

THE EXPRESSION OF DESTRUCTIVE LOVE IN OVID'S *HEROIDS* WITH EMOTIONAL MEANS

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The search of scientists of the XXI century is increasingly focused on a sphere that is not available for direct observation – the sphere of emotions. Therefore, the issue of the emotive component of a literary text at different levels relates to priority areas not only of modern linguistics. Emotions represent the linguistic picture of the artistic universe of the poet, reveal the inner world of his characters. The existential-sensual sphere is a manifestation of the subjective attitude of a person to the surrounding reality and himself in the mental space of the artist.

*Ovid subtly reproduces the spiritual world of a loving woman in the inexhaustible wealth of emotional manifestations and unique individual identities. The main object of unfortunate love in *Heroides* is a married woman or hetaera. Ovid is a vivid representative of the sensually-earthly Eros. The ancient man, for whom the idea of sin was extraneous, was not embarrassed by the sensual nature of his love in various forms, focusing all his interest in earthly existence, adored desires. However, the sensual Eros of *Heroides* with not the happy ending is aesthetically beautiful.*

*Having refused from the usual August poetry themes related to the historical past of Rome or the events of his personal life, Ovid in *Heroids* turns exclusively to mythological themes, popular in Neo-Téric poetry or Hellenistic poetry, depicting the heroines of Greek mythology and Sappho herself by the psychology of contemporary Roman women. Ovid's *Heroides* reflects the fact that the psychology of a loving woman has not changed much since the time of the Roman Empire.*

Keywords: *emotionality, expression, psychologis.*

ВИРАЖЕННЯ ДЕСТРУКТИВНОГО КОХАННЯ В «ГЕРОЇДАХ» ОВІДІА ЕМОТИВНИМИ ЗАСОБАМИ

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Пошуки вчених XXI сторіччя щораз більше зорієнтовані на сферу, яка недоступна для прямого спостереження – сферу емоцій. Тому питання емотивного компоненту художнього тексту на різних рівнях належить до пріоритетних напрямків не тільки сучасного мовознавства. Емоції репрезентують мовну картину художнього всесвіту поета, розкривають внутрішній світ його героїв. Екзистенційно-почуттєва сфера є

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виявом суб'єктивного ставлення людини до навколишньої дійсності і самої себе у ментальному просторі митця.

Овідій тонко відтворює душевний світ люблячої жінки у невичерпному багатстві емоційних проявів та неповторно-індивідуальних своєрідностей. Основним об'єктом нещасливого кохання у «Героїдах» є заміжня жінка або гетера. Овідій – яскравий співігравець чуттєво-земного Еросу. Антична людина, якій поняття гріха було чужим, не соромилася чуттєвого характеру свого кохання в різних формах, зосереджуючи весь свій інтерес на земному існуванні, обожнювала бажання. Проте чуттєвий Ерос Героїд з нещасливим кінцем естетично прекрасний.

Відмовившись від звичних тем августовської поезії, пов'язаних з історичним минулим Риму або подіями особистого життя, Овідій у «Героїдах» звертається виключно до міфологічної тематики, популярної в поезії неотериків або в елліністичній поезії, зображуючи героїнь грецької міфології і саму Сапфо у відповідності з психологією сучасних йому римських жінок. «Героїди» – риторично-декламаторська поезія, обмежена рамками суворої схеми, проте з глибоким психологічним контекстом. «Героїди» Овідія свідчать про те, що психологія люблячої жінки не змінилася з часів Римської імперії.

Ключові слова: емоційність, експресивність, психологізм.

The aim of the article. The study of the means of expressing emotionality in Ovid's *Heroides*, the singer of the great moral, ethical and vitality of the ancient sensual Eros, which acts as a destructive force in the series of letters of abandoned women, expressed by a large group of emotional concepts such as pain, separation, grief, treason, useless oaths, ill-fated Hymen, jealousy, death, etc.

According to the aim, our tasks are as follows:

- to analyze the letters of abandoned women to men who became the subject of pain and unhappy love of mythological heroines;
- to identify the main motives for the separation of the abandoned and their experiences, expressed by the emotions of grief, sadness, pain, jealousy, revenge, etc.;
- to show that emotionality and expressiveness are the defining features of the heroic style of Ovid's art, an important factor in influencing the reader, the psychology of his feelings;
- to reveal the inexhaustible wealth of emotional manifestations and the unique individual identities of the heroines of Ovid, noting that the psychology of a loving woman, her emotional states have not changed much since the time of the Roman Empire;

The object of the research is the work of Ovid, in particular, his work «*Heroides*», the presence in the selected work of a mythological component and the belonging of the work to the chosen subject.

The subject of the research is the specifics of ancient terrestrial Eros with an unhappy ending and deep psychologism, the discovery of its laws and features through typological comparisons with the projection of modernity

The concept of “emotive lexis” was first introduced by the Russian scientist V.I. Shakhovskoy, describing it as a language-mediated attitude of emotionally-sociologized representations of a person to the world around him [6]. The studies of M. Kulbatskoi, T. Misha, M. Okhrimenko, and I. Kononenko, N. Ivanov, and other scholars are devoted to the means of expressing emotionality in works of art.

The relevance of the topic of research is due to the need to study the means of expression of emotion in Ovid's poetry, a problem not developed at all in modern philology, although the creativity of a Roman poet, an outstanding “Doctor of Love”, is fertile material for the study of the topic. He is the author of "Love Elegies" (*Amores*), "Heroines", "The Art of Love" (*Ars Amatoria*), "Love's Remedy or The Cure for Love" (*Remedia Amoris*), "Metamorphosis" by Ovid, in which the poet is an apologist and singer of a huge moral-aesthetic and vital force of earthly Eros. However, in "Heroes" love acts as a destructive force, in a series of letters of famous mythological heroines to missing men or

lovers. Letters become a form of a lyrical monologue. They are written on behalf of those men who have become the subject of pain or unhappy love. Penelope writes to Odysseus, Phyllis – Demofont, Briceida – Achilles, Phaedrus – Hippolytus, Enon – Paris, Ipsipil – Jason, Dido – Aeneas, Hermione – Orestes, Deyanir – Heracles, Ariadne – Theseus, Molina – Macarena, Medea – Jason, Laodamia – Protesilaus, Hypermnestra – Linkeya, Sappho – Faon. Later, three more pairs of messages were attached to Heroides, each containing a letter from the hero and a response to the heroine. F. Zelinsky calls Ovid's creation of the ballads-letters [5, c.7].

The letters of the women are designed in the style of true quarrels that Ovid perfectly possessed. They were instructive by nature and were addressed primarily to the feelings of the audience: the heroines appealed to their loved ones in a manner typical for the Roman school of eloquence... In all the messages, abandoned women try to persuade their husbands or lover to come back with a good oratorical argument. The rhetoric of emotional language comes first. The messages are monotonous in their plot. All letters contain repeated repetitions in different variations of "Come back! "Come back as soon as possible!" Because "Come back" involves a painful separation caused by a duty of duty or whim. The return after the divorce could be certified by an oath as well as a commitment made on the merit of a woman in love. The grief of separation sometimes came to loneliness, to the conviction of betrayal of a loved one. Even the suspicion of treason was very painful, and even more difficult when the evidence was convincing. Involuntarily abandoned woman compared herself and her true love with the wickedness of a divorce and thought arose about her dignity. Then she looked back and a new misery seemed like a continuation of a bleak past life. She proclaimed the curse of the very first event, which gave impetus to the developmental fate, that led to the present state of things. There is a sudden love that justifies it. However, it was an unhappy marriage that tied her to the traitor. In thought, she sees herself dead ¹with an inscription on the grave. Each heroine had her billet inscription. Because after such an end the murderer is waited by pathetic glory. And then, let him ask for advice from his loved ones, and they will open his eyes to everything he has done. Because the meaning and content of each message are very earthly: listen to my spells and go back as soon as possible.

Heroines – victims of almighty passion, desirable and restless, which torments them and gives them no rest. Love is their only sin and moments of bliss they have experienced under the sound of sea waves or among the shady groves of soft Mediterranean nature. "What am I guilty for?" Dido asks in the seventh letter to Aeneas(XII, 164).^{*} And she replies: «I am guilty because I love» (VII,164). In the work of Ovid, one emphasizes a huge number of large and small motifs that Ovid interprets, expressing the emotional pain of women because of unhappy love.

The main motive is being apart (digress)

It is immortalized at the moment when the grief of the author of the message began. Penelope, separated from Odysseus by the prolonged Trojan War and the long return of her husband, writes in a letter that she is indifferent to the fact that Troy is destroyed and once again a flat place lies where its walls stood. And the separation from Odysseus has not yet seen an end (I, 47-51). She is looking for her husband with the letters in Pylos, later in Sparta, but "Sparta" doesn't know the truth too (I, 65).

The Trojan War separated her dearly loved Laodamia with her beloved husband, Protesilaus, and all her thoughts, all the troubles of her soul, aimed at preserving life for her husband.

^{*} The Roman figure points the numbering of the letter-message, the Arabic - the lines of the message.

In her letter, she gives him tips on how to do it. Brigida, the daughter of Brice, after the destruction of her hometown, the death of her husband, the brothers became the daughter of Achilles and for a short time. Agamemnon

forcibly took her away. Divorced from Achilles, she writes

a letter to him (III). Anon's nymph woe began with the court of Paris. She recalls how three of them – Venus, Juno, Athena – went out to Paris to listen to his sentence. He told her about them – and she trembled with fear (V, 35-38). Ipsipila writes a letter to Jason, who went to Colchis for the golden fleece. There was no news from him for a long time – she learns about the state of his affairs from rumors (VI, 9-10). Danaid Hypermnestra, imprisoned for life-saving for her husband Linkee, writes a letter to him (XIV, 125-126).

Dido is divorced from Aeneas for his purpose to come to the Italian shores because Aeneas decided to sail back and left poor Dido (VII, 7). Hermione is divorced from Orestes by the captivity of Pyrrhus (VIII). Deyanira complains in a letter about the constant absence of Hercules because of his exploits: her husband is separated from her forever, so her guest is more familiar with her than Hercules (VIII, 34). Theseus left Ariadne sleeping on the seafront on a moonlit night – he just ran away from her. Ariadne, barely rising, reaches out for Theseus to hug, but he has gone (X, 10-11). Medea writes to Jason when he got her out of his home (XII, 133-135). Sappho is divorced from Faon by his escape to Sicily (XV).

Wind motive as a source of fear

Laodamia, which is distinguished by all loving women, took great effort to overcome the grief of separation. Her grief develops in the artificial gradations of a tailwind that drives the Protesilaus' ship faster and faster beyond the horizon and ends with the young woman's swoon.

In ancient times, when a man was considered an organic part of cosmic life and completely dependent on natural cycles and rhythms, the tailwind, as a powerful cosmic element, was the driving force of many important ancient and Roman events. Think of the Boeotian port of Avoid, where the future conquerors of Troy gathered before setting off on a hike, waiting for a tailwind. In Ovid's *Heroes*, a tailwind triggers a loved one's escape or departure for a long voyage – the vast majority of Heroic events occur on islands or shores of the Mediterranean. So Philly's suffering is related to sea attributes. Before her eyes, there is the image of a harbor, a fleet, and a floating image of a loved one. For her, the tailwind is a source of pain, vain oaths, and has a negative connotation, because the wind took away the sails, the wind, and the oaths took away (II, 26). She was tormented by the bitter annoyance that she had repaired ships that had been broken by a storm to bring the "more secure" ship into the Sea of Demophon.

Gentle Briceida, by contrast, hopes for a tailwind that will bring her to the shore of Achilles' ship (III, 66). The daughter of the great river, the nymph Enon, will watch the light breeze blow the sail hanging from the raised mast until it disappears. Then the sand on the shore where she stood would become wet with her tears (V, 53-56). And then she will see a purple flag on a high mast with Helen and Paris. A fair wind will drive the ship of both lovers from the shores of the nymph (V, 53-56). Ipsipila builds his speculation on the rumors that Jason brought his ship to Thessalian shores (VI, 1). Waves with a tailwind carried Aeneas's ship to the land of the Carthaginian Queen, who hospitably received the fugitive (VII, 89).

Poor Ariadne, left by Theseus at the deserted shore at night, watches Theseus's sail flying, blown by fair Not. In despair, she climbs a high cliff to cover the expanse of the sea more broadly, searching for her lover and remains alone with her grief, unconscious (X, 25-33). Laodamia will greedily follow the sail of Protesilaus, who is driven away by the strong Bore until the sail of his beloved disappears beyond the horizon (XIII, 15-20).

The motive of saying goodbye

Some letters have the motive of saying goodbye. In many women's messages, the separation was obvious, accompanied by forgiveness.

Laodamia, released from the embrace of Proteselia, with a silent mouth, barely says: «Farewell». In front of Philly's eyes, the image of the floating Demophon is constantly emerging, which is associated with three motives: the motive of grace, the tailwind, and the farewell word. Paris leaving his youth friend Enona for far-away bride Elena gets several (some) pieces of advice from Enola. She subconsciously blesses Paris on her way to the rival. Ipsipila comes with Jason into the voyage, unaware that marriage to Medea will end his march. In the last three mentioned examples (Philly, Enon, Ipsipil), separation leads to betrayal. However, there is no farewell in the ballad about Ariadne. Theseus left her at night, taking advantage of sleep. There is no motive of grace, no parting words, no guidance. A high rock image appears, on which Ariadne rises in search of her lover and a swoon. In the distance, she notices a sail and loses consciousness, but soon gets well. The motive of fainting is modified to the motive of brief oblivion. Ovid is constantly changing variations in motives. Sappho, having learned of Faon's betrayal, forgets everything. It also mentions the motive of grace, the word of farewell, and the following tips as possible points, but in a negative form. Therefore, Sappho could fairly tell Faon that he did not bring any kisses or tears. Besides the insult, he left nothing in her memory (XV, 101-106).

Insanity motive as a source of despair

For the first time, the motive of insanity is found in Homer. Andromache, hearing of Hector's death, is likened by the poet to a maenad [3, c.372].

The motive of vain oaths and unfortunate Gimenez

In a message to Demophon, Philly reprimands a lover for vain oaths: the wind carried the sails, the wind, and the oaths (II, 25). The oath motive is present in Ariadne's letter to Theseus (X, 79). Brigida, who became Agamemnon's sister-in-law, swears to him that she remains a virgin (III, 75-85). The god of marriage Hymen with a burning torch in the messages of women disappears or reluctantly arrives with sad paraphernalia. Phillida waits in vain for Gimenez, he associates in her imagination with sorrow (I, 111-120). In Ipsipila's letter to Jason, it's also mentioned a torch worthy of lighting only a funeral pyre (VI, 42). Ipsipila believes that her marriage with Iason did not band Juno and Hymen together, but the evil Fury (VI, 44-45). In Dido's letter to Aeneas scary messengers are mentioned of unfortunate Hymen for lovers - with a hint of the fourth book of Aeneid by Virgil (VII, 93-96). Sad predictors of an unfortunate wedding in Eolina Macarey's letter. The marriage of Molina, her brother's unhappy bride, is sad from the beginning. She rightly reproaches the god of joyful weddings that he is deceived and asks him to leave this damned place – no funny lights are needed here (XI, 101-102). Hymen and Juno left the city when the Danaids decided to kill their husbands on their first wedding night (XIV, 27-28).

The motive of jealousy and suspicion

Another story is Dido, although jealousy is also not her main motive. They arise at the moment when she imagines her beloved's Italian future (VII, 15-18). Dido's jealousy breaks out in the general hostility of the Carthaginian queen to the duty that Aeneas takes away from her. The real world does not exist for her. She sees not objects, only their features in a past projection. So she does not believe that Venus is the mother of Aeneas (VII, 35-36), does not believe that Aeneas rescued the native gods and at the same time forbids him to touch his saved lares and penates. Aeneas for Dido is an example of piety, justifying her love and sin. Ovid's Dido is a true Carthaginian queen, both a virtuous Roman matron and an average woman. It has nothing to do with the tragic majesty of Vergil's Dido. Ovid even modifies the mythological story of Aeneas and Dido, developing it intimately: Dido suddenly feels that she will have a baby, so she considers Aeneas a murderer of two creatures – herself and a baby (VII, 133-138).

Tired of waiting for Odysseus for a long time, Penelope suspects her husband of a new love far from her (I, 76). Phyllis blames Demofont for a new love (II, 103-104), Achilles for Brice (III, 72-78). Dido and Sappho also suspect their beloved of possible betrayal. Sappho considers that the Falcon's victims became Sicilian women (XV, 51), but as the following messages show, she doesn't care (XV, 53-56). Enon, Dejanir, Ipsipil, Medea are very jealous of their husbands. However, in each case, the jealousy is unique, as unique in the psychological aspect of each heroine. In jealousy or their absence, the female soul is revealed most deeply. So Penelope, suspecting Odysseus of new love, in an affectionately playful form, talks with the humor of herself as a rustic woman who has only rude yarn (I, 78). She does not believe that Odysseus can betray her (I, 75-78). The story of Penelope expresses the motive of the short-lived nature of feminine beauty, human life, and the inevitable old age. The motive of transience weighs on everything: growing up Telemachus, aging Laert, changing Penelope, which Odysseus left still young, and now will meet her an old woman (I, 115-116). Along with old age stands the motive of death, the desire to die with her husband in her native home (I, 102). Penelope is an example of feminine virtue and loyalty for all ages («Penelope was yours and will be!»). Brigida is an example of the purity and faithfulness of a woman's soul, whose jealousy is completely absorbed in love. She does not want to stay with Agamemnon and asks Achilles to take her with him (III, 85-89).

The motive of revenge for the betrayal

There is nothing in the image of Deianira from the delicately beautiful Sophocles's Deianira. The Queen of Lemnos Ipsipila entrusted herself and her kingdom to young Jason when he and his Argonauts drove to her island. She gave birth to him two twin sons. With all the hatred of her prejudiced soul, she jumps on Medea, calling her «the witch of Colchis» (VI, 19). She blames her for everything, does not deny love for Jason, does not reproach him for anything, except frivolity. Despite the betrayal, she is proud of him and the children born from him (VI, 119-124). Medea hardly praises her rival. Only where she imagines how Jason speaks hostilely about her in a gentle conversation with a new woman – only then she threatens her (XII, 177-185). She directs all the power of her anger at Jason. In vain, she is trying to curb her soul, anger spontaneously emerges stronger and stronger, turning humiliating pleas into insults and threats, hinting at extraordinary revenge (XII, 185-200). If Ipsipila is a love that fights with jealousy, then Medea is jealousy that absorbs love. Ovid's Medea matches fully to Euripides's Medea.

The motive of possible happiness

Enon is similar to Phillida and Briceida. All her wishes are focused on the last lines of the message in which she wants to remain a lover of Paris until the end of her days. She cannot believe that Paris favored the dissolute Helen and simply believes that Paris will affect the memories of their young love in the bosom of nature among the groves and deciduous trees (V, 21-31). She is a nymph for that. Enon's letter shows a motif of a Paris-cut knife on the trunks of trees of letters with her name. This is the motif of a living inscription. The tree grows, and with it, the name of Enona grows. The motif of a live inscription is new in Ovid's ballad and is forever relevant to all times: the poplar stands on the river bank and today it has carved letters in memory of Enon (V, 21-24).

Loving Orestes, Hermione was forcibly married off to Neoptolemus. She sadly shortens days and nights, thinking of one, obeying her will to another man (VIII, 101-110). In the ballad about Ariadne psychology is absent. The interest of the reader is focused on the wide sea, the cold rock, and a beautiful girl, who desperately runs along the deserted shore. Molina (Canazei) cannot understand why she is forbidden to love her brother. For her, her love is the same as any other. And hence the complaints about the fatal consequences of her love.

The image of Phaedra, created on the drama of the tragedy of Euripides «Hippolytus», is different from Fedra Ovid in «Heroes». Phaedrus Euripides is tormented by double shame [4, c.121]. The first shame is the shame of a gynaeceum. It is external with horror at

the open feeling; another shame fears the wrath of all-seeing gods. «Poor Fedra, I. Annensky rightly observes, does not know that with her death she will not be able to settle up with Cyprida. She does not know that she must not only die but also participate in the murder» [1, c.389].

Ovid's Fedra justifies his late love for stepson with various arguments on the principle «Everything conquers love», condemning outdated views on love. In her opinion, pious fear was fashionable during the time of Saturn. Today it is a thing of the past, it will soon die completely. Only pious is pious (IV, 131-140). She does not consider her passion sinful and is trying to instill her convictions to Hippolyta. In Fedra's beliefs, her love for stepson looks natural (IV, 129-136). Fedra is a contemporary of Ovid with an unconventional outlook on love.

The motive of tender love and fidelity

Laodamia is a young woman in love whose happiness was adjourned from the very beginning. All her dreams are aimed at restoring happiness. Her feeling is like a stormy sea between the last kiss of separation and the first kiss of dating. She lives by the caresses of Protesila. She hears that the fleet in Avlida is detained by nasty winds and it hurts that these winds did not blow earlier when her husband was with her. She envies the Trojans, who will meet and follow their men to war (XIII, 3-4). She passionately imagines the scene of her husband's return and these caresses with which she will interrupt his story about military events (XIII, 115-119). She mentally experiences all the hardships of war that Protesilaus suffers. However, Laodamia feels that her Protesilaus is destined to die and she tells her forebodings in a letter (XIII, 103-114). In the assessment of women psychologically different and their husbands, but with different degrees of disclosure – from the well-known mythological features to their complete absence. Odysseus – courageous, cunning, lustful; Demophone – a deceiver; Achilles – stubborn; Hippolytus – outwardly beautiful, but inaccessible; Paris is a traitor, an oath-breaker; Jason for Ipsipila is a liar; Hercules is powerful, but the lover of women; Theseus is a cruel traitor; Jason for Medea is a traitor-villain; Protesilaus – incendiary in battles; Faon – a handsome deceiver; Aeneas is an oath-breaker, a liar, a villain, but beloved, like all men.

One of the heroines of Ovid is Sappho. She is a historical figure. Ovid, who belonged to the same culture that Homer, Hesiod, Sappho, Alkey, Vergil, Horace created, gives interesting biographical details from the life of Sappho, which were conveyed in ancient times and circled the name of the poetess. Sappho is not tall (XV, 33), dark-skinned (XV, 35), but talented (XV, 33-34), with a gentle heart (XV, 79) and with a very nice singing voice (XV, 49). She was an orphan at an early age, at six without a mother (XV, 61). The poetess talks about the family drama of her brother, who wasted property, contacted a frivolous woman and became a sailor, to hate his sister (XV, 63-68). The same family drama Sappho conveys Herodotus in his story [2]. Sappho's daughter also added new worries to her mother (XV, 70). However, Sappho is a unique contemporary of the poet. Abandoning the usual August poetry themes related to the historical past of Rome or the events of his personal life, Ovid in Heroids turns exclusively to mythological themes, popular in Neo-Téric poetry or Hellenistic poetry, depicting the heroines of Greek mythology and Sappho herself by the psychology of contemporary him Roman women. «Heroines» is rhetorically declamatory poetry, limited by a strict framework, but with a deep psychological context. Ovid subtly reproduces the emotional world of a loving woman in an inexhaustible wealth of emotional manifestations and unique individual identities. Ovid's «Heroes» evidences the fact that the psychology of a loving woman has not changed much since the time of the Roman Empire.

Conclusions. Unfortunate love is the main impetus of the messages of abandoned women in «Heroines». It is destructive – with a happy beginning and an unlucky ending, expressed by a large group of emotional tokens: pain, separation, grief, betrayal, useless oaths, the ill-fated Hymen, jealousy, death, suspicion, revenge, old alone, etc. Emotionality and expressiveness are the defining features of the Heroic style of art, an important factor in influencing the reader, the psychology of his feelings. Ovid subtly reproduces the spiritual

world of a loving woman in the inexhaustible wealth of emotional manifestations and unique individual identities. Ovid's «Heroines» reflects the fact that the psychology of a loving woman has not changed much since the time of the Roman Empire. «Heroines» is rhetorically declamatory poetry, limited by a strict framework, but with a deep psychological context. Ovid subtly reproduces the spiritual world of a loving woman in the inexhaustible richness of his manifestations and unique individual identities. Ovid's «Heroines» reflects the fact that the psychology of a loving woman has not changed much since the time of the Roman Empire.

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