. XVIII століття. Тогочасна латинськомовна поезія позначена різножанровістю та варіативністю, оскільки латинська мова, з одного боку, логічно наслідувала класичні взірці, а з іншого – внаслідок міжмовних контактів не була позбавлена модифікацій і зазнавала впливу естетики і поетики бароко. Латинська мова вважалася головним критерієм високого стилю написання поетичних творів. За своєю жанровою специфікою тогочасна неолатинська поезія, чимало текстів якої належать до елегійного жанру, тяжіла до панегіричності, яка відповідала тогочасним літературним смакам. Складання панегіриків було літературною "модю" тієї доби, коли автори висловлювали свою вдячність і прихильність меценатам, у той час як зразки елегійної поезії вміщувалися у поетичних курсах і служили авторською ілюстрацією жанру. Цим пояснюється творча свобода і фантазія, наявні у панегіриках, та класичний канон, якого дотримувались у написанні елегійних творів. Період XVII–XVIII ст. є чи не найбільш строкатим як в політичному, так і в суспільному житті України. Стрімкий розвиток подій, зміна життєвих реалій та цінностей створили особливий світогляд тогочасної людини, зокрема, київських поетів-

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**Keywords:** elegy, Neo-Latin poetry, panegyric, the Baroque literature, the Latin language.

інтелектуалів, перу яких належить значний масив творів, написаних латинською мовою. Залучення цих творів у науковий обіг дає можливість створити цілісну картину розвитку латинської мови на теренах України, а також долучити українську латинськомовну поезію до світового літературного й мовного простору.

**Ключові слова:** латинська мова, неолатинська поезія, українське літературне бароко, панегірик, елегія.

## Introduction

The development of Neo-Latin poetry in seventeenth to eighteenth-century Ukraine was influenced by the complex of factors, predominantly by education. Contamination of Latin and Slavic elements determined the specific features of Ukrainian humanitarian science and phenomenon of Neo-Latin poetry in Ukraine as an integral part of European Neo-Latin literature. Writing the language which almost fell into disuse in Western Europe could be of interest to the scholars of Slavic literatures. The aesthetic system, dominating in that time literature, was the Baroque. Ukrainian poets adopted Polish literature traditions and brought them to the ethnic ground (Sofronova, 1982: 48).

The term "baroque" was well developed in humanitarian science and used as the synonym for the "absurd" and "grotesque" before the nineteenth century (Chyzhevskyi, 1956:65). There are three definitions of this term in modern science: 1) an artistic style, dominated in a period between the Mannerism and the Rococo; 2) historical period in Western Europe of the seventeenth and the beginning of the eighteenth century; 3) the pieces of art created in different time but having common artistic features and characterized by rapid movement and deep emotions (Wölfflin, 2004: 54-56). The Baroque influence on the theory of versification is marked on such genres as *carmen curiosum* and *carmen figuratum*, emblems, symbols, hieroglyphs and enigmas. It was the epoch of etiquette poetry and panegyrics in particular. The review of literary works of the seventeenth to the eighteenth century demonstrates that panegyric prevailed over the other genres of Latin poetry in Ukraine.

The theoretical principles of Neo-Latin poetry in Ukraine were stated in the poetic and rhetorical courses: the poetic courses played a significant role in formation of the new poetic and dramaturgical genres, particularly their practical part, where the theoretical precepts and practical

guidance were considered according to these genres and the exercises were supported with pictures and examples (Nalyvaiko, 1987: 68). A notable feature of these poetic courses is the use of the Latin language to represent the didactic materials; theoretical development of Slavic syllabic versification; illustration of theoretical statements by author's poetic works. The texts of Latin poems in Ukraine in the seventeenth to the eighteenth century, which are found in the poetic and rhetoric manuscripts, tend to Italian and Polish samples. It resulted in "artificial" nature of Ukrainian poetry written in Latin for it was not the mother tongue for Ukrainian poets, but was the only condition to become a part of Western European intellectual space. It should be also mentioned the didactic reason for writing poems in Latin, so the poet's personality took the second place, and following the classical samples they lost their individuality.

The mental world of Ukrainian poet writing in Latin is characterized by the coexistence and correlation of the opposite worldview landmarks: the secular and spiritual, Latin and Ukrainian, antique and christian. Such a worldview syncretism reflects the Baroque philosophical principle, implied in antithesis of reality. The fact that most of poets were ordained explains the specific style of Latin poetry in Ukraine (Krymsky, 2004: 26). On the one hand the authors followed the antique classical samples but on the other hand they tried to depict the reality of that time in a special artistic manner and sense content as well. Hence, there is a bizzare combination of religious and antique motives in the Baroque form.

## Literature Review

The phenomenon of Neo-Latin poetry received a proper attention and was the object of studies in different aspects (grammatical, lexical, generic, stylistic and literary) by such scholars as

D. Chyzhevskiy (1956; 2003), O. Koshchii (2011), R. Mayer and J. Adams (1999), V. Masliuk (1983), D. Nalyvaiko (1981; 1987), V. Shevchuk (2004), V. Shevchuk and V. Yaremenko (2006), M. Trofymuk (2014), L. Shevchenko-Savchynska (2011) etc.

Among the recent researches concerning the Neo-Latin literature and its genres was the monograph by L. Houghton, G. Manuwald and L. Nicholas (2020) who edited the anthology of Neo-Latin poetry as well as prose, recorded in Western Europe; the thorough analysis of Neo-Latin poetry in its cultural specifics and variety of genres was given in essays by V. Moul (2016; 2017); the particular Neo-Latin genres, such as epigram, was studied by S. Beer, K. Enenkel, and D. Rijser (2009); Ph. Ford and A. Taylor developed the investigations of pastoral genre in Neo-Latin literature (2007). Among the scholars who contributed a lot to the Neo-Latin studies of Ukraine is G. Siedina (2007; 2012; 2015) and whose papers concern the analysis of epic, lyric and panegyric poetry in Ukraine recorded in the Latin language.

In Ukraine the studies of Neo-Latin poetry are based upon the analysis of the manuscripts of poetic courses which are the main source of Latin texts. We cannot mention the impact V. Masliuk who described most of these courses and translated the lion's share of poetic texts from Latin (1983). Nevertheless, the major part of the Neo-Latin researches focuses on the particular aspects and genres of verse. Thus, the etiquette poetry was the subject of interest for L. Shevchenko-Savchynska (2011); O. Tsyhanok studied the funeral writings in poetic manuscripts (2014); the complex and thorough review of Neo-Latin literature and its genres in Ukraine was performed by M. Trofymuk (2014). The latest Ukrainian researches are devoted to the study of lexical peculiarities of Neo-Latin poetry. In their studies V. Myronova, N. Korolova and O. Koshchii as contributed to the analysis of the phenomenon of lexical eclecticism in Ukrainian verse recorded in Latin (2019).

### Methodology and Material

The method of linguo-stylistic analysis is used to reveal the phonetic, lexical, semantic, rhetorical, stylistic and syntactic peculiarities of poetry. The cultural interpretation of the language phenomena is applied to study the functioning of the Latin language as an integral structure of ethnic and cultural continuum of Eastern Europe. The method of contextual interpretation is used as well to observe the word in poetic text.

The topicality of the research resulted from the necessity to analyze the literary language and style of the texts which represent the cultural epochs in chronological distance; to conceptualize the phenomenon of the Latin Literary Baroque in Ukrainian poetry and reveal the textual innovations; to define the place of Ukrainian Neo-Latin poetry in the system of genres of Ukrainian and Western European literature.

The purpose of the article is to analyze the language and stylistic features of Neo-Latin poetry in seventeenth to eighteenth-century Ukraine. The scientific novelty is determined by systemic analysis of the style, topicality, literary devices and rhetorical figures in poetic works of the epoch, which influenced the moral and aesthetic norms of the poetic art of that time.

The object of the study is Neo-Latin poetry in seventeenth to eighteenth-century Ukraine in its genre diversity. The subject of the paper is the literary and stylistic peculiarities of poetic works of that period.

### Results and Discussion

#### Use of phonetic repetitions to enhance the expressiveness of textual sounding

Alliteration is the use of the same consonants in one fragment of text. It is often present in poetic works to make an aesthetic or sound effect. Poetry tends to declamation so that alliteration aims to the sound perception of a poem. It makes the rhythm and serves as musical accompaniment. Ukrainian poets preferred this device for creating the melody of the verse. Thus, in Feofan Prokopovych's poem "Laudatio Borysthensis" (1743), written in hexametre, alliteration brings the rhythmic and expressive sounding to the text. The pairs of sounds of the same articulation with voiced and voiceless variants are the most repeated: d-t/b-p: *Materiam templis et magnis aedibus aptam. / Adde, quod instructas numeroso milite naves;* The same pairs of sounds are alliterated in other poems by Feofan Prokopovych: *Probrosa posthac in trabe nudus obit - "Elegia paraenetica ad discipulum de servanda vitae integritate" (1744); Tangere quis portum me potuisse putet? - "Elegia in qua Divus Alexius spontanei sui exsilio seriem narrat" (1786).* In the poem of Ilarion Yaroshevskyi "Cupido seu amor alatus" (1702), the author prefers the alliteration of sonorants and voiceless s: *Nox nemorem nemorosa placet quia sidera quero/Sidera spectari nonnis nocte queror.*

Homeoteleuton and homeoptoton are two kinds of final sound repetitions, which enhance the expressiveness of textual sounding. The first device is defined by the similarity of endings, and the second one by the similarity of case endings. Both figures are used quite seldom. For example, at Feofan Prokopovych: *Nos retinent tacitae tranquilla silentia cellae, /Aut silvae umbrosae pacificumque nemus* (We are attracted by the peaceful silence of the tacit cell, Or calm grove of the shadow forest) (Compar. 15); and at Stefan Yavorskyi: *O DEUS, o pater, o summae charitatis abyssus, /O pietatis fons, o bonitatis apex* (Oh God, oh father, or abyss of supreme charity, / The source of grace, the apex of piety) (Eleg. 15).

### Lexical repetitions to enhance emotional expressiveness

The lexical repetition in one textual fragment or in a sentence was widely used by Ukrainian poets. It was to enhance the most important lexical unit of the abstract to emphasize the emotional expressiveness. It was determined and classified the following types of repetitions according to their frequency. The most productive parts of speech were pronouns, adverbs and conjunctions. Repetitions of pronouns: *Hoc opus, hoc facinus, raram hanc in carmine laudem* (This act, this deed, this glory in a song); repetitions of adverbs: *Hic sobriae mentes, hic manet alta quies* (Here are the sober thoughts, here is a great peace); repetitions of conjunctions: *Vel fuge vel virgas experiere meas* (Or run away, or feel my birch); repetitions of nouns: *Terra Dei est, dici terra aliena potest* (If it might be said that God's land is foreign); repetitions of adjectives: *Maxima cum fecit, maxima passus erat* (When he's done a lot, he's much born); repetitions of numerals: *Mille cadaveri campis spectantur acervi, / Funera mille patent* (Thousands of dead are seen in the fields, thousands of corpses're laying down); repetitions of particles: *Non ea mens nostri est; non haec sunt pectora regis* (Not that is our thought, not that is the king's heart); mixed repetitions: *Nunc tibi sum vilis, nunc ex tibi Barbara Mater/ Barbara nec mater, nec tibi vilis eram* (You don't need me any more, and my mother is strange for you now. But my mother was not strange for you and you needed me).

Anaphora is another kind of lexical repetition at the beginning of a few canonic fragments of literary text that follow each other. It was one of the most preferred devices of a folk heroic epos and song. In Neo-Latin poetry of Ukraine anaphora was used by poets to accentuate the

most sufficient parts of the text, though its use cannot be considered as typical. A large number of examples with anaphora are found at "Epinicum sive carmen triumphale de eadem victoria nobilissima" (1743) by Feofan Prokopovych: *Audiet haec gemino positus sub cardine mundus, /Audiet, et trepido curas in pectore volvet; /Cuncti te socium, cuncti tua faedera poscent, /Cuncti Rossiacum martem irritare timebunt* (All the world will hear that, /Will hear and keep the fear in a frightened hear. /All will ask for your friendship and union with you, /All will be afraid of bothering Russian Mars) (Epinic., 157-160). The single examples of the verbal anaphora are present in other Neo-Latin poems of Ukraine. At "Comparatio vitae monasticae cum civili" (1743) by Feofan Prokopovych the anaphora serves for expressing antithesis based on the change of endings: *Flemus, ut aeterna mereamur gaudia vitae; / Fletis, quod laeti praeteriere dies* (We cry for being worthy of eternal delights of life; /You cry for all the days of happiness have gone) (Compar., 40-41). Ilarion Yaroshevskyi in the poem "Cupido seu amor alatus" uses anaphora in imperative sentence to make it more emotional: *Sume meas tallas quibus otia temporis arcus / Sume pharetratae specula more Deae* (Take my bow for the time of rest, /Take my arrows by custom of goddess with the quiver) (Cupid., fol. 99).

The opposite stylistic device is epiphora. It is expressed by repetition of the final canonical fragments of text. We have found only two examples of epiphora in poetic texts: at "Descriptiuncula Kijoviae" (1744) by Feofan Prokopovych and at "Possessoris horum librorum luctuosum vale" by Stefan Yavorskyi. It also serves for emotional emphasizing in the final part of the text when the poet, predicting his death, speaks the last word to his library: *Vos autem, mea scripta tomique librique, valete, / Parta labore meo bibliotheca, vale! / Terricolaeque omnes fratresque, valete, / Tu quoque, cara parens, hospita terra, vale!* (You, my writings and books, goodbye, /My library, the result of my work, goodbye! /All inhabitants and of this world and brothers, goodbye, /And you, my lovely mother, a hospitable land, goodbye!) (Eleg., 33-36). It is observed the use of the chain epiphora in these lines. The author develops his idea from the concrete to the general concepts: firstly, he says goodbye to the books and then to the library. In the second lines, he says goodbye to the people and then to the whole world.

At Stefan Yavorskyi's poetry the epiphora is an element of syntactic organization of the author's



thought and is used quite sporadically, while at Feofan Prokopovych this device is marked by regularity. The peculiarity of epiphora at Prokopovych is its use in every second line what makes a special textual pattern. The author prefers the epiphora of nouns, rather than verbs preferred for anaphora: *Undosa est urbis facies, quae spectat ad ortum./Montosa est serum, quae videt esse diem./Larga fluent videt, roseum qua prospicit ortum...* (The city full of waters faces to the east./The side seeing the end of a day is mountainous./ (The city) observes the great water, facing the rosy sunrise...) (Descript., 21-23); *...orientalem sed lavat amne plagam./Allatrant urbi fluctus Titanis ab ortu./Tollit ad occidentem mons juga multa plagam (...the eastern side is washed by river./The water flows roar and plunge the city, where comes Titan /The mountain rises the high vertex of the western side) (Descript., 30-32).*

### **Stylistic devices for expressing the space of images**

Metaphor takes the first place in the language of the literary text among the other devices of the verbal imagery. Metaphor is a word or figure of speech, that describes an object or phenomenon by referring to something that is similar to that object or phenomenon. Metaphor creates the individual and unique images for the process of metaphorizing the reality is endless. This figure is widely used in a poetry that speaks to the reader the language of images. Ukrainian poets writing in Latin also used metaphor, although not often.

At Stefan Yavorskyi's elegy "Possessoris horum librorum luctuosum vale" a book is one of the objects of metaphorization. The author expressed his most sincere emotions saying goodbye to his library. The poet uses metaphor at the very first lines to express his attitude towards books: *Ite, meus splendor, luxque decusque meum!* (Follow your way, my shine, my light and decoration!). The author prefers to use the words with semantics of light: *splendor – shine; lux- light*. It seems that he accentuates the similarity between the education and light. It becomes evident in Slavic languages through the following examples with semantics of light: comp. Ukr. освіта; Rus. просвещение; Belarus. асвета; Pol. oświata; ancient Gr. διαφωτισμός; Eng. enlightenment; Germ. die Aufklärung. By decoration he means glory and honour rather than their outer beauty.

In his poem "Comparatio vitae monasticae cum civili" Feofan Prokopovych compares the secular and monastic life using the widespread metaphor

that "life is the sea": *Haec citra dubium portus; at illa mare est:* (This life undoubtedly is a harbour, while other one is the sea) (Compar., 10). According to the antique worldview *fortuna caeca est*, which means that fortune is blind, the fortune didn't choose the people and people couldn't choose and change their fortune. Christianity did abolish this statement and gave people a hope for a free choice till the last minute of their lives. In this sense, Christianity made people free from the cruel fate threatening their happiness. The author proves this idea using the metaphor "fate is a blind mistress": *Arbitrium caecae dominae contempsimus ultro* (It was our free will to neglect the verdict of a blind mistress) (Compar., 37).

In a poem "Laudatio Borysthenis" Feofan Prokopovych the author glorifies the Dnipro river and Kyiv with the metaphor of family relations. He writes that Dnipro is father, and Kyiv is mother, emphasizing the dominant role of the river as it supplies water and protects the city: *Salve magne Pater, magnarum dives aquarum* (I greet you, the great Father, rich of waters) (Laudat., 1); *Urbs haec ipsa, decus patriae, materque potentis Imperii* (This city itself is the beauty of the native land and mother of the powerful state) (Laudat., 12).

Allegory is a complex metaphor that expresses the ideal objects in concrete images. It is one of the main figures in literary tradition used in the genre of fable. There is one sample of such fable by Feofan Prokopovych written in Latin. The plot of this work is not original and presents the short variant of fable by Horace in "Satires". It tells about two mice, living in a city and in a village. They invite each other to their homes. The rural mouse met the guest in a poor home "paupere tecto" and served very simple courses "ruris dapes". But the urban mouse refused having this meal and invited her friend to the sumptuous banquet "lauto fiunt obsonia luxu" in a city.

Then, as the story tells, the door creaked "fit cardine stridor" and mice ran away. But the urban mouse immediately found the hole and hid there while the rural mouse was wandering all the night and when she got home she said that the simple dinner was much more pleasant: "Dulcior exiguo facillique parabilis aere/ Caena est". The story ends with a moral thought: "Nocet empti dolore voluptas" – "Delight is for nothing, if you suffer for it".

It is evident that the fable reveals basic life concepts as wealth and poverty through the

allegory. Despite all the delights of wealth they are not certain. And poverty, being miserable, doesn't bring danger. At Horace fable in "Satires", (Horatius Flaccus, Satyrarum libri. Liber II, 6, 80) we read that urban mouse invited her friend to the palace to eat the crumbs after banquet, while the rural mouse served the food she had worked for and she was not afraid of anything. Hence, comes the moral conclusion that a real delight brings calm and harmony – the Horace's principle of "aurea mediocritas". Feofan Prokopovych considers the morality of this fable in other way. He thinks about harmony in everyday life, rather than in delights, when a person works hardly and doesn't hope for uncertain future and occasional fortune.

Hyperbole is the exaggeration of a certain idea to intense its expressiveness. The Baroque aesthetics, that tended to excessiveness, didn't neglect the principle "ne quid nimis", so that hyperbole became one of the main instruments for its realization. The most productive mean of hyperbolization was the use of degrees of comparison: gradus superlativus: Fulgura crebra micant, & plumbi plurima grando/ pervolitat, mortisque ferit (The lightning often fulminates and multiple bullets fly and bring the death) (Carmen, 84–85); Illius cum scena subit faustissima noctis (When suddenly appears the happiest vision of that night) (Elegia, 1); gradus comparativus: Ultra teli disjuncta volantis/ Litora sunt jactum (The banks stand further than a thrown arrow (Laudat.); Nunc radio meliorem diem sol spargit, & aucta/ Lux esse, & flores melius ridere videntur (It seems that sun is shining more than ever, that there is more light and flowers seem lovelier) (Epinic., 11-12).

Comparison is grammatically organized contrasting on the basis of similar features. Comparison is a rich source of images in poetry and widely reveals the author's fantasy. However, Neo-Latin poetry of Ukraine represents very few examples of comparison and doesn't make it possible to classify them.

A large number of comparisons is found in "Elegy" by Feofan Prokopovych. This elegy tells about the escape of blissful Olexii to Syria from the city of Rome. He compares himself to the prisoner full of hope for escape: Sic tremui, ceu claustra parans evadere, quemque/ Spes alit effugii destituitque sui (Thus I trembled as a prisoner ready to escape) (Elegia, 247). In other parts of the elegy the man describes the feelings of his family when they found out about his leaving. He compares his parents' grief to the Jacob's lamentations after his son: Sic Jacob

doluit, dulcis cum viscera nati/ A saevis didicit dilacerate feris (Elegia, 248).

The sorrows of his wife are described not less dramatically. She was moaning as she could see his future fate and put his body in the grave: Nec gemisse minus, quam si mea fata videret/Et tumulo corpora traderet ipsa meo (Elegia, 248). Another comparison is found at the final part of the elegy, when the man reaches the Syrian shores. He compares the ship to the horse: Utque regit domitum non duris vector habenis/Et facile freno flectere suevit equum (Elegia, 249).

Addressing is grammatically independent component of a sentence that names the addressee of speech. It is often stylistically marked in a poetic language rather than in a prose. Poetry breaks all the barriers between the reality and fiction so that the objects of addressing may be people, gods, nature and abstract notions: addressing to gods: ...o tandem non aversare tuorum/ Vota Deus! (oh God, do not avert your prayers); Laeta tui festi lux, Hymeneae fuit (The light of your fest was joyful, Hymen); Musa salutates mea pergito ad usque Triones (Oh come, my Muse, to the curative constellations of the Great Bear and the Little Bear); addressing to people: Josaphe cur patriam fugitive relinquis Amera / Cur migras castris hostis amice meis" (Josaph, fugitive, why are you leaving Amera for my hostile camps); Primus es, o Mammas, poteris qui nomine raro / Natus in obscure nobilis esse loco" (Mammas, you are the first man with a rare name who was made famous in infamous place); addressing the nature: Talis erat facies, Roma superba tui (That was your face, superb Rome); Pellite caerulei, me pellite flamina ponti (Hurry me, the wafts of the blue sea, hurry me).

Hypotypose is any description of the event given with attention to the details and making illusion of reality. It is often used to depict the pictures of nature or significant historical events. The stylistic function of hypotypose is in realization of vivid image and movement. Such a description of the battle is found at Feofan Prokopovych's historical poem "Epinicium": Nec tantum fracta mugit de nube tonitru/ Ingeminant quantos belli tormenta fragores, / Jamque diem eripuit mixtus cum pulvere fumus: / Nec lux est, nisi quae fatali spargitur igne: / Incensos pugnare putas, unaque flagrare: / Fulgura crebra micant, & plumbi plurima grando / Pervolitat, mortisque ferit (The thunder in the sky is not so load as the grenades roar in wars. The day hid the smoke with dust. The light cannot be seen except the flashes of the fatal fire. You can see that people fight in a

burning fire. The lightning often fulminates and multiple bullets fly and bring the death).

In his "Elegy" about Olexii there are two descriptions. The first one tells about the happiness of wedding time: Quounque adspiceres, plausus citharaeque sonabant, / Laeta tui festi lux, Hymenaeae, fuit. / Omnis conjugii capita aetas gaudia nostri. / Festus & in tota perstreptit aede chorus (Everywhere can be seen the clouds and sounds of cithern. The light of your fest was joyful, Hymen. Everyone, despite their age, was happy about our wedding. The joy and songs sounded in the house). Another poetic description is devoted to the sheep bringing the protagonist to Syria: Incubuit placidis Zephyrus lenissimus undis / Aequeasque suo flamine mulcet aquas. / Et nos Ionium secure findimus aequor, / Nec reddit trepidos ulla procella metus. O me felicem! Mitis mare permeat aura. / Summaque censetur ludere sponte Thethys. / Non quatit obversam proram puppimve retundit. / Sed tantum celerem promovet unda ratem. / Pineae texta volant, non strident vincla rudentum (The tender Zephyr flew to the calm waves and sways the sea waters. We are crossing the Ionian Sea and the storm brings no fear. I am happy! The tender wind is blowing the sea. It seems that Thetis is playing on the surface. The wave nor sways the ship neither rocks the stern, but incites the fast ship to go forward. The pine sails are flying and the ropes don't creak).

### The peculiarities of poetic syntax

Inverse is the break of direct order in a sentence to emphasize the part of it. The mechanism of changing the words order makes inverse similar to the other figures as hyperbaton and anastrophe. The first one is separation of neighboring words by another word or word combination. The anastrophe is the change of order of the neighboring words. There are two types of inverse, the stylistic and grammatical, the first one is preferred in a poetic language.

Ukrainian poets writing in Latin tend to hyperbaton. Following the antique samples in their poetry, Ukrainian authors used the widespread type of inverse of Vergil and Horace. The peculiarity of this figure lies in invertive relations of attribute and subject. The Latin word order is characterized by postposition of adjective according to the noun. At Ukrainian poems, vice versa, noun follows the adjective. Sometimes, the position of attribute and subject is so distant in a text, that their interconnection is determined by endings and context. The realization of inverse is schematically marked as

the following: letter A means attribute at the beginning of the line, small a is an attribute in the middle of the line in agreement with a noun. The similar marks are used for the nouns: letter S (subject) is a noun at the end of the line, s is a noun in the middle of the line. There are five types of inverse according to this scheme: AS: Occiduas urbis cinxere cacumina partes (The western parts of the city are surrounded by the tops (of the mountains)). (Descript., 3); aS: Aurorae oppositum perluit unda latus (The opposite side of Aurora is washed by the wave) (Descript., 4); as: Qua primos solis radios videt, imminet amni (The side, facing the first rays of the sun, is adjacent to the water) (Descript., 11); As: Surgentem spectans solem urbs fremit amne propinquo (The city, facing the rising sun, roars with a surge) (Descript., 13); mixed types: Ortum undosa diem videt urbs, sed monte superbit (The coming day faces the city full of waters but takes pride in a mountain) (Descript., 27).

Parallelism is the order of the language elements with the similar grammatical or semantical structure in two consequent parts of a text. Antithesis is a kind of parallelism, when the concepts and images are opposed on the basis of the same idea. Antithesis is used to increase the expressiveness of the statement by means of contrasts. A poem "Comparatio vitae monasticae cum civili" by Feofan Prokopovych is a good example to demonstrate this figure. The title of this poem speaks for the use of antithesis for any comparison is based upon the contrast: Illic angorum curarumque aestuat aquor; / Hic sobriae mentes, hic manet alta quies (There the water boils with anxieties and troubles; / Here are the sober thoughts, here is the great calm.) (214, Compar, 16); Vos strepitus rumorque trucidis circumsonat urbis. / Nos retinent tacitae tranquilla silentia cellae (You are in the middle of uproar and gossips of the threatening city. / And we are sustained by the peace of the silent cell) (Compar, 26).

Another kind of parallelism is chiasmus, which often means reverse parallelism – the cross placement of the parallel parts in two consequent sentences or word combinations. This type of symmetry is connected with inverse. There are a lot of examples of reverse parallelism in a poem "Cupido seu amor alatus". The peculiarity of the use of chiasmus at I. Yaroshevych lies in lexical repetition: Hic hora certa mori vivere certa mihi (Here is the true time for me to die and the true time to live) (Cupid. 99); Tempus erit cum tempus erit tibi Josapha nullum / Nullum quo possis ludere tempus erit (The time will come,

when there is no time for you, Josaph,/ no time to entertain) (Cupid, 99).

Except specific syntactic organization, this line contains the multiple repetition of words, word combinations and also the anadiplosis – the repetition of the word at the end of the previous and at the beginning of the next line. Emphasizing a word "time", the author accentuates its fleeting. It seems that Cupido incites Josaph to wake and return to the past pleasures.

### Conclusions

Literary language and style of Neo-Latin poetry in seventeenth to eighteenth-century largely depended on the aesthetic principles of the Baroque and antique poetic and rhetoric traditions. The stylistic level is abundant with phonetic, morphological and lexical repetitions. They serve to convey an emotional variety such as tension, excitement, enthusiasm, fear etc. The main stylistic devices are metaphor, allegory, hyperbole, addressing and hypotypose.

The syntactic level is characterized by use of the parallel constructions which realize the antithesis. The world broken in two was the dominant belief of that time in Ukraine, enhanced by religious and language split, and perpetual wars as well. Another syntactic peculiarity is the use of inversion based on traditions of Roman classical literature and adopted by Ukrainian poets. The Latin language in Ukrainian poetry, following the classical rules of lexis, grammar and syntax, is marked by the wide range of linguo-stylistic innovations due to the aesthetic and poetic principles of the Baroque.

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