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Greek Content in the Work of Hryhorii Skovoroda: Intertextual Dimensions or Artistic Bilingualism of the Author?

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Abstract
The purpose of the article is to raise a question on reasons for the availability of Greek content in the work of the great Ukrainian thinker Hryhorii Skovoroda and on the functions of bi-/multilingualism of his texts. The relevance of the study is based on the contradiction between the objective need to reveal the phenomenon of artistic bilingualism and the features of his polycode text caused by verbal and cogitative activity of his creative bilingual personality. The author of the article concludes that the emergence of texts of bi-/polylingual personalities is preceded by a change in their worldview and the formation of a new culture and language space. Thus, the implementation of the linguistic and worldview approaches of Hryhorii Skovoroda is based on the old Ukrainian literary and written tradition of the late 16th–18th centuries, guarded within the walls of the Kyiv-Mohyla Academy. Exploring the artistic models of the writer's world, the researcher focuses on the definition of intertextual connections, in particular on the fact of intertextuality. In the article the phenomenon of bilingualism is discussed contextually and correlates with the problem of intercultural contacts and influences.

Key Words: Greek language, Hellenization of Christianity, intertextuality, polylingualism, polycodeness.

Introduction. The Formative Role of Hellenism for Christianity

Greek culture had a significant impact on the culture of Europe, that is why it could not but affect the worldview and, naturally, the work of Hryhorii Skovoroda. Advancing the glorious traditions of the Kyiv-Mohyla Academy where Greek culture and one of its most important components – the Greek language – had always occupied a prominent place in the educational process, he was often turning to literature, mythology, philosophy, and art of Ancient Greece.

Even though there was no direct and mechanical language of antique philosophy acquisition, although the ancient categorical apparatus was revised and often filled with new Christian content, the categorical influence of antique philosophy still was colossal. In fact, antiquity has taught Christians to think philosophically, and it has helped to shape Christian systems of philosophical thinking.[1] Many cultural historians

1 "Antichnaya filosofiya [Ancient Philosophy]," in *Encyclopedic Dictionary*, ed. P. Gaidenko (Moscow: Progress-Traditsiya, 2008), 55–9.

view the formation of Christianity as a combination of the antique science of space, metaphysics in a broad sense, and the Christian view of the world and God as its Creator. Wilhelm Dilthey describes it as "...the system of knowledge of space created by the Greeks continued to develop... Arguing and complementing each other the brainchild of the Greeks – the science of space – and theology met. Then the metaphysical worldview of the Middle Ages arose."[2] The main Christian dogmas – Trinitarian and Christological doctrines – were formulated with the wide involvement of the ancient philosophy resources, in particular in accordance with the metaphysical ideas about God. It also applied to such metaphysical categories as essence, nature, hypostasis, and individual, as well as to the all-encompassing concept of Logos understood as a principle of the world order and a way of divine personification.

In the middle of the 19th century, Johann Droysen writes that "we can call Hellenism the first unifier of the world. (Hellenism is) ... the highest unity of education."[3] Three elements of Hellenism played a formative role for Christianity: Greek, ancient metaphysics, and classical *paideia*. Petr Mikhailov[4] notes the classical *paideia* (from the Greek *παιδεία*) as a collective concept of the system of ancient education, the organization of society and culture that profoundly entered Christianity and formed into a kind of "science of salvation," which was subordinated to the programs of spiritual education and church nurturing of the faithful in the sacraments. Werner Jaeger – one of the most famous researchers of ancient *paideia* in the 20th century – examines its inheritance in Christianity in the all-encompassing categories of humanism, culture, and civilization, "...Christianity became a new *paideia*, the source of which was the divine *Logos* itself – the Word that created the world."[5]

The metaphilosophy of Skovoroda brings us back to the ancient times of the emergence of philosophy, to Ancient Greece. At that time, philosophy was poetic (it is enough to pay attention to the philosophical poems about the nature of the pre-Socratics). It comprehended the divine and contained various sciences, in particular arithmetic, geometry, astronomy, and at the same time was a certain spiritual way of life. It is precisely this philosophy that Skovoroda transposes to the reader taking into account also Christian mysticism.[6]

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2 Wilhelm Dilthey, "Vvedeniye v nauki o dukhe. Opyt polaganiya osnov dlya izucheniya obshchestva i istorii [Introduction to the Sciences of the Spirit. The Experience of Laying the Foundations for the Study of Society and History]," in *Sobraniye sochineniy*, vol. 1 (Moscow: DIK, 2000), 586.

3 Refer Mikhaylov, "Kontseptsiya ellinizatsii khristianstva v istorii teologii [A Conception of Hellenisation of Christianity in the History of Theology]," *Vestnik PSTGU. Ser. I: Bogosloviye. Filosofiya. Religiovedeniye 71* [*OSTHU Bulletin. Series Theology. Philosophy. Religion Studies*] (2017): 50–1.

4 Ibid., 52.

5 Werner Jeger, *Ranneie khristianstvo i grecheskaya paideia* [*Early Christianity and Greek Paideia*] (Moscow: Greko-latinskiy kabinet Yu. A. Shichalina, 2014), 99.

6 Ihor Karivets, "Metafilosofiia Hryhoriia Skovorody [Metaphilosophy of Hryhorii Skovoroda]," *Humanitarni vizii* 2 (1) (2016): 88.

Thematic and Stylistic Interweaving of the Works of Hryhorii Skovoroda and the Greek Heritage

In the work of the Ukrainian thinker, antiquity and modernity are combined as two opposites, different and at the same time compatible. However, the author gave preference to the past since he believed that all the main issues of human existence had already been resolved. Especially close to Skovoroda were the views of the Stoics and representatives of the Athenian school of philosophy. As the main sources for substantiating his own concepts he used the teachings of Plutarch, Plato, Epicurus, and Socrates. We observe the thematic and stylistic interweaving of the author's works with the works of the ancient classic Homer. Skovoroda also liked to operate with images, metaphors, symbols, and parables. In some of his poems, he even used Homer's poetic meter. In addition, Skovoroda often referred to the heritage of Aristotle, Diogenes, Xenophon, Pythagoras, Thales and others. The names of Anaxagoras, Archias, Crates, Pyrrho, Solon, and Zeno are mentioned in his works and translations.[7]

Among his favorite friends and conversationalists were not his contemporaries only. Skovoroda spent his leisure time reading and imagining conversations with Pythagoras, Marcus Aurelius, Pliny, Epicurus, St. Paul… Here they are, the best advisers and the most faithful friends – sacred books that have preserved pearls of wisdom for centuries. He wondered how the sages of antiquity could be so simple, but significant; rude, but friendly; quick-tempered, but not spiteful; gentle. but not sly; strong, but fair. Translating his favorite philosophers Skovoroda almost became their co-author. His transcriptions are interpretation of "not words, but thoughts," dialogues, and joint reflections with ancient philosophers. More than once he defended pre-Christian philosophy and claimed that it was a faithful servant of the truth and that contemporaries born after the creation of the New Testament have a lot to learn from it.

According to Larysa Kharchenko,[8] in Greek philosophy Skovoroda was impressed by Plato's teaching on *eidos* (*ιδέες* – ideas), matter, and form, the teachings of Greek philosophers on the macro- and microcosm, self-knowledge, ethical concepts of Socrates, Epicurus, Stoics, Pythagoras' assertion about the world that consists of visible and invisible natures. The position of Plato's philosophy of the world which consists of two opposing natures – visible matter and invisible ideas – was the basis for Skovoroda's arguments about the duality of the world in the dialogues "Narkis" (Narcissus) and "Potop Zmiinyi" (Snake Flood). In particular, he identified ideas with form and the sensory world with matter. Things, according to Plato, arose because of the interaction of form and matter.

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7 See further Larysa Kharchenko, "Mistse i rol antychnoyi kultury u tvorchosti Hryhoriia Skovorody [The Place and Role of Ancient Culture in the Work of Hryhorii Skovoroda]," *Pereiaslavski Skovorodynivski studii* 1 (Pereiaslav-Khmelnytskyi, 2011): 239–43.

8 Ibid., 240.

The heritage of Socrates who was also worried about the problems of the meaning of life, good and evil, duty and freedom, the theme of man with his inner world and moral choice also had a deep influence on Skovoroda. Socrates was close to the traveling philosopher in the spirit of moral searches and convictions, uncompromising and definite positions that he defended. The life and teachings of both creators have a lot in common. Therefore, Skovoroda is called the Ukrainian Socrates for a reason today. [9]

The close connection between the work of the Ukrainian writer and the heritage of the Greeks is also manifested in a form of writing treatises. The overwhelming majority of them are written in the genre of dialogues ("conversations," "speechmaking"). In Ancient Greece, the most developed art of conducting a conversation had Socrates. Socrates' dialogue consisted in the ability to find the truth through questions and answers. Thus, the dialogical nature of thinking even in the era of antiquity was considered as a path to the creation of ideas, the emergence of consciousness by means of communication. It was important for both Socrates and Skovoroda to start a conversation and to find the truth together. One of the search problems for both authors was the problem of self-knowledge. Hryhorii Skovoroda writes that when we want to measure the sky, land, and sea, we must first measure ourselves with our own yardstick because without measuring ourselves we cannot measure other objects.

The traveling philosopher often referred to Epicurus, who had understood the wisdom of life and outlined the ways to achieve happiness. So, in the dialogue "Rozmova, Znana Alfavit abo Bukvar Svitu" (Conversation Called the Alphabet or the Primer of the World), Skovoroda developed his ideas of life. He wrote that one must live according to one's own spiritual, and not bodily nature, since mixing or identifying these two natures leads to unhappiness.

The work of Skovoroda abounds with various images of ancient mythology. Among the main characters of his "fables" are Tantalus, Zeus – Jupiter – Dii – Jovis. Narcissus, Minerva, Oedipus, *Astraea*, sphinx, sirens, muses, and others which became the constant mythological characters of poetry and dialogues. The certain characters are just figures in poetry (Apollo, Ganymede, Mercury, muses). However, the author provided some with a description ([Hercules / Heraclius], Iolaus [Iole / Iona], Achilles, hydra, sirens), and they become the subject of conversations of heroes in the dialogues of the 1770s.

> On the one hand, the active use of images of Greco-Roman mythology as a system of discrete, logically arranged images-allegories was a specific sign of the Baroque era. On the other hand, a significant difference of Skovoroda's interpretation of ancient mythopoetics was the departure from the traditional symbolic and allegorical understanding of a particular myth, the creation of a "myth in myth" with an expressive individual

9 See further Dmytro Chyzhevskyi, *Filosofiia Hryhoriia Skovorody* [*Philosophy of H. S. Skovoroda*] (Kharkiv: Prapor, 2004), 272.

> interpretation of the plot in the context of understanding its foundations from the foundations of Christian culture and the theory fundamental to his teaching self-knowledge.[10]

Skovoroda's concept of self-knowledge originates from the philosophical and psychological tradition of Western European spiritual culture (including from the teachings of Socrates) and Greco-Byzantine (including from the heritage of the Gnostics). It was precisely from ancient philosophy that it was perceived by Ukrainian culture in its positive evolutionary sense, with lofty goals and values.

Skovoroda proposed a revolutionary concept for the Baroque era of a person's love for himself as a synthesis of the biblical thesis "love God as yourself" and the ancient theory of a "wonderful-good" person. Proceeding from the belief about the divine nature of man as a microcosm which contains everything that the universe consists of the thinker believed that in order to understand the nature of the universe one must first understand the nature of man.[11]

As Leonid Ushkalov[12] notes, "Skovoroda explains numerous mythological characters mainly in an allegorical strategy, as well as in the framework of the Euhemerus' paradigm, according to which pagan gods are nothing more than deified people. Skovoroda often takes characters of pagan mythology not directly from ancient sources but from the repertoire of constant expressive means of the Renaissance-Baroque emblem studies."[13]

So, the writer saw the images of ancient mythology as allegories developing in his own way the well-known to him plots: "the images of ancient mythology in the works of Skovoroda are mainly revealed in the context of a change in the authentic imagery and plot construction of the traditional structure of myth serving as illustrative material for demonstrating the general ethical and philosophical theory of the thinker – the need and importance of the idea of self-knowledge, which genetically goes back to the ancient slogans "Nosce te ipsum" (Thales). The Christian interpretation of ancient mythology allowed the artist to see in its leading images (Sphinx, Dii-Zeus, Minerva, *Astraea*, muses) and in the drama of individual characters (Narcissus, Phaeton, Actaeon) 'eternal' plots from the history of human

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10 Tetiana Shevchuk, "Paradyhma mifopoetychnykh obraziv u khudozhnomu dyskursi Hryhoriia Skovorody [Paradigm of Mythopoetic Images in the Artistic Discourse of Hryhorii Skovoroda]," *Naukovyi visnyk Izmailskoho derzhavnoho humanitarnoho universytetu. Filolohichni nauky* 41 (2019): 145.

11 Ibid., 152.

12 The issue of Skovoroda's interpretation of images of ancient mythology attracted the attention of many scientists. In particular, in this problem were engaged such researchers as I. Barabash, I. Iwanio, I. Loshchits, T. Riazantseva, A. Syrtsova, L. Ushkalov, D. Chyzhevskyi and others.

13 Leonid Ushkalov, *Hryhorii Skovoroda: seminarii* [*Hryhorii Skovoroda: Seminary*] (Kharkiv: Maydan, 2004), 443.

culture, the cognitive and creative core of which is directed to achieve the integrity of the individual and the universe."[14]

The artistic heritage of Skovoroda presents mythological creatures from the archaic, Olympic, and heroic cycles. So, from the theogonic cycle of legends, images of giants received an in-depth author's assessment. In the pantheon of the gods of the ancient mythological archaic, the numerous powers of monsters also appeared, among which the dominant role was assigned to the female monsters (Medusa-Gorgon, Erinyes, the Sphinx-suffocator, Echidna, Lernaean hydra, Scylla and Charybdis, Chimera, *Moirai* (Parcae), sirens, harpies, nymphs, oceanids, nereids, and others) with the cult of the Great Mother or Mother of the Gods. Among the representatives of this segment of mythological creatures in the dialogues of Hryhorii Skovoroda, we have mentions of such members of natural frightful demonology as Furia, Ata, Phoenix, Echidna, Sphinx, sirens, hydra, demonic spirits (geniuses). Among the representatives of the Ukrainian Baroque, to whom Skovoroda belonged too, sacred muses were the most popular because of their functional connection with art and education. The author understood the images of muses as, first of all, creative inspiration.

The spectrum of the Olympic gods of the classical period of the Greek mythology and their Roman analogues development is also widely represented in the works of Skovoroda. Among the six gods of the "third generation" (Hestia, Demeter, Hera, Hades, Poseidon and Zeus), the children of the god of time Cronus and Rhea, who overthrew the gods of the second generation (titans and their terrifying offspring) and after victory distributed spheres of influence (fire, fertility, patronage of marriage, the underworld, sea, sky), Zeus was vividly presented by Skovoroda as a travestied image in a free interpretation of the famous myth of Tantalus.

There are recorded numerous mentions of the goddess of wisdom in his work. Tying her image to an abstract concept of *Sophia* from the Greek philosophy he usually called her Minerva in the Roman manner. Therefore, Skovoroda gave Minerva an expressive advantage through her allegorical personification of the main human virtue – mind. The image of the ancient goddess of wisdom compared with one of the basic Christian concepts that organically entered Orthodoxy from Greek philosophy – with *Sophia* (from Greek *σοφία* – wisdom, knowledge, mastery) – an abstract embodiment of the God's Wisdom idea.

Like an allegory to the image of *Sophia*, Skovoroda introduced the reader to *Astraea* – the Greek goddess of justice – who, according to ancient myths, dominated among the happy people of the "golden age" in the time of Cronus. *Astraea*, he writes, "is the Hellenic word and means starry, that is, sublime, radiant."[15] According to the plot of the fairy tale-parable "Vbogyi Zhavoronok" (The Poor Lark), the "Virgin of God" *Astraea* visited Ukraine in ancient times because she had learned that piety and

14 Shevchuk, "Paradyhma mifopoetychnykh obraziv," 152–3.

15 Hryhorii Skovoroda, *Zibrannia tvoriv u 2 tomah* [*Collection of Works in 2 vol.*], vol. 2 (Kyiv: Naukova dumka, 1973), 129.

friendship reign in our land. For some time, she stayed in the country among ordinary people who respected God's law and sang psalms, and their "peasant paradise" reminded her of the "golden age" of mankind.

Hellenization of Christianity and Enculturation

In modern theology, there are several theories of the "Hellenization" of Christianity. One of them notes that Hellenic philosophy is a later accumulation that had distorted the authenticity of "biblical Christianity." The other is based on the fact that the creed of the Christian Church created in the era of the Ecumenical Councils is a product of "enculturation,"[16] that is, the reception of Christianity in Greek culture. However, in other cultures, this reception (the perception and assimilation by society of some law, cultural and other forms that have arisen in a different environment or in a different era) including traditions and dogmatism can be reclined.[17]

The rich Greek content in the work of Skovoroda can be explained by quoting Pope Benedict XVI, who presents Greek thought and biblical faith as "two main channels of the development of spirit related from the very beginning and parallel in many ways." The author finds "amazing parallelism" between the philosophical critique of myth in Greece and the prophetic critique of polytheism in Israel; he compares Socrates and Moses and shows how in this comparison "the inner basis and the inner necessity of the historical meeting of the Bible and Hellas is revealed."[18]

In the definitions of the ethical, aesthetic, anthropocentric and epistemological axiology of the ancient Greeks and the authors of the Holy Scriptures, Skovoroda saw parallels and similarities. Theoretically, he could have recourse to three Church Slavonic Bibles (or, perhaps, he himself translated from the Greek original): Ostroh of 1581, Moscow of 1663, and Synodal (Elizabeth) of 1751. Sometimes leading analogies from ancient myths and texts of ancient Greek thinkers to biblical quotations and plots and, conversely, mixing and intertwining sign and semantic horizons he

16 Joseph (Benedict XVI) Ratzinger, *Vera – Istina – Tolerantnost. Khristianstvo i mirovyye religii* [*Faith – Truth – Tolerance. Christianity and World Religions*] (Moscow: Bibleysko-bogoslovskiy institut svyatogo apostola Andreya, 2007), 107–108. Benedict XVI concludes: "We need to remove the term 'enculturation' from the lexicon and in future to talk about the meeting of cultures or – if a foreign language word is required – about 'inculturality.' After all, enculturation provides that a faith freed from culture moves into a culture indifferent to religion, and at the same time two subjects still alien to each other meet and form a synthesis. However, such a view is primarily artificial and unreal, since there is no religion free from culture and there is no culture free of religion (outside the framework of modern technological civilization)."

17 See further Petro Yarotskyi, "Inkulturatsiia khrystyianstva v bahatomanitti kultur svitu [Inculturation of Christianity in the Variety of Cultures of the World]," *Ukrainske Relihiieznavstvo* 56 (2010): 104–17.

18 Ratzinger, *Vera – Istina – Tolerantnost*, 20.

considered Hellenic and Biblical sophistry in a single worldview system. In his texts, the Ukrainian theologian tried to reconcile, connect, and explain signs which had belonged to different semiotic and cultural contexts. First of all, it can be seen in their semantic reaccentuation and sense modification. In pagan (pre-Christian) and biblical "shapes" and "icons" he found related symbolic designations and often emphasized borrowings, sign continuity, recognizing the existence of "traveling" and interethnic (universal symbolic world) forms of organizing experience and sense in the historical process.[19]

For example, one of Skovoroda's treatises in the first edition was called "Knyzhechka, shcho Zvetsia Silenus Alcibiadis" (The Little Book Called Silenus Alcibiadis). In the second – "Izrailskyi Zmii" (The Serpent of Israel). It looks like an icon called in Greek Alcibiades' teacher, and an Egyptian "lioness – a sphinx," and in letters he called this work "daughter", or "Abigail." Long and voluminous names represented the general trend of Baroque. So, on the title page of a book, was usually presented as its nomination a complex and luxuriantly woven syntactic structure in a drawing boxing with decorative finishing (in a frame made of molded ornaments, with heraldry, allegorical engravings; font means were used). In the first version, the writer chose the Greek semiotic field as dominant (Alcibiades, silens, icon – *εικόνα*) latently relying on Alcibiades' comparison of Socrates with silens which Plato described in the dialogue "Symposium." In the second his choice was Old Testament, he relied on the biblical legends about Moses' brazen serpent, the creation of the world (Day). Then, he expanded the title with the Greek icon of Alcibiades and the Egyptian "lioness-sphinx." Thus, the step-by-step transformations of the title show us the author's hesitation, the desire to improve, expand, supplement and clarify semantic generalizations, "transitions" and vacillation between the Greek and Biblical semiotic contexts. However, both of them emphasize the constant focus on syncretic signification, concentration, and expression of semantic concepts in visual-verbal interaction, an emblematic scheme.

Thus, his interpretations are closer to the semantic forms modified by the European literature of the Middle Ages. Linking the Hellenic myth image to the biblical context Skovoroda expanded and developed the emblematic version with the help of the text of Holy Scripture. As Oleksandr Soletskyi[20] notes, the "theological" context defined by the author as the source of the image birth opens interesting analogies to the attentive reader. In the light of the Greek etymological tradition, Skovoroda used the concept of "theology" to denote not only Christian exegetical doctrines, but also applied it to emphasize pre-Christian theogonies and very often emphasized their continuity and coherence. Linking the Hellenic and Biblical signification systems he focused on the structural and semiotic relationship of expressive forms. To illustrate

19 See further Olexandr Soletskyi, "Pomizh kontekstiv: semiotychni modyfikatsii Hryhoriia Skovorody [Amid the Contexts: Semiotic Modifications of Hryhorii Skovoroda]," *Pivdennyi arkhiv. Filolohichni nauky* 66 (2017): 59–62.

20 See further Ibid., 59–62.

the statement, let us turn to the treatise "Knyzhechka, shcho Zvetsia…" (The Little Book Called…) in which the writer established terminological correspondences that have "the Hellenes" and the Holy Scripture: "The shapes that contain the secret power are named from the Hellenic philosophers: *emblemata*, *hieroglyphica*. And in the Bible, they are called: miracles, signs, path, tracks, cover, wall, window, image, limit, seal, vessel, place, house, city, throne, horse, cherub…" and so on.[21]

Also, working on translations Skovoroda most often created not a translation but a retelling, adaptation, interpretation Christianizing the ancient text, but also Hellenizing Christianity which was quite common of the Ukrainian philosophical tradition. So, he wrote about his interpretation of Plutarch:

> Having deviated from the Bible to Plutarch, I translated his book *On Tranquility of Mind* explaining not the external voicing words but the very strength and essence, as if I had squeezed out a bunch in a winepress. And I dressed this girl in such clothes so that she both inwardly and outwardly was not pagan, but Christian and virgin. There are not remembered neither *Dii*, nor Venus, nor Mercury, but in new bellows new wine is poured.[22]

According to Skovoroda, it is allowed because of the closeness of Plutarch's ethical ideas to Christian ethics. "Plutarch was one of those who did not follow the Christ tracks, but demons were cast out with his name."[23] Skovoroda interpreted the title of Plutarch's work "On Tranquility of Mind" (*Peri euqumiaç, De tranqullitate animi*) as "On Silence of Heart." There is clearly a reference to the concept of *hsucia* which is important for both Epicurus[24] and the Eastern Christian mystical tradition.

"The language of Skovoroda," according to Dmytro Chyzhevskyi,[25] "is the language of images and symbols. He returns the words that acquired a scientific and philosophical meaning in contemporary philosophy or even in antiquity to their original figurative meaning. Thus, Skovoroda's language returns to the mother's womb of symbolism. Here he is helped by the symbolism of the folk song, and the symbolism of ancient neoplatonism, and Christian symbolism both of the Church Fathers and of the Ukrainian polemic and preaching literature of the 16th–18th centuries."

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21 Skovoroda, *Zibrannia tvoriv u 2 tomah*, 20.

22 Skovoroda, *Zibrannia tvoriv*, 202. See also O. Marchenko, "O perevodakh Grigoriia Skovorody iz Tsetserona i Plutarkha [On Translations of Hryhorii Skovoroda from Cicero and Plutarch]," *Vestnik RGGU. Seriia "Filosofiia. Sotsiologiia. Iskusstvovedenie"* 3 (2019): 203.

23 Skovoroda, *Zibrannia tvoriv,* 202. See also Marchenko, "O perevodakh Grigoriya Skovorody," 203.

24 And earlier for Pindar, read Pindar's Eighth Pythian Ode.

25 Chyzhevskyi, *Filosofiia Hryhoriia Skovorody*, 39.

Intertextuality and Intertext

Exploring the artistic models of the writer's world, it is worth stopping at the definition of intertextual connections or the fact of intertextuality.[26] In its broad sense, intertextuality encompasses not only literary texts but also literary-critical, musical works, theatrical performances and, of course, private correspondences of the artistic word masters. The antique heritage also took a significant place in the letters of Skovoroda where the author making an attempt of informal reconstruction of the Greeks' past, knowledge, and experience which were recorded in cultural attractions, tried to relive in a new way, in a modern way, that is, to comprehend the past in a qualitatively different spiritual context, to find and isolate the deep connections and interdependence of distant eras, to model the variety of ethical potentials formed by the contradictory dynamics of social progress.[27]

Using the definition of the concept introduced by Nataliia Fateieva,[28] "intertextuality in the work of Hryhorii Skovoroda should be understood as a way of genesis of his own text and postulation of the author's I through a complex system of relations of contrasts (oppositions), identification and disguise with the texts of the second ones, in our case, Greek authors." Thus, intertextual measurements imply the process of rewriting one text onto another where the "intertext is considered by us as a set of texts reflected in a given work, regardless of whether it is correlated with the work (in the case of an allusion) or included in it (in the case of a quotation)." The theory of intertextuality also makes it possible to explain "the immanent feature of Skovoroda's text – its ability to augment meaning, to generate new meanings through interaction with other meaning systems."[29] According to Roland Barthes' definition, each text is an intertext representing a new fabric woven from old quotes. Fragments

26 The term was proposed by Yuliia Kristeva in 1967 to denote textual interaction within the text itself. See Maryna Zubrytska, *Antolohiia svitovoi literaturno-krytychnoi dumky XX st*. [*Anthology of World Literary-Critical Thought of the 20th cent.*] (Lviv: Litopys, 2001), 795. The notion of intertextuality was conceptualized through the comprehension and interpretation of Bakhtin's ideas. According to his definition, the author joining the broad dialogical context of world culture formed his own worldview position. See Mikhail Bakhtin, *Voprosy literatury i estetiki* [*Questions of Literature and Aesthetics*] (Moscow: Prosveshcheniye, 1975), 221.

27 Halyna Mazokha, "Intertekstualni vymiry epistoliariiu Hryhoriia Skovorody ta Vasylia Barky [Intertextual Dimensions of the Epistolary of Hryhorii Skovoroda and Vasyl Barka]," *Pereiaslavski skovorodynivski studii* 1 (2011): 45.

28 Nataliia Fateieva, "Tipologiya intertekstualnykh elementov i svyazey v khudozhestvennoy rechi [Typology of Intertextual Elements and Connections in Artistic Speech]," *Izvestiya AN. Seriia literatura i yazyk* 57(5) (1998): 30.

29 See E. Bazhenova, "Intertekstualnost [Intertextuality]", in *Stylistic Encyclopedic Dictionary of the Russian Language*, ed. M. Kozhina (Moscow: Flinta, Nauka, 2003), 108.

of cultural codes, formulas, rhythmic structures, and pieces of social idioms and so on – they are all absorbed by the text and mixed in it…[30]

> Antique culture gave the writer such images in which he could wrap his moral attitudes. The tireless, all-embracing powers of observation, interest in all expressions of life impresses in the epistolary monologues addressed to Kovalynskyi. Indifference, sensibility, an organic need to give himself to others, to share his knowledge, his experience, his view of the world constantly sounds in the writer's letters. These correspondences were marked by an organic fusion of intellectual tension, the complexity of the world creation with a truly national one which came from the depths of folk aesthetics and morality. Letters allow joining the author's interpretation of the human existence problem, attitude, aristocracy of feelings, goodwill – the philosophy of the heart (according to the theory of cordocentrism) of a talented litterateur.[31]

Direct and indirect allusions to the works of Plutarch, Sophocles, Socrates, and other Greek authors which are observed in various modulations and aspects found their manifestation throughout the correspondence. At the same time, the quotes determined the independent existence of the voices of philosophers and writers placing the artist's correspondence in the context of the world culture in the poet's epistolary. Most often, Skovoroda used quotes to confirm his own thoughts, judgments, for example, when it was discussed the meaning of life, true happiness, moral improvement, studying, kindness, honesty, etc.:

The 7th letter (Second half of September – early October, 1762): "Also, note if you like these flowers from Plutarch; if not, we will change the writing style and instead of them we will send you short but wise sayings – Greek or Latin, or both…"[32]

The 5th letter (Mid-September, 1762):

> Now, when I see that you, along with me, are carried away by the writings of the Greeks (to what extent I value them, I do not need to tell you) and by that humanistic literature which, if we leave the Sicilian wars aside, as they say, inspires

30 See Roland Bart, *Izbrannyye raboty. Semiotika. Poetika* [*Selected Works. Semiotics. Poetics*], ed. G. Kosikov (Moscow: Progress, 1989), 39.

31 Mazokha, "Intertekstualni vymiry epistoliariiu," 46.

32 Hryhorii Skovoroda, "Lysty do M. Kovalynskoho [Letters to M. Kovalynskyi]," in Hryhorii Skovoroda, *Zibrannia tvoriv u 2-kh t.* [*Collected Works in 2 vol.*], vol. II (Kyiv: Naukova dumka, 1973), 228–30. See also, accessed 2021, August 20, http://www.foru.ru/slovo.58385.1.html.

> everything beautiful and useful, then such day by day growing love for you is affirmed in my soul that for me there is nothing more pleasant in my life than chatting with you and those like you…[33]

The 2nd letter (July 9, 1762):

> And so that in separation from us you would have nothing shortage, I decided to write for you some pious Greek sayings, or some memo. As soon as you have a desire to talk to me, look at these sayings and it will seem to you that you are talking to me; remember in so doing what kind of speeches your friend likes…[34]

We are talking not only about the statements of the mentioned philosophers but also about how Skovoroda entrusted his thoughts to a person / people whom he treated with great respect. Sometimes the addressee did not even quote but interpreted the text of the read work as in the 27th letter (January 30, 1763, the day of the three holies: Basil, Gregory, John):

> Having risen two hours before morning prayers and talking to myself among other pious reflections I drew up an epigram. I remember, among the Greek epigrams, I was reading that one when I was in the monastery of St. Sergius. Unable to recall it I expressed the same meaning in my own words. It seems to me that it speaks beautifully and sublimely about the sanctuary of the muses and is worthy to be sung today when we honour the memory of the three great teachers of the universe. Oh, if only we, my Mykhailo, could reach the same peak of virtue! If I made a mistake in Greek words as they are written here, correct and inform me.[35]

So, quotes in Greek and Latin occupy a special place in the letters of Skovoroda. In particular, Greek expressions were used in a wide variety of contexts where we can talk not only about philosophy, religion, art, but also about everyday topics. In the overwhelming majority of cases, Skovoroda did not even indicate the source of the quotation but only graphically indicated it in quotes. At the same time, the latter introduced into the text of the letter another voice which belonged to authoritative figures. Consequently, such correspondence, on the one hand, acquired special

33 Skovoroda, "Lysty do M. Kovalynskoho," 225–7.
34 Ibid., 219–21.
35 Ibid., 266–8.

intimacy, since the author and the addressee without unnecessary words perceived and understood the conditional interlocutor. On the other hand, such quotations reinforced the polyphony of the epistle.

In general, there is every reason to assert the existence of a special ancient consciousness in the writer's letters (for example, in the 14th letter, Kharkiv [October, 1762]): "Most dear of the dearest, my cares and consolation, devoted to the muses young man! Hello, friend, dearer than the dearest ones, Mykhailo, friend from Attica!"[36] – This is how the teacher motivated the student to study the Greek language. "You imitate Jupiter but Zeus is clear. But according to the proverb, I leave you like a crow with an open mouth and I go to a Greek school."[37]

The attraction to Greek culture is also emphasized by his appeals and greetings to a friend. Namely, in the 53rd letter (September – October, 1763): "Hello, treasure of sophistic pearls! Greetings to you, alpha of the sophists! [...] Donkey among the sophists, Hryhorii."[38] And the 56th letter (September – October, 1763): "Hello, pupil of divine muses, dearest Mykhailo! [...] Be healthy, my dearest lover of muses! Your co-pet of muses, Hryhorii Savvych."[39]

At the same time, the use of different languages in letters determines the range of interests of both correspondents, and then indicates with what sympathy the writer treated the addressee introducing him into the world of ancient culture. The 3rd letter (Late August – early September, 1762):

> My Mykhailo, rejoice in the Lord! If you are not allowed to officially learn the Greek language, not so much because of excessive effort but because of the unseemly interference of certain persons, because of this you should not, as they say, throw the shield yet. You can study a little privately, and at least study if you love me. Bear in mind that the clearest proof of your love for me will be if you love the Greek muses; and if our love is dear to you, then know that it will continue as long as you honour virtue and Hellenic literature. Take hours and every day little by little, but mandatory and exactly daily like into the stomach toss a word or saying into the soul and like food into the fire add little by little so that the soul nourishes and grows, and not suppressed. The slower you learn, the more fruitful is the learning.[40]

36 Obviously, Skovoroda calls Kovalynskyi in this way meaning his eloquence because the residents of Attica (a region in Greece) were famous for their eloquence and imagery of language.

37 Skovoroda, "Lysty do M. Kovalynskoho," 244–5.

38 Ibid., 314–6.

39 Ibid., 318–21.

40 Ibid., 222–4.

Thus, raised on the antique heritage, striving to shape the addressee's intellect and worldview the creator generously revealed to him the world of great culture, as in the 24th letter, Kharkiv (Early January, 1763): "Hello, the nicest young man and my dearest Mykhailo! The new year has begun, so I am writing to you in Greek and I consider it a good omen…"[41] Or in the 9th letter (Second half of September – early October, 1762): "Hello, Mykhailo, friend of the Hellenes and favourite of the muses! You asked me yesterday when we left the church why I laughed and, as it were, greeted you with a laugh, although I just smiled slightly, that Greeks call a smile…"[42]

Multilingual Space / Polycodness of Hryhorii Skovoroda

The presence of Greek, Latin and other lexical elements on the Ukrainian linguistic basis in the works of Skovoroda does not give us a reason to believe that what is written is a disorderly linguistic mixture, since the use of these inclusions was subordinated to one goal, namely the polishing of linguistic element of those times, in particular, the selection of the most expressive way of transmitting a thought…[43]

On the insufficiently explored issue of the multilingualism of Skovoroda Yurii Shevelov notes, "Meanwhile, the Latin and Greek languages which are used to write most of his letters that have come down to us now and then appear in his Slavonic texts in the form of quotations and individual words and expressions; and commentators do not notice them."[44] To demonstrate the relevance of our study there arose the question about the logic of interspersing greecisms into his Latin texts which Hryhorii Skovoroda had done not because of a lack of abstract vocabulary. Firstly, in the Latin language which he spoke fluently there was enough such vocabulary, and secondly, these inclusions had a concrete, not abstract meaning: *Ο Ζεύς 'άλλοκα μέν πέλει αίθπιος 'άλλοκα δ'ύει* (Or Zeus doesn't send us rain, or it's pouring), *χείρ χεῖρα νίπτει* (one hand washes the other,)[45] etc. In the 8th letter to Mykhailo Kovalynskyi, the teacher writes in two languages:

> *""Ος μή 'ρωμαῖκοῖς γράμματα 'ελληνικά ζεῦξεν,*
> *Ου θύναται συνετοῦ τοθνομα 'ανδρός έχειν.*

41 Skovoroda, "Lysty do M. Kovalynskoho," 260–2.

42 Ibid., 232–4.

43 K. Reshetylov and T. Reshetnyk, "Movni novatsii Hryhoriia Skovorody [Language Innovations of Hryhorii Skovoroda]", in *Wyksztalcenie i nauka bez granic – 2017: materiały XIII Międzynarodowej naukowo-praktycznej konferencji* [*Experience and science without borders–2017: Materials of the 13th International scientific-practical conference*], vol. 10 (Przemysl, 2017), 47–8.

44 Yurii Shevelov, "Poperedni zauvahy do vyvchennia movy ta styliu Skovorody [Preliminary Remarks on the Study of Skovoroda's Language and Style]", in *Zapysky naukovoho tovarystva imeni Shevchenka CCXXXIX* (2000), 180.

45 Skovoroda, *Zibrannia tvoriv u 2 tomah*, 245, 270.

> Qui non graeca simul jungit documenta latinis,
> Is viri docti nomen habere nequit.

The answer lies in the translation of the text: "Who does not combine the Greek letter with the Latin, That one cannot be called a learned person."[46]

Skovoroda lived in a period of increased attention to the "foreign" word, in particular, ancient symbols and subjects. Through the knowledge of the linguistic and literary wealth of our European neighbors, the stylistic opportunities of our Ukrainian literature also grew. Thus, the theory of three styles (a study which characterizes Renaissance Europe) was based on the desire to give preference to the vocabulary of a high style, presentation, providing for knowledge of the history and traditions of using certain definitions. So, let us turn to the dictionary of obsolete and little-known words, located in the complete collection of works by Skovoroda in 2 volumes.[47] It contains numerous transliterated Greek lexemes in Ukrainian to which an interpretation (sometimes different from the original meaning in the Greek language) is added due to their incomprehensibility to the modern reader: *adamant (αδάμαντας)* – diamond / gem, *aer (αέρας)* – air, *anfraks (άνθραξ)* – ruby, *aspid (ασπίς – ασπίδος)* – poisonous viper / evil person, *afedron* (*αφεδρών*) – back, *vasylisk (βασιλίσκος)* – dragon / beast that kills with a glance, *drapъka (δραπέτης)* – bandit / swindler, *imirtos (μίρτος)* – amber, *iaspys / yasnys (ίασπις)* – jasper / gem, *kentr (κέντρο)* – center, *kivot (κιβώτιο)* – box where the Jews kept the so-called Ten Commandments / Tablets of the Law / set for icons, *kler (κλήρος)* – society, *kokosh (κόκκοτας, κόκκορας)* – rooster, *kryn (κρίνος)* – flower / field lily, *leksik (λεξικό)* – dictionary, *margaryt (μαργαριτάρι)* – pearl, *myro (μύρο)* – flavorful substance / resin of a myrrh tree, *musykiia (μουσική)* – music, *must (μούστος)* – juice, *navklyr (ναύκληρος)* – steersman / the ship owner, *rekty, rtsy, rъkh* (apparently from *ρεκάζω*) – to say / say / said, *skyniia (σκηνή)* – tabernacle / camp temple / sacred place of the Israelis, *tekty* (apparently from *τεκταίνεται*) – desire and the like.

So, the formation of the scientific and artistic speech of Skovoroda, the development of his linguistic concept was greatly influenced by the very study at the Kyiv-Mohyla Academy where he received certain knowledge of Greek, Latin, Polish, Church Slavonic, bookish Ukrainian. That is, a real polyglot who spoke and wrote in many European languages graduated from the Academy. He tirelessly experimented with linguistic material and fundamentally combined the unconnected preferring "dissimilar" images to "similar" ones. But it was precisely this complexity, according to Hryhorii Skovoroda, that contributed to the perception of higher meanings.

Yurii Sherekh notes:

> Skovoroda made a language revolution… He decided to direct all his literary and poetic experiments, laying out almost all of

46 Skovoroda, "Lysty do M. Kovalynskoho," 232.

47 Skovoroda, *Zibrannia tvoriv u 2 tomah,* 557–60.

> his literary heritage in a language that had absorbed many elements of the languages of Church Slavonic, Ukrainian, normative Russian and some of Latin, Greek and other languages of the East and West, but had not identified with any of them, thus had not subject to any clear definition.[48]

Meanwhile, in the research *Ukrainian Language Baroque*, he argued that the language of his works was "very peculiar but *Surzhyk* (pidgin)," which was based on the "mixed language of the Slobozhan landowners of the second half of the 18th century."[49]

Thus, his social position was formed with the help of a colorful palette of multilingual mosaics which covered the vocabulary of Church Slavonic, Russian, literary and vernacular Ukrainian languages, as well as Greek, Latin and Yiddish. As rightly emphasizes Lidiia Hnatiuk,[50] the defining feature of Skovoroda's linguistic consciousness was its polycodeness. While studying at the Kyiv-Mohyla Academy the philosopher lived in the linguistic "multiverse" (according to Leonid Ushkalov) which was traditionally cultivated in this educational institution. On the one hand, it is the old Ukrainian literary language as a complex system that unites genetically heterogeneous but often functionally identical units, on the other, classical (Latin, Ancient Greek, Hebrew) and new European languages (primarily German and Polish). It is clear that when a student addressed a certain language, the code was switched. This polycode was a necessary condition for a high culture of thinking, it was instilled in the students of the Academy, and it was a component of their language competence.

> Clarification of specifics of then linguistic diversity presupposes taking into account the cognitive aspect. In the old Ukrainian period, it was believed that the causes of things can be found out by means of a perfect language (echo of mythological ideas that having learned the name you will master the subject). From this it follows increased attention to the word, in particular, its internal form, an attempt to comprehend the depth of content through etymologization,

48 Yurii Sherekh, *Porohy i zaporizhzhia* [*The Thresholds and Zaporizhzhia*] (Kharkiv, 2012), 404.

49 Yurii Shevelov and Yurii Sherekh is the same person. Yurii Shevelov, "Ukrainske movne barokko: vid H. S. Skovorody do T. H. Shevchenka [Ukrainian Language Baroque: from H. S. Skovoroda to T. H. Shevchenko]", vol. 1, *Odesskii universitet* 14 (1992): 2. See also K. Karunyk, "Mova H. Skovorody v otsintsi Yu. Shevelova: krystalizatsiia pohliadiv [The Language of H. Skovoroda in the Assessment of Y. Shevelov: Crystallization of Views]," *Slovianskyi zbirnyk* 17 (2013): 119–35.

50 See further Lidiia Hnatiuk, *Movnyi fenomen Hryhoriia Skovorody v konteksti staroukrainskoi knyzhnoi tradytsii* [*The Linguistic Phenomenon of Hryhorii Skovoroda in the Context of the Old Ukrainian Cook Tradition*], 446 (Kyiv: Publishing and Printing Center "Kyiv University", 2010).

> the need to compare words of different languages – Slavic, classical, and new European. From the point of view of Skovoroda's linguistic consciousness which largely reflects the linguistic consciousness of the old Ukrainian elite, the language of his works is not chaos ... but an integral sociocultural phenomenon.[51]

Vladimir Tkhorik writes that the author not only used these languages but fixed his attitude towards them examining their cultural functions primarily through the prism of the sacred / secular opposition. Developing the theme of the study of sacred languages Skovoroda himself "did not welcome multilingualism and did not consider it necessary to master absolutely all languages, since they could not lead him to intimate knowledge. This is how the sacred / secular opposition influenced his linguistic-cultural concept."[52]

Artistic Bilingualism

Turning to the issue of the author's bilingualism (Ukrainian-Greek) we note that in the scientific literature there is a wide and narrow understanding of artistic bilingualism. In a broad sense, literary bilingualism includes literary translation – a special type of artistic creation that inevitably presupposes contact and interaction of national languages and cultures. Translation is a fact of literature that is transformed into the context of a new culture and continues its life in it. A narrow view of artistic bilingualism suggests that artistic bilingualism is an original creation based on the interaction of two languages and cultures. Exploring the philosophical foundations of artistic bilingualism Georgii Gachev emphasizes that "bilingualism is a dialogue between two worldviews, systems of the world which determines stereoscopic vision and three-dimensional thinking."[53]

In the linguistic aspect, artistic bilingualism of Skovoroda is a heterogeneous, but at the same time integral speech fabric, in which two or more speech codes are

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51 See further Liudmyla Shevchenko-Savchynska, "Ukraino-latynskyi bilinhvizm ta mira yoho vyiavu u latynomovnykh tvorakh H. Skovorody [Ukrainian-Latin Bilingualism and the Degree of his Manifestation in the Latin Works of H. Skovoroda]," *Pereiaslavski Skovorodynivski studii* (2011): 161–8. See also Lidiia Hnatiuk, "Mova Hryhoriia Skovorody: khaos chy systema? [The Language of Hryhorii Skovoroda: Chaos or System?]," *Kultura slova* 64 (2004): 9.

52 Vladimir Tkhorik, "Filosofiya Grigoriya Skovorody. Lingvodidakticheskiy aspekt [Hryhorii Skovoroda's Philosophy (Linguo-didactic aspect)]," *Filologicheskie nauki* 3 (2021): 384. See also L. Sofronova, "Kulturno-yazykovoy aspekt sochineniy H. Skovorody [Cultural and Linguistic Aspect of the Works of H. Skovoroda]", in *Vstrecha etnicheskikh kultur v zerkale yazyka* [*Meetings of ethnic cultures in the mirror of language*] (Moscow: Nauka, 2002), 216.

53 Georgii Gachev, *Natsionalnyye obrazy mira* [*National Images of the World*] (Moscow: Soviet writer, 1988), 445.

enshrined. Bilingualism / multilingualism is often understood as the presence in the literary text structure of other national means of reflecting reality. In this regard, artistic bilingualism is defined as the work of an author using foreign language means to create artistic works.[54]

Dmytro Chyzhevskyi notes that we "may only say that Hryhorii Skovoroda could read Greek authors. But even Plutarch was translated by him from Latin."[55] Let us only assume that he did not speak Greek at a sufficiently high level, although he taught it for some time. Here it is worth distinguishing between two closes, but not identical concepts: "bilingualism of the author" and "author's bilingualism." In the first case, we are talking about the personal characteristics of an individual engaged in literary creativity as (not) actively knowing the language and speech skills in more than one language. In the second – about the creation of artistic works in a non-native language. It must be kept in mind that the language used in literary creation is not necessarily the native language of the author. Moreover, his speech skills and abilities may be not impeccable.[56] So, in one of the letters to Mykhailo Kovalynskyi, Skovoroda admitted that he had barely understood the text of his student with a dictionary (the 65th letter [Late November – early December 1763]): "Dearest Mykhailo, be courageous! Your Delian swimmer was hardly understood with the help of a dictionary. Thus, you equally answered for equal, that is, for a riddle you beat me with a riddle…"[57]

That is why his concept of translation is of particular importance in the cultural and linguistic aspect. As mentioned above, Skovoroda was against the literal translation. He advocated interpretation, not literal translation of the text, in order to convey the spirit of the work. In our opinion, it is contrary to the assertion that bilingualism presupposes the same level of proficiency in both languages.

Since in the work of Skovoroda, a rather significant load is given to Greek speech practices, the writer can be called a real philhellene, an adherent of the Greek language who considered it appropriate for his friend Kovalynskyi to know it well in order to be able to master the ancient classics. As can be seen from the above quotes, the philosophical preferences of the thinker were on the side of the Greek language. However, there was an opinion that urging Kovalynskyi to master this language the mentor had strived to realize his own dream in his student.[58]

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54 A. Girutskyi, *Belorussko-russkiy khudozhestvennyy bilingvizm: tipologiya i istoriya, yazykovyye protsessy* [*Belarusian-Russian Artistic Bilingualism: Typology and History, Linguistic Processes*] (Minsk: Universitetskoe, 1990), 175.

55 Dmytro Chyzhevskyi, *Istoriia ukrainskoi literatury. Vid pochatkiv doby do realizmu* [*History of Ukrainian Literature. From the Beginning of the Age to Realism*] (Ternopil: Femina, 1994), 53.

56 See I. Valuitseva and G. Khukhuni, "Literaturnyy bilingvizm: za i protiv [Literary Bilingualism: Pro and Contra]," in *Vestnik RUDN. Seriia Voprosy obrazovaniia: yazyk i spetsialnost* 5 (2015): 298.

57 Skovoroda, "Lysty do M. Kovalynskoho," 333–4.

58 See L. Shevchenko-Savchynska, "Ukraino-latynskyi bilinhvizm," 161–8.

Researchers of speech practices also note that the correspondence between Skovoroda and Kovalynskyi is a unique example of a philosophical vision of the "I / An another" interaction, in which speech practices reveal the ambiguity of states, attitudes, and feelings. The letters demonstrate advice for mastering your inner self. They sort of reveal Skovoroda's "underground." That is why he used Greek and Latin speech practices to retell his attitude, his feelings towards Kovalynskyi.[59]

Summing up, we note that the writer conducted many years of correspondence with Kovalynskyi in Latin sometimes switching to Greek. Individual "Hellenic" words, whole phrases, sentences, proverbs, they organically entered his texts. Consequently, the language of Skovoroda's works should be viewed through the prism of the old Ukrainian linguistic consciousness. It tracks to one degree or another at all the linguistic levels – lexical-semantic, word-formation, morphological, syntactic, and phonetic. As the implementation of cultural and ideological foundations of the thinker it relied on the old Ukrainian literary and written tradition of the late 16th–17th centuries that was also protected within the walls of the Kyiv-Mohyla Academy. Indeed, the slogan of that period in the educational institution was "We must follow Aristotle, but not blindly."[60]

Thus, our research dealt with the author's bilingualism in works and discourse situations when the artistic bilingualism of Skovoroda had become an active element of his texts acquiring the status of a meaning-generating mechanism. Thereby we considered bilingualism not in a narrow linguistic sense but more broadly, contextually. He correlated with the issue of intercultural contacts and influences defining, in particular, the symbolic reading of Greek content, taking into account the intertextual connections, special understanding, and the status of the intertext.

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59 See Olena Moshynska, "Poliloh movlennievykh praktyk v filosofskio skovorodynivskyi spadshchyni [Polylogue of Speech Practices in the Skovoroda's Philosophical Heritage]," in *Problema liudyny u filosofii: materialy XXVII kharkivskykh mizhnarodnykh skovorodynivskykh chytan, 27–28 veresnia 2019 r.* [*The problem of man in philosophy: Materials of the XXVII Kharkiv International Skovoroda Readings, September 27–28*, 2019] (Kharkiv: Maidan, 2019), 272–9.

60 Z. Khyzhnyak and V. Mankivsky, *Istoriia Kyievo-Mohylianskoi akademii* [*History of Kyiv-Mohyla Academy*] (Kyiv: "KM Academy", 2003), 96.

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