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SYNONYMIC THEONYMS-POETONYMS AS AN IMPORTANT FACTOR OF POETIC LANGUAGE OF ROMAN MELODIST'S POEMS

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The article deals with the usage of synonymic theonyms-poetonyms in the kontakions of Roman Melodist. It affirms that synonimic theonyms-poetonyms are the main factor of creation of poetic language of the hymns. It is very actual and new for the poetical onomastics which investigates the process of creation and usage of the proper names in fiction.

Key words: liturgical tradition, hymnography, poetic language, synonymic theonyms-poetonyms, metre.

"Πρώτη καλῶν ἀπαρχὴ
ὤφθης σωτιρίας ἀφορμή,
Ῥωμανὲ πάτὲρ ἡμῶν·
ἀγγελικὴν γὰρ ὑμνῳδίαν συστησάμενος,
θεοπρεπῶς ἐπεδείξω τὴν πολιτείαν σου·
Χριστὸν τὸν θεὸν ἱκέτευε
πειρασμῶν καὶ κινδύνων
λυτρωθῆναι τοὺς ἀνυμνοῦντάς σε".

"Пісень прекрасних перший плід
явив ти засобом спасіння,
Романе, отче наш;
бо, гімни ангельські уклавши,
життя ти гідне Бога показав.
Спокус і небезпек уникнути
благай ти Христа Бога,
(усім), що прославляють тебе, (отче)".

(Praise to St. Roman written by St. German, patriarch of Constantinopole.
The original text is taken from "A History of Byzantine Music and Hymnography"
by E. Wellesh) [Wellesh 1961, 182]

It is well known that the language situation in Byzantine was very special because their written and spoken languages developed differently and simultaneously. In writing they kept to the literary norms of the Old Greek language. The development of the spoken language was gradual. Although it was slow, it won higher spheres of language communication. It was connected with the following cultural peculiarities of Eastern Roman Empire: the methods of teaching both in primary and middle school and the specific features of the development of literature [Славятинская 2003, 462].

In Eastern Roman Empire as well as in ancient Hellas grammar was taught on the basis of learning Homer's poems. Grammar meant the ability to read and interpret ancient authors. Homer's language was an example for learning declination, conjugation, orthography, metrics, stylistics. The main textbook was Grammar written by Dionysius Thrax in I BC. Later on the books of Old Testament, New Testament and Psalms were read. The school curriculum included also the tragedies of Eschil, Sofocle and Euripides, the works of Hesiod and Pindar, the comedies of Aristophanes and the works of historians and orators. Thus, diglossia [Семчинський 1996, 351] (the existence of 2 variants of the Greek language: the literary written language and very different spoken one) was a norm for all the Hellenes and the population influenced by Hellenism. Only in the XI–XII centuries appeared some literary works in the native language. It caused a new language situation

in Byzantine: since then the language of ancient Greece has been regarded as the Old Greek language. It turned into the socially-oriented literary language: aristocratic, not folk [Славятинская 2003, 463]. After thorough learning of Roman the Melodist's Kontakions I can draw a conclusion that his language is very close to the speaking idioms of his time in spite of the facts it was greatly influenced by the powerful and indisputable language of Holy Bible and it had the literary origin. It must be mentioned, the poet deliberately gave the preference to the Byzantine construction when choosing between fixed Greek and Byzantine forms of the construction. Perhaps it won't be a mistake if we affirm that Roman gives a perfect picture of Byzantine literary koine of Justinian's period. This idea is proved by the fact that certain linguistic phenomena of Kontakions can be found in papyri of early Byzantine period as well as in the works of other Byzantine authors, especially in "Chronicle" of Johann Malala, the contemporary of the Melodist [Mitsakis 1967, 1]. The research of the language and poetic speech of the Melodist, therefore, supplements the knowledge about the literary koine of the golden age of Byzantine.

Every investigator and translator of Roman the Melodist's works paid attention to "unusual" forms of the Greek words and some syntactic constructions in his works. The major part of them was analysed and explained in the following work: Blass-Debrunner-Funk, "A Greek Grammar of the New Testament and other early Christian Literature, Cambridge, 1961. The unit "La langue de Romanos" by Grosdidier de Matons from his monograph "Romanos le Melode…" is also rich in content. The linguistic works of K. Mitsakis, P. Maas, K. Trypanis and some others that analyse the kontakions are considered to be a great contribution into the investigation of Roman the Melodist's language. Since these researches are available, this article emphasizes synonymic theonyms-poetonyms in the poetic language of Roman the Melodist.

The Melodist defines some characters of his poems with bright synonymic theonyms-poetonyms, which are an important factor of the artistic speech of many Byzantine hymnographers. The significance of this topic for Christology and Mariology as well as for studies in poetic onomastics causes the necessity of making a short excursus into the theory of the proper name in general and the proper name in context of work of art.

One of the fundamental peculiarities of mythopoetic consciousness is indistinguishing of the name and the thing. The name was understood as the mysterious essence of a thing; to know the name of a person meant to have a power over that person. To pronounce a name could mean to create, to reanimate, to seize, to kill and so on [Мечковская 1998, 56]. Two contradictory relations to the word were connected with the belief in magic properties of the name. On the one hand, there was a taboo to pronounce the name. On the other hand, there was a repetition of a significant name. The repetition of the name of God is the most important taboo. For example, instead of the name of God the Igbo nation people (Africa) use the following descriptive expression: "Someone whose name can't be pronounced". Numerous repetitions of the God's name are typical for ritual practice of various beliefs and religions with mythopoetical mentality. There exist even combinations of taboo and repetitions of the name within one and the same text [Мечковская 1998, 58]. The idea of a name as a bearer of mysterious essence was supported by a realistic and active philosophy of Konfutsius? (the idea of "correcting the names") [История

лингвистических учений 1980, 94]; Old Greek philosophers also argued about the nature of names. According to the ancient theory of *physei* (Greek – φύσις – nature) the name of a thing corresponds to its name. Heraclitus, stoics, sometimes Pythagoreans and Gnostics thought like that. Adherents of the opposite conception known as the theory of *thesei* perceived in names conventional signs which were realized and accepted by people. In such a way the nature of name was understood by Democritus, Aristotle and Plato [Мечковская 1998, 293]. It is not accidentally the dialogue of Platon "Cratylus" is started with consideration of the proper name [Платон 1968, 415–426]. There the philosopher gives the actual semiotic ideas: the reason of usage of the word can be of different nature; the name can be characterized by a different degree of motivation. The people accept a certain name not for the reason it is "correct" (it has an adequate motivation) but due to a convention between the people [Античные теории языка и стиля 1936, 55–57]. Orthodox authors of Middle Ages kept to the similar viewpoint. They examined the "essence" and the "name" separately and established arbitrary connections between them. But there were always adherents of the theory of physei even among the Christian theologians. Blessed Augustin protected the standpoint of stoics in such a way: "Natural origin of names can be proved, firstly, by sound imitation (by the words with the help of which we speak, for example, about ringing of copper); secondly, by similarity between the influence of a thing on a person and his feeling of this influence. The things affect in the way we feel the words: mel (honey) – it tastes sweet and its name is gentle for hearing… For stoics this coordination of feeling of the thing and feeling of the sound looks as if a cradle of word" [Античные теории языка и стиля 1936, 72]. Paul Florenskiy states his opinion about the nature of name, defending the point of view of the so-called "name-glorifiers of Athos" or "onomatodoxoi" (from the Russian Imjaslavcy) [Широков 1994, 73–83]: "A name is a substance of a thing… A thing is created by a name, a thing interacts with a name; it imitates a name. A name is a metaphysical principle of existence and cognition. One should see a knot of existence in the name, its deepest nerve. A name – is a clot of beneficial or occult powers; a mystical root which connects a person with other worlds; it is a divine essence. It brings mystical energies" [Зеньковский 1991, 193–194; Иванов 1986, 69–87]. In 1922–1926 P. Florenskiy even wrote a manuscript under the title "Notes on onomatology as a science about categories of personal existence in alphabetic order" [Флоренский 1993, 320]. S. N. Bulgakov wrote his "Pnilosophy of name" to support name-glorifiers [Булгаков 1953, 279]. O. F. Losev wrote the work with the similar name, defending and developing name-gloryfying. Here are the main points from his "Philosophy of Name": "The essence is a name and this name is a basis for everything that will happen to the essence" [Лосев 1990, 152]. "If an essence is a name, a word, then it means the whole world, the Universe is a name and a word, or names and words…" [Лосев 1990, 153]. "The nature of name, therefore, is magic…To know the name of the thing means to be able to use a thing in this or that sense" [Лосев 1990, 185].

But, a scope and an essence of the notion "proper name" in medieval Christian (saint-fathers') world differ much from the standpoint of the abovequoted philosophers as well as from the practical relation to the problems of onomatology [Бибихин 1974, 48–58] peculiar for nowadays. Some theonyms which appeared in the pagan society and later on

were revalued in Christian theology: θεομήτωρ, θεοτόκος and others can serve examples of relation of Saint Fathers to the problem of coorelation of an essence and a name, God and names peculiar to Him. The orthodox medieval authors do not see anything supernatural and occult in a proper name. The proper names of common people or prophets do not contain mysterious information and are the words of a common language. According to the doctrine of the orthodox authors the names of God or theonyms are separated into a certain group, were taboos, have always been the most important names in all cultural and religious groups. Nevertheless, they also do not contain any mysterious information [Эдельштейн 1985, 199–207]. Avoiding going into details, let us mention that the Christian theologians keep silent about widespread at their time stories about wonders connected with the name of God. The name of God possesses hypostase existence and miraculous properties. One can kill a person and restore him to life by pronouncing the God's name. For the creators of the Christian dogmatics the name of God is a sign or a symbol of a certain essence, it is not a part of it. The name of God is an element of the system of minor importance. And the existence of this essence doesn't depend on this system because "no name has essential independence" but "any name has a certain indication (γνώρισμά or indiciuṃ and a sign (σημεῖον or signum) of some essence and thought, which are not thought independently by themselves and do not exist" [Нисский 2003, 395]. It is precisely this relation to proper names of any rank that makes it possible for the Christian medieval poets to turn them into bright poetonyms or (if they are divine names) theonym-poetonyms. And it would be correct to say Roman the Melodist was a real master of them.

It must be explained now what poetonyms in general are. It also must be explained what synonymic theonym-poetonyms are because they are the objects of my special attention in this investigation. Poetonyms or names-poetisms are proper names (or synonymic poetic sayings – word combinations, descriptive constructions and sometimes entire sentences with the synonymic meaning) in a context of a work of art. "A fashionable discipline on the verge of several sciences" [Калинкин 1999, 4] – poetics of proper names (a unit of onomastics) makes us take these words (sayings-word-combinations, descriptive constructions) out of the rank of common, turning them into the words of wide connotative meaning and even into the words-symbols, the names-situations. There are certain classic works on this topic in every national onomastic tradition. The book of D. Lamping [Lamping 1983] can serve an example of German onomastics. The author is a specialist in study of literature, but his book is used by linguists-onomasts mostly. A famous researcher from Saint Petersburg O. I. Phoniakova is an expert of Russian onomastics [Фонякова 1995, 47–61]. As for Ukrainian onomastics, the works of V. Kalinkin and J. Karpenko [see: 15–30] are of great importance.

They analyse poetic onomasticon of different authors. Among interesting and topical materials dealing with the problem must be mentioned the research works of A. Aksjonova [Аксёнова 2005] and T. Chub [Чуб 2005]. But "Poetics of onym" [Калинкин 1999, 347] of V. Kalinkin can be called a fundamental investigation in this branch of philology. Since this monograph investigates proper names in fiction, several theses from this work are worth mentioning here because my article deals with the analysis of synonymic theonyms-poetonyms.

The author of the book sets himself the main task of creation and theoretic comprehension of poetics of onym as a special scientific tendency. Ih his opinion the onym in a text (V. Kalinkin proposes his term – *poetonym*) must be studied in close connection with the general poetics of a text. *Poetic onomastics* is another theoretically grounded term which shows the research paradigm of the author. Among the basic theses formulated in the first unit of his work [Калинкин 1999, 21–124], his axiom of signifying of poetonym (any name in a text is a sign of fictitious existence of designated) and his axiom of a context (a connection of a poetonym is impossible without a connection with the closest and a broad context). In the second unit [Калинкин 1999, 125–276]. V. Kalinkin gives careful consideration to a problem of semantics of poetonyms and connotative qualities of onyms. In this chapter the author pays much attention to the substitutors of the proper name in the text (descriptions and periphrases which he names contextual synonyms). And these substitutors are of certain interest for my investigation. Periphrases are understood by him as tropes because they have a figurative sense and belong to a poetic language. The periphrases containing a proper name are named by the author *onomastic periphrases*. He gives their detailed classification. The third unit[Калинкин 1999, 276–358] deals with the function of the proper name in a work of art. He also emphasizes the necessity of investigating creative work of some authors, literary works, literary schools, trends and so on which have not been analysed from the point of view of functioning poetonyms in them.

From this standpoint the analysis of poetic-theologic language of Byzantine hymnographers and hymnografic poetry is really topical, as it is being done for the first time. Therefore, poetonyms or synonimic theonym-poetonyms which attract my attention are important means of the artistic language. Roman the Melodist uses them successfully and he is not the only one to do it.

If one attentively looks through many poetic materials of different time and different peoples, he will notice that the extensive and accentual synonymity of proper names is a wide-spread phenomenon. It can be called even universal. For example, here are Homer's [Гомер 1949] theonym-poetonyms to define such Olympic divinities as Ζεύς, Ἥρα, Ἀφροδίτη:

1. ἄναξ βασιλεύς – "володар і повелитель";
2. πατὴρ ἀνδρῶν τε θεῶν τε – "батько богів і людей";
3. ὕπατος μήστωρ – "найвищий промислитель";
4. μέγιστος, κύδιστος, ὑπερμενής, ὑψίζυγος – "найбільший, найславніший, могутній; той, який високо сидить на престолі";
5. πανομφαῖος – "податель усіх знамень";
6. νεφεληγερέτα, κελαινεφής – "хмарогонитель";
7. στεροπηγερέτα – "громовержець";
8. σωτήρ – "спаситель";
9. Διὸς κυδρὴ παφάκοιτις – "славна дружина Зевса";
10. πότνια – "властителька";

11. πρέσβα – "шанована";

12. λευκώλενος – "білорука";

13. χρυσόθρονος – "золотопрестольна";

14. χρυσῆ – "золота";

15. ἐυστέφανος – "гарно вкрита вінком";

16. φιλομμειδής – "та, що ласкаво посміхається" et cet.

The are several poetonyms to define the main character of the famous Babel "Epos about Gilgamesh" [Епос про Гільгамеша 1991, 98–99]:

1. a person who saw everything;

2. the best among the tzars, handsome and ;

3. the bull who beats bravely, Uruk's offspring;

4. a person who is going ahead ; the first of all the people;

5. the hope of his brothers;

6. the strongest net;

7. expectation of the army;

8. a violent torrent breaking a stonewall;

9. the firstborn from Lugalbanda; perfectly powerful;

10. a discoverer of passes;

11. a well-digger on mount slopes;

12. proud among men, beautiful among characters et cetera.

It should be noted that the folk-poetry is especially rich in synonym-poetonyms, as well as the works of those authors for whom the folk-poetic element with all its peculiarities/specific features became the natural component of creative thinking. Let us illustrate this by examples from "The Crying of Yaroslavna" written by Taras Shevchenko [Шевченко 1949, 579].

In short verses the following rows of poetonyms can be seen: Yaroslavna – cuckoo – zygzytsia – sea-gull-widow; the wind – sail – winged-master – fierce; Prince – you are my ладо – my merriment; the wide Dnipro – strong and old (oh, my) the beautiful Slovutytsyu; the Sun – the saint sun – святеє сонечко – saint, fire-master (the synonymic names of elements are identified as poetonyms, so long as theauthor's usage of them is personified).

The numerous number of examples of the poetoyms enables us to emphasize the universality of poetonyms as the way of the artistic language in the various poetic fabric.

The hymnographic poetry promotes the active usage of poetonyms, because very often they aim at the utmost description of the Personality.

Thus, for the main names of some characters, Roman Melod selects not only one synonym, but the whole row of metaphorical names-synonyms – synonyms-poetonyms or synonymic theonym-poetonyms, that have for an object to give the main characters of the poem the utter-most description.

For example, you can see how the author glorifies Jesus Christ. In addition to the well-known addressing to Jesus Christ from the first Kukulion of the famous Kontakion "On the Resurrection": Χριστὲ ὁ Θεός – "Christ God", we have:

1. "(Той), Хто зцілення з'явив від кровотечі" (2 kukulion)
[ὁ συληθεὶς ἐκ τῆς αἱμόρρου τὴν ἴασιν];

2. "(Той), Хто воскресіння перед своїм стражданням передбачив"
(2 kukulion) [ὁ προειπὼν καὶ πρὸ τοῦ πάθους τὴν ἔγερσιν];

3. "Сонце" – ὁ ἥλιος (1 stanza);

4. "Тіло живоносне й погребенне" – σῶμα ζωηφόρον καὶ τεθαμμένον (1 stanza);

5. "Владика" – ὁ δεσπότης (1 stanza);

6. "Повитий у плащаницю" – ἐν σινδόνι ἐνειλημένος (1 stanza);

7. "Господь" – ὁ Κύριος (2 stanza);

8. "Керманич для дихання живого" – ὁ ἡνιοχεύων τὴν τῶν κινουμένων πνοήν (2 stanza);

9. "Безсмертний" – ὁ ἀθάνατος (2 stanza);

10. "Творець" – ὁ πλάσων (6 stanza);

11. "Воскреслий" – ὁ ἀναστάς (6 stanza);

12. "Пречистий" – ὁ ἀμώμητος (7 stanza);

13. "Той, Хто все оновлює" – ὁ πάντα καινίζων (8 stanza);

14. "Той, Хто споглядає все" – ὁ πάντα βλέπων (9 stanza);

15. "Спаситель" – ὁ λητρωτής (9 stanza);

16. "Той, Хто випробовує серця" – ὁ τὰς καρδίας ἐρευνῶν (10 stanza);

17. "Добрий Пастир" – ὁ καλός ποιμήν (10 stanza);

18. "Художник" – ὁ πλάστης (11 stanza);

19. "ваш Наречений" – ὁ νυμφίος (12 stanza);

20. "Слово" – ὁ Λόγος (13 stanza);

21. "Владика безтілесних" – ὁ τῶν ἀσωμάτων δεσπότης (14 stanza);

22. "Той, Хто був раніш, і нині є й буде довіку" – ὁ πρὶν καὶ νῦν καὶ πάντοτε (14 stanza);

23. "Життя" – ἡ ζωή (15 stanza);

24. "Цар" – ὁ βασιλεύς (17 stanza);

25. "(Той,) Котрого не вміщають небеса" – ὅν οὐ χωροῦσιν οὐρανοί (17 stanza);

26. "Дощ божественний" – (ὧ) ὄμβρε θεῖε (18 stanza);

27. "Радість скорботних" – ἡ χαρὰ τῶν θλιβομένων (19 stanza);

28. "Милосердний" – ὁ ἐλεήμων (21 stanza);

29. "Той, Хто подає падшим воскресіння" (refrain);

30. "Надсутнісний" – ὑπερούσιος (kukulion of the Christmas kontakion);

31. "Неприступний" – ἀπρόσιτος (kukulion of the Christmas kontakion);

32. "Немовля мале – Предвічний Бог" – παιδίον νέον, ὁ πρὸ αἰώνων θεός (refrain);

33. "Корінь ненапоєний" – ῥίζα ἀπότιστος (1 stanza);

34. "Некопаний ніким колодязь" – φρέαρ ἀνόρυκτον (1 stanza);

35. "Дитя у яслах" – βρέφος ἐν φάτνῃ (2 stanza);

36. "Цар всевишній" – Ὑψυλὲ βασιλεῦ (3 stanza);

37. "Творче неба" – ποιητὰ οὐρανοῦ (3 stanza);

38. "Знавець усього потаємного" – τὸν τῶν ἀφανῶν γνώστην (4 stanza);

39. "Син недовідомого Отця" – ἀπάτορος υἱοῦ (4 stanza);

40. "Зоря" – ἀστήρ (5 stanza);

41. "Утробний (Той, який з утроби)" – τῷ ἐκ σπλάγχνων αὐτῆς (6 stanza);

42. "Слава й Похвала" – δόξαν καὶ καύχημα (7 stanza);

43. "Благодать й окраса скінії (моєї)" – χάρις καὶ ἡ εὐπρέπεια τῆς σκηνῆς (7 stanza);

44. "Двері" – θύρα (9 stanza);

45. "Творець всього, до чого б'ють поклон" – ὁ ποιητὴς τούτων ὧν σέβουσιν (13 stanza);

46. "Прохолодне полум'я" – πῦρ δροσίζον (13 stanza);

47. "Дар дарів і Миро мир" – τῷ δώρῳ τῶν δώρων, τῷ μύρῳ τῶν μύρων (21 stanza);

48. "Вождь" – ὁδηγέ (24 stanza);

49. "Спасіння Наречений" – Ὁ νύμφιος τῆς σωτηρίας (2 kukulion of the Kontakion "On Ten Virgines");

50. "Надіє всіх, хто вихваляє Тебе" – ἡ ἐλπὶς τῶν ἀνυμνούντων σε (2 kukulion);

51. "Суддя" – ὁ κριτής (3 kukulion);

52. "Цар царюючих" – Βασιλεῦ βασιλευόντων (2 stanza);

53. "Людинолюбець" – φιλάνθρωπε (2 stanza);

54. "Бог безпочатковий" – τὸν ἄναρχον θεόν (8 stanza);

55. "Прекрасний Наречений" – τὸν καλὸν νυμφίον (8 stanza);

56. "Найсправедливіший суддя" – Δικαιότατε κριτά (14 stanza);

57. "Єдиний Правосуде" – μόνε δικαιοκρίτα (16 stanza);

58. "Той, Хто раніше співчутливим був" – ὁ πρώην οἰκτίρμων (17 stanza);

59. "Той, Хто (раніше) милував" – ὁ (πρώην) ἐλεήμων (17 stanza).

Three poems (the first kontakion "On the Ressurection", Christmas kontakion "Mary and Magi", the first kontakion "On Ten Virgins") contain 59 synonymic theonym-poetonyms, expressed with one word or a whole sentence to indicate Jesus Christ! Reverend Roman brightly portrays Him with the help of poetonyms only. They are made up by the author for every specific artistic and linguistic situation. It is interesting they are hardly repeated.

In the same way the Melodist portrays Mother of God, apostles, magi, the "wise" and the "foolish" virgins from a famous Evangel parable giving them the names of:

1) *Virgin* – παρθένος (Kukulion of Christmas kontakion), *Mother* – μήτηρ (2, 4 i 22 stanzas), *woman in childbirth* – ἡ τεκοῦσα (2 stanza), *slave* – δούλα (3 stanza), *wet-*

nurse – τροφός (4 stanza), *Miriam*– Μαριάμ (6 stanza) and *Maria* – Μαρία (16 stanza), *All Pure* (8 stanza), *Impassable Gates* – ἡ ἀπαράνοικτος πύλη (poetonym of Old Testament's origin 9 stanza); *She who was open* – ἡ ἀνοιχθεῖσα (9 stanza); *Brightshining* – ἡ φαεινή (13 stanza); *Mother or God* – ἡ θεοτόκος (17 stanza); *saint* – ἡ σεμνή (20 stanza); *She who gave the birth to the Doors* – αὐτὴ… ἀφ᾽ ἧς ἐγεννήθη θύρα (9 stanza) (an interesting theonym which includes 2 poetonyms to portray different persons: Mother of God (*She who gave the birth*) and Christ (*the Doors*) – in this case it will be useful to introduce a notion of super-or over-poetonyms);

2) *Apostles* – ἀπόστολοι (1 Kukulion of Christmas kontakion), *pupils*– μαθηταί (3 stanza), *sincere friends of Creator* – οἱ γνησίοι φίλοι τοῦ πλάσαντος (6 stanza), *God's Sacramentals* – μύσται τοῦ κυρίου (6 stanza), *sons of Kingdom* – οἱ υἱοὶ τῆς βασιλείας (12 stanza), *successors of Noah* – οἱ ἐκ τοῦ Νῶε (14 stanza), *branches to grow and bear fruit* – ἀνθήσατε κλῶνες καρποφρίαν (22 stanza);

3) *Magi* – μάγοι (Kukulion of Christmas kontakion), *lords of the East* – οἱ βασιλεύοντες τῶν ἀνατολῶν (6 stanza), *Your rich people* –οἱ πλούσιοι τοῦ σοῦ λαοῦ (6 stanza), *tzars* – βασιλεῖς (7 stanza), *lamps of the East* – οἱ τῆς ἀνατολῆς λύχνοι (13 stanza);

4) *Clever* – φρόνιμος (1 Kukulion), *wise* – σοφός (11 stanza), *sage* – πανσόφος (10 stanza);

5) *Unreasonable* – ἀνοήτος (11 stanza), μωρός (5 stanza), *unwise* – ἀφρόνος (12 stanza), *inhuman*– ἀπάνθρωπος (20 stanza), *merciless and inclement* – ἀσυμπαθεῖς, ἀνηλεεῖς (21 stanza).

The poetic language of Roman Melod in general is a bright synonymic range of expressions which is rich in not only poetonyms but a number of synonymic verbs contextual verbal synonyms (for example, "get" or "receive" – λαμβάνω, κομίζω, δέχομαι, "ask " – αἰτέω, ἐντυγχάνω, "endow" – δωρέομαι, μερίζω, "feed, brace" – τρέφω, πιαίνω тощо), and numerous substantive, adjective and adverbial synonyms. While translating the analysed poems one cannot help paying attention to the verb with the meaning "to say". The poet's characters do not "say" only, (λέγω – the dominant of the raw), but also "give vocal expression" (φθέγγομαι), "predict, foretell" (προλέγω), "cry out" (βόω), "shout" (κράζω), "call upon" (καλέω), "roar" (ἐρεύγομαι), "say in response" (ἀποκρίνομαι), "glorify" (δοξολογέω), "weep (with words?)" (κλαίω), "bemoan (saying smth.)" (στενάζω), "order" (κελεύω), "remind" (ὑπομιμνήσκω), "tell in the way of explaining mystery" (ἀπαγγέλλω), "praise (in song) together" (συνανυμνέω), "recount, narrate" (ἐκδιηγέομαι), "ask" (ἐρωτάω), "ask for and demand" (αἰτέω), "appeal to, address to" (προτρέπω), "praise" (δοξάζω), "contradict" (ἀντιπίπτω), "beseech" (ἐντυγχάνω), "clamour" (κραυγάζω), and also "talk" with the help of verbs: φημί, λαλέω, φράζω, ῥητορεύω.

The synonymic raw of verbs with the dominant "to go" also attracts the reader's attention (ἔρχομαι): "to descend" (κατέρχομαι), "to enter" (εἰσέρχομαι), "move away, leave" (ἀπέρχομαι), "go out, come out" (ἐξέρχομαι), "to go with smb." (συνέρχομαι), "to go through" (περιέρχομαι), "to come earlier (before)" (προφθάνω), "to hurry" (σπεύδω), "to lead, to conduct" (ἄγω), "to premise" (προπέμπω), "to run" (τρέχω), "to follow smb." (ἀκολουθέω), "to go up, to mount, to ascend" (ἀναβαίνω), "to go to meet smb." (ὑπαντάω), "to go back, to return" (ὑποστρέφω), "to travell" (ὁδοιπορέω), "to hasten" (ἐπείγω), "to lead in" (εἰσάγω), "to pass" (διοδεύω), "to begin to move, to set out" (ὁρμάω), "to arrive" (ἥκω), "to go through" (περιοδεύω), "to step back" (ἀναποδίζω), "to run away" (φεύγω), "to walk" (μολεῖν), "to conduct smb." (ὁδηγέω), "to traverse path, to work one's way" (τελέω τὸν δρόμον), "to walk towards smb." (ἀπαντάω), "to cross" (ὑπερβαίνω). Apart from these developed synonymic rows in the analysed poems one can find the following pair verbal synonyms: "to make mistakes, to sin" – πλημμελέω, πταίω, "to sell" – πιπράσκω, πωλέω and some others.

Here come the synonyms and the theological metaphors chosen by the poet to define Holy Sepulchre: ὁ τάφος (coffin), τὸ μνῆμα, τὸ μνημεῖον (tomb, grave), ζωῆς ταμεῖον (treasury of life), χαρᾶς σημεῖον (sign of gladness), τοῦ κόσμου τὸ καύχημα (praise of the world), θρόνος Θεοῦ (God's throne).

The author avoids lexical repetitions, concretizing his idea or, possibly, due to certain metric versification: "compassion, clemency, charity, philanthropy" – οἶκτος, συμπαθεία, εὐσπλαγχνία, ἐλεημοσύνη, φιλανθρωπία; "holiness, virginity, cleanness, purity, chastity" – ἁγνεία, παρθενία, καθαρότης; "anointing oil; something sufficient we have" – ἔλαιον, ὃ ἔσχομεν ἐν κόσμῳ; "decision, sentence, thought" – ψῆφος, ἀπόφασις; "shame, disgrace" – αἰσχύνη, ὄνειδος; "beggar, poor, miserable" – πτωχός, δεομένος; "foreigner, stranger" – ξένος, προσήλυτος; "worthless, dishonest" – ἄτοπος, χαλεπός; "vain, unwarranted, shallow" – ἀνόνητος, κενός, μάταιος; "outcast, vile, loath-some" – ἀερριμένος, βδελυκτός; "irreproachable, clean, untouched, imperishable" – ἄχραντος, ἄφθαρτος, ἄσπιλος; "suddenly" – ἐξαπίνης, αἰφνίδιων; "obviously, distinctly" – προδήλως, ῥητῶς. This can be seen from the above given synonyms on which the author makes an emphasis in the above mentioned Kontakions.

This research work does not aim at the detailed analysis of antonymic features although antonymy is also typical for the analysed texts. But let us point out that the Kontakions contain a great number of antonymic oppositions, antitheses, certain black-and-white comparisons which are realized in speech with the help of various antonyms. (Actually these Kontakions were poetic-dramatized homilies, performing mainly didactic-catechetical function in divine service). For example, the heroes of the analysed kontakion "On Ten Virgins" are "pitiful" or "strict" (συμπαθής – ἀπότομος), "anger" or

"gentleness" are their characteristic features (πραότης - θυμός), they "wish" or "hate" (ἐπιποθέω – μισέω), "throw away" or "love" (meaning "accept") (ἀρνέομαι – στέργω), "neglect" or "accept" (ἀρνέομαι – προσδέχομαι) etc.

Deacon Roman is known for creating his Kontakions for the Christian listeners. He had to teach them as well as satisfy their esthetic tastes with his poetry. Roman Melod had to realize transparent theological-dogmatic and didactic-moralizing concepts through the dramatic and poetic means. We must remember the culture inherited by Byzantine! A few words must be added about the ancient rhetorical laws. According to them, the orators taught their listeners (docere), touched and inspired them. In fact the orators indirectly moved the listeners to act (movere) and delighted them esthetically (delectare) [Таушев 2001, 13–14]. No wonder the same idea concerning the superficial eloquence was given by the Fathers of the Church. "We need to be liked by our flock", – writes St. Gregory the Dialogist in his "Pastor's Rule", "not because of our selfishness, but to keep up their love to the truth with the help of our courtesy; not only to enjoy their love, but mainly to make their love the way which brings the hearts of the listeners to the love of our Creator. A conductor that cannot attract the attention of his listeners can hardly be listened to". Blessed Avgustin also says well about that: "the oratory must be used with its pleasant expressions only for the reason to give easily and to keep strongly a thought and feelings of the listener for the subjects that are taught with profit and dignity...The beauty of the word we will use without boasting and with the reasonableness; we will not find satisfaction in being liked by the listeners the listeners, but we will use the fine language as an auxiliary method of persuasion in something that is truly good" [Григорій Двоєслов 2001, 16–17]. Actually reverend Roman uses all possible means to achieve the triple aim. He makes his kontakions not only instructive, but also moving and mellifluent. And soon he was honoured with the nickname of Melodist (or "Sladkopevets" in the Church-Slavonic language).

The reviewing analysis of the poetic language of his works allows us to find the various tropes and the figures of the word and the thought which this real θεορρήτωρ – God's orator uses [Trypanis 1963, 23]. However it will be the subject of my next research.

В статті розглядається вживання синонімічних теонімо-поетонімів в кондаках Романа Солодкоспівця. Стверджується, що саме теонімо-поетоніми є головним чинником творення поетичної тканини кондаків. Матеріал статті є актуальним для поетичної ономастики, яка досліджує процес створення і використання власних імен у поетичному мовленні.

Ключові слова: літургічна традиція, гімнографія, синонімічні теонімо-поетоніми, поетична тканина, метрика.

В статье рассматривается употребление синонимических теонимо-поэтонимов в кондаках Романа Сладкопевца. Утверждается, что именно теонимо-поэтонимы являются главной составляющей поэтической ткани кондаков. Материал статьи представляется актуальным и новым для поэтической ономастики, исследующей процесс создания и использования собственных имён в художественных текстах.

Ключевые слова: литургическая традиция, гимнография, синонимические теонимо-поэтонимы, поэтическая ткань, метрика.

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