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**GEORGYI KHLIEBNIKOV**

*Doctor of Philosophical Sciences, Head of the Department of  
philosophy center  
for Humanities Scientific and Information Studies INION Sciences  
(Moscow, Russia)  
ORCID 0000-0001-5410-4807*

**ANASTASIA PETRENKO**

*Postgraduate student of the Department of Philosophy, History and  
Socio-humanitarian disciplines  
Donbass State Pedagogical University  
(Slavyansk, Ukraine)*

**ALINA GRITSENKO**

*Postgraduate student of the Department of Philosophy, History and  
Socio-humanitarian disciplines  
Donbass State Pedagogical University  
(Slavyansk, Ukraine)*

## **THE CONCEPT OF LOVE IN ANCIENT GREEK PHILOSOPHY**

*The article examines the work of Sappho, a prominent ancient Greek poetess. The main focus is made on the consideration of her poetry through the prism of the philosophical concept of love. The authors emphasize that when repeatedly reading the original poems of this poetess, one gets the impression that homoeroticism and bisexuality are the natural attitude of an adult female person to the world of people, which Sappho embodied. The concept of love expresses itself very clearly in her reflection, namely, during thinking alone, which reflect not only a high level of self-awareness and abstract thinking, but also the extraordinary richness of the inner world. The work also notes that due to the desire of Sappho's*

*translators to remain in the cultural norms of a later time, certain inaccuracies in her poems during interpretation are found. Thus, the translations of her famous "Hymn to Aphrodite", the main motive of which is the intimate closeness of divine beings and ordinary people are characterized by restraint and asexuality, while the original work "breathes more frank eroticism and undisguised passion of a woman". Finally, in the article, the authors analyze the above-mentioned hymn and come to the conclusion that Sappho expressed her suffering through unrequited love in it. Her frustration seemed huge, and the loss cannot be filled with anything, because the central theme of her poetry is the idea that man as such is included in the universe order, firstly, as homoamans -man loving.*

*Key words: Sappho; love; lyrics; verses; homoeroticism; bisexuality; woman; hymn; Aphrodite; Myakin; homoamans*

*Aude scire*

*«Dare to know» (Horatius)*

**Introduction.** In her lyrics Sappho (630-560 BC), the poetess and priestess (Мякин, 2012, p. 1) appeared before the reader as a fully formed personality: she actively and consciously treated nature phenomena that she knew well, appreciated, loved being able to handle in such a way as to get the greatest benefit from them, in any case not to suffer damage; and to divine beings, whom, judging by her poetry, she knew also very well and was able to handle them. That is, she, undoubtedly, understood that, in addition to the visible world, there is still no less extensive invisible world, in which there are also Powers acting both favorable for the people, and vice versa - the world of demons and divine beings, which, at their will, could become visible and appear in the earthly world. Almost 9/10 of her verses of the Alexandrian edition have been lost (Мякин, 2012, p. 82), but it is certain that Sappho clearly bore her gender, recognized herself as a beautiful and strong woman (her inner ego-image), who was able to please both men and those who was close to her physiologically, she knew how to use her femininity to achieve

what she wanted (and not just sex, although in most cases we are talking about it; it is implied). At the same time, it is possible, according to the surviving fragments, to suggest that Sappho's jealousy for rivals such as Gorgo and Andromeda, was caused more by a sense of competition on the basis of poetic and musical art between the fias (by fias Sappho implied "her house of muses", *μοῦσπóος οὐκία*; Bergk, 61; - 3), but, obviously, not only to them. During repeated reading of the originals of her poems, a strong impression occurs that homoerotics, bisexuality is the natural and native attitude of an adult female to the world of people, which Sappho personified by herself, falling in love (sincerely and selflessly) throughout her not so short life, with both men and women. And the fias (*θίασος*) of the poetess was not only the house of muses, but also the place where girls were prepared for marriage in a family (Мякин, 2012; Мякин, 2004; 8], that is, they were most likely acquainted with the physiology of gender relations, including those, how you can satisfy the sexual needs of not only men, but also women in the best way (and method). And, judging by the surviving artifacts, the Greeks possessed such knowledge. In addition, Maxim Tyrsky spoke of Andromeda as a rival to Sappho in love art (*τεχνηρωτικη*), - literally, in "erotic technique" - you can't say more clearly (Мякин, 2012, p. 27, note 56)!

**The purpose** of the article is definition and analysis of specifics of representation of concept 'love' in Sappho' lyrics.

**Statement of the main material.** Her dialogues and communication with people, as far as they were traced in the lines of her poems, have revealed a fairly adequate self-esteem, knowledge and ability to use social tools: not only common to all citizens - people of that time, but also typically female, including, apparently specifically female, relating not only to the features of clothing, aromas, incense, ointments, etc., but also to the benefits of supporting several (for example, two) lovers, the pleasure delivered by artificial imitators of the (male) penis, and her reflection: reflections with herself discovered not only a high level of self-

awareness and abstract thinking, but also the extraordinary wealth of the inner world - the ability to enjoy both the sensory side of being and its less material aspects: the beauty of nature and man, the ethical and spiritual qualities of the latter, sublime and even by that which over time would be assessed as low, but at the same time it has a direct brightness of the impact on the perception of man, by force and power, which was characteristic, as people then believed, in Antiquity, only for heroes and divine beings. With the development of human communities, the progress of culture and civilization, these latter qualities were obscured and less publicly appreciated, but then, at that time they were still in the foreground and caused appreciation from women who had their own means for distinguishing between those they liked and what did they like about them. And Sappho here was clearly not among the latter. She felt that she liked to be a woman, she was satisfied with herself, her place in society, her social circle, her poetic gift, that the main concerns in her world are on the shoulders of slaves and men, and she got a relatively simple fate in this existence, which she joyfully carried, trying to be who she was by nature and all inclinations. Sappho was respected and honored by Alkey, Solon, Strabo, Plato, Horace and many other prominent people of antiquity; it is also known that the mitilents placed her images on their coins. It should be noted that according to some Sappho's poems, an impressive image of her as a worthy mother and wife is created (Сапфо).

From the biography of Sappho, it is known that she married the very rich Andrian Kerkil; gave birth to a daughter (named after Sappho's mother, or Cleida). However, both the Sappho's husband and her child did not live long. It was written about Sappho that she had three brothers: Charaxos, Eurigios and Larichos. In the oxirinh papyrus was said that Haraks was the eldest, but Sappho liked the younger Larich more.

The evidence of the relationship between Kharaks and the Egyptian courtesan Rhodopis, whom Sappho called "Doricha", has survived. Athenaeus also called the courtesan Doricha. He also cited

the epigram of Posidippus (3rd century BC), which referred to Dorich and Sappho (Сапфо).

According to Wikipedia, “the social status of women island Lesbos (and, in general, in Aeolis) was distinguished by greater freedom than in other areas of the Greek world. Women in social activity had almost no restrictions here; part of the family property, for example, could be transferred along the female line; along with the male heters on the island, fiases (fias, Greek. thiasos - “meeting, procession”), similar to the commonwealth of women, persisted. Sappho headed such a fias - a cult association dedicated to Artemis, as well as Aphrodite. One of the tasks of this fias was the preparation of noble girls for marriage, the pre-wedding service to Artemis, which was supposed to provide the girl with a successful childbirth (see the last book Myakina T.G. - 2). As a part of the fias program, Sappho taught girls music, dance, and versification” (Сапфо). And, one can assume that sex with different partners, women, basically, probably, as you might think, including, on the basis of (МЯКИН, 2012, p. 23, 27; p. 97-110), a very convincing T. G. Myakin's study. Analyzing the etymology of the relevant terms, the scientist showed that, most likely, it was about anal sex with the help of a dildo imitating a man's penis. Without questioning the evidence-based strength of his arguments (see МЯКИН, 2012, p. 97-110), it should be noted at the same time that they do not exclude, at the same time, the practice of oral sex, which is also more common among lesbians, which is also sine crimine, - without going into piquant details, - it makes it possible to fell more fully the partner, her smells, etc., - the corresponding terms are also present in the texts (and not only: see, e.g., МЯКИН, 2012, p. 105 etymology of βαυβω, terracotta figures IV BC and others) and poetess' poems. Bringing satisfaction to a woman, making her subjectively happy, is not at all a trifle for her life. And one must think, judging by the serious studies that began to appear in Russian, in the Sappho's fias, considerable attention was also paid to this. Moreover, personal relationships in her fias were built, as shown by the Myakon's research, primarily on the sexual

relations of older women with younger ones, based on the transcendental authority of the goddess, so that refusing them was thought and felt like a serious religious crime (МЯКИН, 2012, p. 104-106-108) and, one must think, in practice practically did not know refusals or exceptions (from this general rule).

One of the aspects of the “Greek miracle” may also be concluded in this special role of women, an explanation of how such a relatively small number of people managed in several centuries in essence to create the foundations of culture and civilization, which eventually gave modern science and industry, great works of architecture, sculpture, literature, poetry, painting have still nourished modern art with its plots, and in many ways still unsurpassed masterpieces and samples. A woman who is self-conscious and selflessly fulfilling her social and civic role is inspiring and encouraging men to do the same, clearly an important component of any success of a society, its economic well-being and cultural progress.

And Sappho represented her with dignity: she knew and reflected on the social structure of the ancient policy - she immediately separated free citizens from slaves, the attitude to them was also nuanced by her: she partially regretted them, and at the same time she talked a little bit down, distinguished soldiers, leaders, the king, his servants, noble and wealthy people, and, on the contrary, poor and unfortunate, smart and stupid, beautiful, honored and famous - in different ways and not so much that it was very noticeable, but enough to prefer some ladylike, and refused others, even friends. In her relations with women, as special studies show, there is no element of strict hierarchical subordination in the tandem of “mistress-beloved” (МЯКИН, 2004, p. 8). She was not ready to be just a human female, as evidenced by her love feelings, which can be assumed was so developed that the inability to satisfy them led Sappho to suicide (assuming that the story about the young Faon is innocent, and this is also possible). I think that not all modern

women (especially they), because of unhappy love, agree and could follow her example.

The famous Sappho's anthem to Aphrodite, special literature about which is enormous, is a panegyric of sensual love for both an earthly woman and for personifying love in the form of a goddess, so the reader thinks that the poetess strove to achieve not so pleasant physiological sensations as through the last some heavenly bliss, available only with an unusual divine partner, to unite in ecstasy with the very idea of love in its although bodily, but at the same time already in partly heavenly, and not only earthly embodiment. It seems that the usual academic reading of this fragment and its interpretation are characterized by excessive restraint and asexuality, while the original breathes more like frank eroticism and undisguised woman's passion (see about it in particular at W. Schadewaldt: "Aphrodite's words ... revealed to us that emotional storm that was raging in the chest of this woman, " [cited from: p. 71], who explicitly called the goddess a woman, (explicitly including in this term and inherent to her as such passions), and also described Sappho in the prime of her spring desires with already liberated sensuality - and not knowing the later restraining cultural conventionalities-taboos.

The motive of the intimacy of divine beings and earthly people was quite well known in ancient Greek mythology, many of whose heroes themselves were the fetus of such a connection (for example, Hercules, Elena, Bacchus, Achilles etc.), so Sappho's appeal to Aphrodite fit into this cultural tradition, except that it additionally enriched and expanded its semantics, with an accentuation of the theme of specifically female affection to a woman.

After reading and re-reading Sappho's fragments in different translations several times, the modern poorly prepared reader might even think that she was a nymphomaniac if it suggested something about her more than an outstanding representative of homo sapiens, with an emphasis on the first word if it couldn't be put on the second and third with the same right either: a poetess, glorious in all

respects, apparently, due to her shortcomings, because even her vices (and whether it vice is an increased female temperament, the need for love is much higher than average ?!) - it is also a special and piquant view of its virtues. Sappho clearly not only felt herself, but and was the queen of this human anthill, one can probably say that even if she put the official concept of “patriarchy” into something, but internally she still had no doubt that “matriarchy” always was and is the true content of the herd man’s community, because exactly from her, Sappho’s, as a female (and she not only had the biological sensation of her gender, but was present, was recognized, and was accentuated as such) desire, agreement and skillful actions depended the bliss of any male - from the last slave to the first person of the polis, basileus. And so, it has been and always will be - she, Sappho, knew it for sure.

As it seems that such an anachronistic desire to stay in cultural norms of more recent times sometimes leads Sappho's translators and interpreters to direct violence against the text. Whereas, for example, such a competent and subtle scientist as T.G. Myakin, convincingly showing Aphrodite as “the personification of sexual desire” (МЯКИН, 2004, p. 75-83,89), also provided quite convincing evidence, referring to the Hungarian researcher Sigmond Rituk, that the terms and formulas of “Anthem to Afordite” had and still have and occult-malic significance, that is, they are examples of a special female witchcraft-love spell, the use of which is especially significant because it is used and against a woman and for the purpose of catching the goddess (МЯКИН, 2004, p. 70-73), that, most likely, indicates the widest dissemination of such practices among women of that era (after all, there are enough of them now - you just need to look at the advertising sections of some newspapers to see the corresponding offers from hereditary and / or professional witches to “bewitch” or, on the contrary, inspire dislike-lapel).

As T.G. Myakin convincingly showed in the poem "Hymn to Aphrodite" it is unambiguously about a girl who refused Sappho sex - thus, calling on Aphrodite to become a companion in a love battle



(Мякин, 2012, p. 19), Sappho sought, in essence, to homosexual sexatroids even if her, Aphrodite, participation in this act as a third character remained invisible to others and obvious only to her alone, as the priestess of the goddess in the mystery of syzygy and sinusia. But Sappho, for the sake of love, is obviously ready for anything - knowing neither fear nor doubt in her. Slightly modifying the strophe of the Roman poet about her, one could well say: «Ilamiparesse daevidetur ("She seems to me like a goddess") [Catullus 51]. Here is one of her poems in my translation into Russian:

Σαφο

Fr.94

Δοδουκα μεν α σελαννα

Και Πληιαδες μεσαι δε

Νυκτες, παρα δ' ερχετ' ωρα

Εγω δε μονα κατευδω (Danesi. Lirici Greci)

The Moon and the Pleiades have gone down.

Already in the middle

Nights. Time has passed

And I sleep alone.

Or - maybe - a little further from the original, but more poetic:

The moon and the Pleiades went down

midnight, time passes

And I sleep alone ...

Translation of this poem by T.G. Myagkin raises many questions and doubts: See Мякин, 2012, p. 39.

Εγωδεμονακατευδω he translated as "I'm alone in bed"

Although in the original: "and I sleep alone", and the translation of the first line is also far from the original source: Δοδουκα - did not "come out", but "went down, plunged, descended" so that the meaning of the original of the first line is the opposite of what the poetess had ... Here is a translation of this fragment by an Italian philologist:

Danesi:

TramontarLuna e Plejadi:

È mezzanotte: vola

L'oraprecipitevole,

Edioquidormosola (Danesi. Lirici Greci)

A huge female grief was expressed with restraint and pithiness: night, midnight, time passed, but he (her beloved man) did not come - and she, an aristocrat, princess, goddess Sappho (in her own self-esteem and self-awareness), must sleep in an empty and cold bed - ... alone. Whereas, it is obvious that there is a huge time in nature, a whole half of a day is specially (probably) meted out and allocated for making love by adults ... - Cosmically determined and provided for. It is included in the universe.

The frustration is enormous, the loss is irreparable. - The poetess' grief is obvious, because according to the pathos of all her work, a person is included in the order of the universe as a loving person: homoamans.

**Conclusions.** People, love each other, including sensually, Sappho wanted to say and said as veiled, in hints, so frankly, with her creativity and life: *Αγαπατεαλλελους*.

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**ГЕОРГІЙ ХЛЄБНІКОВ**

*кандидат філософських наук, завідувач відділом філософії  
Центру гуманітарних науково-інформаційних досліджень*

*ІНІОН РАН*

*(Москва, Росія)*

*ORCID 0000-0001-5410-4807*

**АНАСТАСІЯ ПЕТРЕНКО**

*аспірантка кафедри філософії, історії та  
соціально-гуманітарних дисциплін  
Донбаський державний педагогічний університет  
(м. Слов'янськ, Україна)*

**АЛІНА ГРІЩЕНКО**

*аспірантка кафедри філософії, історії та  
соціально-гуманітарних дисциплін  
Донбаський державний педагогічний університет  
(м. Слов'янськ, Україна)*

**КОНЦЕПТ ЛЮБОВІ У ДАВНЬОГРЕЦЬКІЙ ФІЛОСОФІЇ**

У статті розглядається творчість Сапфо, видатної давньогрецької поетеси. Основний фокус робиться на розгляді її поезії крізь призму філософського концепту любові. Автори підкреслюють, що при неодноразовому читанні оригіналів віршів цієї поетеси виникає враження, що гомоеротика, бісексуальність - це природне відношення дорослої жіночої особи до світу людей, яке й уособлювала собою Сапфо. Концепт любові дуже яскраво виражає себе у її рефлексії, а саме роздумах наодинці, у яких відображається не тільки високий рівень самосвідомості й абстрактного мислення, а й надзвичайне багатство внутрішнього світу - вміння насолоджуватися як чуттєвою стороною буття, так і менш речовими його аспектами: красою природи та людини, етичними і духовними якостями

останньої, піднесенням і навіть тим, що з часом стане оцінюватися як щось низьке, але при цьому вона володіє безпосереднім впливом на сприйняття людини, силою і міццю, властивими, як вважалося тоді, в Античності, тільки героям і божественним істотам. У роботі відзначається й те, що у зв'язку з бажанням перекладачів Сапфо залишитися в культурних нормах більш пізнього часу, у її віршах при інтерпретації достукаються певні неточності. Так, переклади її відомого «Гімну до Афродіти», головний мотив якого це інтимна близькість божественних істот та звичайних людей характеризуються стриманістю та асексуальністю, у той час як оригінал твору «дихає швидше відвертим еротизмом і неприкритою пристрасністю жінки». Наостанок, у статті автори аналізують вищезгаданий гімн та доходять до висновку, що у ньому Сапфо виражає свої страждання через нерозділене кохання. Її фрустрація здається величезною, а втрату неможливо нічим заповнити, оскільки через усю її поезію червоною ниткою проходить думка про те, що людина як така включена в порядок світобудови, перш за все, як homoamans -людина любляча.

*Ключові слова:* Сапфо; любов; лірика; вірші; гомоеротика; бісексуальність; жінка; гімн; Афродіта; Мякін; homoamans

### **ГЕОРГИЙ ХЛЕБНИКОВ**

*кандидат філософських наук, завідуючий відделом філософії  
Центра гуманитарних научно-інформаційних досліджень*

*ИНИОН РАН*

*(Москва, Росія)*

*ORCID 0000-0001-5410-4807*

### **АНАСТАСИЯ ПЕТРЕНКО**

*аспірантка кафедри філософії, історії і  
соціально-гуманитарних дисциплін*

*Донбасський державний педагогічний університет  
(г. Славянск, Україна)*

**АЛИНА ГРИЦЕНКО***аспірантка кафедри філософії, історії і  
соціально-гуманитарних дисциплін**Донбасський державний педагогічний університет  
(г. Славянск, Україна)*

## **КОНЦЕПТ ЛЮБВИ В ДРЕВНЕГРЕЧЕСКОЙ ФИЛОСОФИИ**

В статье рассматривается творчество Сапфо, выдающейся древнегреческой поэтессы. Основной фокус делается на рассмотрении её поэзии сквозь призму философского концепта любви. Авторы подчеркивают, что при неоднократном чтении оригиналов стихов этой поэтессы возникает впечатление, что гомоэротика, бисексуальность — это естественное отношение взрослой женской особи к миру людей, которое и олицетворяла собой Сапфо. Концепт любви очень ярко выражает себя в ее рефлексии, а именно размышлениях наедине, в которых отражается не только высокий уровень самосознания и абстрактного мышления, но и необычайное богатство внутреннего мира. В работе отмечается и то, что в связи с желанием переводчиков Сапфо остаться в культурных нормах более позднего времени, в ее стихах при интерпретации допускаются определенные неточности. Так, переводы ее известного «Гимна к Афродите», главный мотив которого это интимная близость божественных существ и обычных людей, характеризуются сдержанностью и асексуальностью, в то время как оригинал произведения «дышит скорее откровенным эротизмом и неприкрытой страстностью женщины». Напоследок, в статье авторы анализируют вышеупомянутый гимн и приходят к выводу, что в нем Сапфо выражает свои страдания из-за неразделенной любви. Ее фрустрация кажется огромной, а потерю невозможно ничем заполнить, поскольку через всю ее поэзию красной нитью проходит мысль о том, что

человек как таковой включен в порядок мироздания, прежде всего, как homoamans -человек любящий.

Ключевые слова: Сапфо; любовь; лирика; стихи; гомоеротика; бисексуальность; женщина; гимн; Афродита; Мьякин; homoamans

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