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SAPPHO BETWEEN FRIENDS AND ENEMIES: SPECIFICS OF VIEW ON HUMAN RELATIONSHIPS

The article explores the dynamics of friendship and enmity within the framework of the legacy of the early Greek poetess Sappho. It establishes that, akin to other poets of the archaic era, she adhered to the principle of reciprocating friendship with friendship and enmity with enmity. Nevertheless, it is revealed that certain hostile connotations and fragments are not solely explained by a personal factor, such as the betrayal experienced in the Sappho fiasco, but also by the political power struggle on the island of Lesbos. The poetess distinctly opposed the tyranny that emerged post the aristocratic rule of her relatives, leading to sharp criticism of girls aligning with her political adversaries, which extended to matters of religious services. Her enmity is portrayed as more than mere "blind hatred"; rather, it embodies a nuanced sentiment intertwined with political, religious, and social beliefs. Betraying someone in her eyes equated to betraying oneself. The analysis unveils that in her poems, Sappho contemplated friendship on two planes: interpersonal and between gods and people. Relations with the gods, particularly Aphrodite and Artemis, exhibited a patronizing nature, offering assistance to the poet in various life situations. The argument is substantiated that the elucidation of friendly relations with girls is ambivalent, encompassing not only a friendly and intimate nature but also implicit ritual and social connotations.

Keywords: *Sappho, early Greek poetry, friendship, enmity, archaic literature, φίλια, ἐχθρός.*

The fragments of Sappho, the earliest known poetess of Western culture, have consistently commanded attention. Not only do her lyrics serve as crucial material for classical philologists and literary critics, but they also hold significance for cultural studies and philosophers. This is attributed to the richness of meanings and

sentiments embedded in her poetry, which has not diminished over the centuries but instead serves as an enduring wellspring of inspiration for succeeding generations of humanity.

To delve into the distinctive features of Sappho's style, her creative legacy is characterized by the following:

1. Lyricism and emotionality: Sappho is renowned for her profound lyricism. Her poems brim with intense emotions such as love, passion, joy, and sadness. She articulates her sentiments with remarkable frankness and sincerity;

2. Fragmentation: many of Sappho's works have reached us only in fragmentary form. This imparts a particular effect of mystery and incompleteness to her poetry, enhancing its intimate and personal nature;

3. Use of verse and meter: Sappho frequently employed intricate poetic forms, including the sapphic stanza, which bears her name. Comprising four lines, with the first three containing eleven syllables and the fourth having five, this structure contributes to a distinct musicality in her poems;

4. Themes of love and friendship: the primary motifs in Sappho's oeuvre revolve around love and friendship, often interwoven. Her exploration of female love and intimate relationships deviates from the conventional themes of her time;

5. Focus on the female experience: Sappho stands as one of the earliest renowned poets whose work centers on the female experience. She presents readers with a perspective of the world through the prism of women's feelings and relationships, rendering her work distinctive within the context of ancient Greek literature.

The scientific contributions of foreign researchers such as A. Aloni, E. Benveniste, D. Campbell, J. Dietrich, F. Ferrari, B. Gentili, D. Konstan, D.E. Murr, H. Parker, W. Smith, M. Williamson, and others have served as the foundation for our study. However, their discussions on the topic of enmity and its connection to friendship are relatively brief. Consequently, our article aims to delve into the intricacies of friendship and enmity within Sappho's body of work.

It's worth noting that alongside the works of Sappho (Sappho 1982, 2014), which serve as the focal point of this article, the contributions of other archaic poets such as Hesiod (Hesiod 2018), Pindar (Pindar 1997a,b), and Theognis (Theognis 1999) were also

instrumental. By considering their epic and lyrical compositions, we aim to provide insight into the broader cultural and socio-political context of ancient Greece during that era.

As we embark on this exploration, particular attention is directed towards the fifth fragment from the lyrical fragments of the early Greek poetess:

<p>Κύπρι καὶ Νηρηίδες ἀβλάβη[ν μοι τὸν κασίγνητον δ[ό]τε τυῖδ' ἴκεσθα[ι κῶσσα Ϝ]οι θύμῳ κε θέλη γένεσθαι πάντα τελέσθην, ᾧσσα δὲ πρ]όσθ' ἄμβροτε πάντα λύσα[ι καὶ φίλοις]ι Ϝοῖσι χάραν γένεσθαι κώνϊαν ἔ]χθορῖσι, γένοιτο δ' ἄμμῖ πῆμ' ἔτι μ]ηδ' εἷς;</p>	<p>O divine sea-daughters of Nereus, let my brother return here unharmed and let whatever his heart desires be fulfilled. And may he undo all past mistakes and so become a joy to friends, a sorrow to enemies – may none ever trouble us.</p>
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H. Parker underscores J. Lidov's persuasive dismissal of the assumption that the poem (or fragment 15) by Sappho has any connection to the well-known story of her brother Charaxus' affection for Rhodopis, later mysteriously named Doricha. Lidov traces this tale back to Old Comedy, much like many other aspects in Sappho's works. The focus shifts decidedly to the theme of "timē" (reputation) throughout (Parker, 2005, p. 14).

In this context, M. Williamson aptly notes that in another poem (5), Sappho expresses concern for family honor, possibly referencing her brother Charaxus. She prays for his redemption from past mistakes and sets forth a model of behavior recognizable to any aristocrat from Homer onward: to be a source of joy to friends and a bulwark to enemies. Williamson highlights the public nature of this aspiration, not unique to Sappho, as indicated by references to citizens later in the poem, albeit in a context too damaged for precise interpretation. The fact that the poem was composed for performance further reinforces its communal nature (Williamson, 1995, p. 86).

Consequently, in early Greek literature, especially in the works of poets like Sappho, the exploration of friendship, as exemplified in the relationship with a brother, was often characterized by a profound emotional connection and a sense of intimacy. Friendship in early Greek lyrics transcended mere companionship, embodying a

deep emotional attachment, loyalty, and mutual support. The Greek term "φιλία" is frequently associated with this notion of friendship, encapsulating sentiments of affection, goodwill, and camaraderie.

It's crucial to acknowledge that ancient Greek society held distinct cultural norms and attitudes toward relationships compared to contemporary societies. Expressions of friendship in Greek lyrics often intertwined with notions of love and desire, with fluid boundaries between the two. Moreover, these poetic expressions of friendship were typically centered around a privileged class, potentially not reflecting the experiences of individuals from different social strata. Overall, the exploration of friendship in early Greek lyrics unveils a rich emotional landscape characterized by profound connections and a celebration of the bonds between individuals.

The term "Φιλία" – as evident from the preceding passage – primarily denotes affection, attachment, and friendship. Φιλία stands in opposition to μῖσος, meaning hatred. Like ἔρως (love), φιλία is spontaneous and natural. However, unlike the former, φιλία is a disposition born of an inner impulse, an emotional affection, and a sense of closeness and community. The intimacy and openness of the feeling of φιλία are also reflected in the associated word φίλημα, meaning a kiss. This togetherness holds intrinsic value and is self-sufficient. The term φιλία encompasses relationships based on strong affection, such as family or love relationships, as well as ordinary acquaintances and relationships founded on profit.

Furthermore, it has been used to describe relationships of mutual benefit and trust that create specific obligations, such as alliances formed for political reasons, and even sublime spiritual connections. In a broader sense, the term could denote a relationship of community or correlation, whether in space or activity (Turenko, 2014, p. 49).

When discussing enmity in archaic Greece, it becomes evident that the concept of enemies and the understanding of enmity held considerable importance in the political and sociocultural life of the Greeks. During this period, the Greek world was fragmented into various city-states (polis), each asserting its independence with

distinct governments, laws, and customs. Several factors played pivotal roles in shaping the perception of the enemy:

1. External threats from other poleis: the rivalry among different city-states (poleis) often led to the perception of one another as enemies. Competing interests and territorial disputes fueled animosity between these independent entities.

2. Threats from external enemies: beyond inter-polis conflicts, external threats from neighboring regions or civilizations contributed to the formation of enemies. Defense against external aggression was a unifying factor for the Greeks.

3. Xenophobia: xenophobia, or a dislike of outsiders, was a significant influence on relationships with external enemies. The Greeks, considering their culture exceptional, viewed other peoples as adversaries or "barbarians". This sentiment permeated Greek literature, philosophy, and art during that era.

4. Mythological aspect: mythology played a crucial role in shaping the understanding of enemies. For instance, the Persian Wars were often associated with heroic deeds, exemplified in the Battle of Thermopylae, where the Spartans, despite their tragic demise, were revered as heroes. Mythological narratives contributed to the glorification or demonization of certain groups, influencing the perception of enmity.

In summary, the dynamics of enmity in archaic Greece were multifaceted, encompassing political, territorial, cultural, and mythological dimensions. These factors collectively shaped the intricate web of relationships between city-states and their understanding of internal and external adversaries.

The society of archaic Greece was marked by pervasive conflict and the constant struggle for survival, shaping their perception of enemies. The understanding of enemies played a pivotal role in influencing the formation of Greek identity and self-awareness.

In the ancient Greek language, there existed a comprehensive set, a sort of "dictionary", of lexemes pertaining to the concept of "enemy". An intriguing feature of this lexicon is that several words referred to the enemy only in the plural form, as "enemies". Examples include nouns such as δᾶϊος, διάφορος, δυσμενής, and others.

Among the key lexemes, ἐχθρός stands out, derived from Proto-Indo-European *h₁eg^hs ("outward"), possibly with the suffix -ρός (-rós). It's noteworthy to compare this with the Latin term *exter*, related to Proto-Indo-European *h₁eg^hs-teros. However, a particularly significant term is ἐχθρός, ἄ, ὄν (ἔχθος), which in Homer refers to a person hostile not only to other individuals but also to things (Od. 12.452, 14.156, Il. 9.312). Notably, in Western literature, for the first time, the enemy (ἐχθρός) of humanity is not portrayed as a specific earthly person but as "Death" (Θάνατος) (Theognis, 1999, p. 766). This conceptual shift introduces a profound and existential dimension to the idea of enmity in literature.

Indeed, in pre-classical literature, we encounter instances where the passive and active forms of ἐχθρός converge in the understanding of the enemy. Notably, examples include:

1) "Call your friend to a feast; but leave your enemy alone" (τὸν φιλέοντ' ἐπὶ δαῖτα καλεῖν, τὸν δ' ἐχθρὸν ἔασαι) (Hesiod, 2018, p. 342);

2) "Let me be a friend to my friend; but I will be an enemy to my enemy" (φίλον εἴη φιλεῖν· ποτὶ δ' ἐχθρὸν ἄτ' ἐχθρός) (Pindar, 1997b, II, p. 82–83).

Contrasting this, Sappho's focus lies not on external enemies or hostility towards specific city-states but rather on the social and political events within her native Lesbos. Some of Sappho's poems offer fragments of evidence suggesting her awareness of factional rivalries in Mytilene. These passages critique girls for aligning with opposing groups or directly confronting women from other families. Fragment 71 serves as a notable example: [Please provide the content of Fragment 71 for further discussion.]

]μισσε Μίκα	...[not right] that you, Mika,
]ελα[. .]ἀλλά σ' ἔγωνκ ἔάσω	...but I will not allow you
]ν φιλότ[ατ'] ἦλεο Πενθιλήαν[	...you chose the friendship of Penthilian women
4.]δα κα[κό]τροπ', ἄμμα[	...malignant, our...
] μέλ[ος] τι γλύκερον .[	...sweet song...
]α μελλιχόφων[ος	...soft voice...
]δει, λίγυραι δ' ἄη[ται	...and sweet-toned breezes
8.] δροσ[ό]εσσα[	dewy...

Therefore, much like Alcaeus, Sappho directed her criticism towards the rival aristocratic families of Mytilene, indicating her clear membership in the same aristocratic circle as Alcaeus. Her enemies aligned with his enemies. As D. Campbell astutely observes, "Sappho made hostile political comments on women or girls of her acquaintance". Notably, she targeted a certain Mica, whom she labeled ka[kó]trop (evil doer) because Mica chose "the friendship of the women of the Penthilidae", the former royal family of Mytilene (fragment 71). Alcaeus similarly targeted the Penthilidae (fragment 70, 75), revealing a shared opposition.

Sappho also directed her criticism at the Cleanactidae, the family of the treacherous Myrsilus (fragment 98b). The Cologne commentary notes attacks on women from an uncertain noble house and specifically mentions attacks on a daughter of Cleanax or his family (Parker, 2005, p. 6).

Andromeda, identified by F. Ferrari as a Pentilide, becomes another target of consistent criticism, with fragments 57, 68, 155, and possibly 99 focusing on her or her family (Ferrari, 2010). As an example, consider fragment 68:

]ι γάρ μ' ἀπὸ τὰς ἐ . [	...me away from the...
ῶ]μωσ δ' ἔγεν[το	...yet they became...
] ἴσαν θεόισιν	...like goddesses
4.]ασαν ἀλίτρα[	...guilty...
Ἄν]δρομέδαν [.] . αξ[	...Andromeda...
]αρ[...]. α μάκα[ρ]α	...blessed [goddess]
]εον δὲ τρόπον α[.] . ὄνη[	...character...
8.] κόρον οὐ κατισχε.[	...unrestrained excess...
]κα[.....]. Τυνδαρίδαι[ς	...children of Tyndareus...
]ασυ[.]...κα[.] χαρίεντ' ἄ.[	...graceful...
]κ' ἄδολον [μ]ηκέτι συν[	...guileless no longer...
12.] Μεγάρα[...]γα[...][	...Megara...

Establishing the precise performance context for these (political) fragments poses a considerable challenge. However, A. Aloni's assertion that these fragments were intended for a public audience is plausible, and the assumption that men were not automatically absent is reasonable. Poetry that openly criticizes individuals and families can effectively unite a group for a common purpose. In the case of

Sappho's fragments, all of which are critical of the Pentilides*, it is likely that her insults against them reflected her family's political agenda at the time of writing.

While the specific composition of the audience and the broader context of the speech remain subjects of conjecture, it appears evident that some of Sappho's poems were inspired by the political circumstances prevailing during their composition (Aloni, 2001, p. 29–40). The public nature of these poems suggests their potential impact in aligning a community around shared sentiments and political objectives.

In Sappho's work, we observe a recurring theme of betrayal by friends, particularly for political reasons, echoing the prominence of this theme in Alcaeus and Theognis. Some of Sappho's well-known poems have traditionally been interpreted as addressing betrayal in love, and it is suggested that the separation between betrayal in private and public life may not be as clear-cut in the Greek context. The Greek definition of friendship did not allow for such a sharp distinction, a concept that was not typically applied to male poets. Theognis, for instance, considers his lovers, symposium companions, and political allies all to be friends, viewing betrayal in any sphere as a betrayal in all (Theognis, 1999, p. 31–38, 61–68, etc.).

* Understanding the specificity of these fragments requires delving into their historical underpinnings. In the mid-7th century BC, the royal authority in Mytilene underwent a transformation, giving way to the oligarchy of the royal family known as the Penfelidae. The Penfelids' rule was short-lived, succumbing to a conspiracy, leading to a power struggle among prominent aristocratic families. In 618 BC, Melanchrus, described by ancient authors as the first tyrant of Mytilene, seized control. However, his reign was short-lived, as he was overthrown and killed through the combined efforts of the poet Alcaeus, his brothers, and the future Mytilenean tyrant Pittacus. Following Melanchrus's demise, Myrsilus assumed the role of the tyrant of Mytilene. His policies targeted certain members of the old Mytilenean nobility, prompting numerous aristocrats, including Sappho's family, to flee the city between 618 and 612 BC. Sappho found herself in exile in Syracuse on the island of Sicily until the death of Myrsilus, estimated between 595 and 579 BC. It was only after Myrsilus's death that Sappho could return to her homeland. This historical context provides a backdrop to interpret the complex dynamics of friendship and enmity within Sappho's poetry, shedding light on her personal experiences and the socio-political upheavals of her time.

As D. Campbell aptly notes, poets like Archilochus, Solon, and Sappho perceived the world in black and white, making a clear-cut distinction since prestige, security, and welfare depended on one's 'friends' (Campbell, 1983, p. 121). B. Gentili also observes that, due to limited information, reconstructing the specific episodes involving the interplay of erotic and political motives behind the tension within Sappho's group is challenging. However, he suggests that the uniformity of the linguistic code regarding crises, exile, and lovers' wrongs indicates that, similar to the male clubs explored by Alcaeus and Theognis, the female communities of archaic Lesbos were familiar with how erotic relationships and political orientation could influence and interfere with each other (Gentili, 1988, p. 81).

Returning to the theme of friendship, it's noteworthy that Sappho's concept of friendship extends beyond human relationships. She repeatedly refers to Aphrodite as a "friend." This idea of friendly relations with the transcendent also finds resonance in the ancient Middle Eastern tradition (Dietrich, 2014, p. 164). To explore the relationship between Sappho and the gods, consider, for example, the 1st and 26th fragments of early Greek poetry:

τίνα δηῦτε πείθω
 ἄψ σ' ἄγην ἐς φᾶν φιλότατα; τίς
 σ', ὦ
 'Ψάφφ', ἀδικήει;
 καὶ γὰρ αἰ φεύγει, ταχέως διώξει,
 αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
 αἰ δὲ μὴ φίλει, ταχέως φιλήσει
 καὶ κ' ἐθέλοισα.
 ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον
 ἐκ μερίμναν, ὅσσα δέ μοι τέλεσσαι
 θῦμος ἰμέρρει, τέλεσον, σὺ δ' αὐτὰ
 σύμμαχος ἔσσο.

Once again who must I
 persuade to turn back to your love?
 Sappho, who wrongs you?
 If now she flees, soon she'll chase.
 If rejecting gifts, then she'll give.
 If not loving, soon she'll love
 even against her will."
 Come to me now – release me from
 these troubles, everything my heart
 longs to have fulfilled, fulfill, and
 you be my ally.

Fragment 26 of Sappho's poetry reads as follows:

πῶς κε δὴ τις οὐ θαμέως ἄσαιτο,
 Κύπρι, δέσποιν', ὅττινα δὴ φίλ[εῖη
 καὶ] θέλοι μάλιστα πάλιν
 κάλ[εσσα];
 4.ποῖ]ον ἔχησθα.

How can someone not be hurt and
 hurt again,
 Queen Aphrodite, by the person
 one loves – and wishes above all to
 ask back? [What] do you have.

In these fragments, the word φίλος, from which φιλεῖν is derived, appears in almost formulaic expressions such as "friend to Zeus" (Διὶ φίλος) or "friend to Ares" (ἄρηι φίλος). In these expressions, φίλος precisely denotes the temporary favor gained from these gods, akin to a host receiving a guest. These formulaic expressions are not specific characterizations of any one hero but are equally applied to several, sometimes even hostile characters. They indicate the success of the hero and the favor bestowed upon them by the god at that particular moment, such as being a "Friend of Ares". When discussing the friendship between gods and humans in early Greek lyrics, there is an observable reciprocity in these relationships. The gods exhibit a friendly attitude towards humans, as seen in lines such as:

- "May I have due measure of youth, and Phoebus Apollo son of Leto love me" (ἦβης μέτρον ἔχοιμι, φιλοῖ δέ με Φοῖβος Ἀπόλλων) (Theognis, 1999, p. 1119);

- "He is honoured as a friend by the immortals" (τετίμαται τε πρὸς ἄθανάτων φίλος) (Pindar, 1997a, IV, p. 59).

In his analysis of the Homeric use of φίλος (friend) and the derived verb φιλεῖν (to love), E. Benveniste concluded that "the verb φιλεῖν denotes obligatory actions that a member of the community performs towards ξένος, a foreign guest" (Benveniste, 1969, p. 334). Translating this into the context of the relationship between God and man, it implies the actions of the deity who takes under his patronage a person previously alien to him.

However, Sappho's exploration of friendship particularly highlights her friendly relations and love calls to the girls participating in the thiasus. This understanding of who constitutes a friend in early Greek poetry was not uncommon during this period of ancient civilization. In pre-Socratic philosophy, three notable positions emerge in relation to this question:

1. The first position fundamentally questions the link between φίλος and συγγένεια, friendship with kinship, tracing back to the epic works. As D. Constant argued, "the Greeks, like us, were quite clear about the difference between friends, relatives, and compatriots" (Konstan, 1996, p. 92). Early Greek philosophers contributed to this clarity by arguing that conditions for friendship could exist independently of family and friends.

2. The second characteristic relates to these conditions. Ancient reflections on *φιλία* consistently linked friendship with utility. The utility of friends was likely considered a distinct component of early Greek ethics. Self-sufficiency was viewed as a necessary condition of virtue and a characteristic of a good life. However, the relationship between friendship and the good life became problematic. While friendship seemed incompatible with self-sufficiency, self-sufficiency appeared unattainable without useful friends (Murr, 2020, p. 586–587).

Certainly, while Sappho's poems are rich with a palette of intimate and emotional feelings, and deep sensuality, it is important to recognize that the close relationships among the participants of the *thiasos* had not only a lustful or passionate origin but also held religious, ritual, and social institutional meanings. Here are a few fragments as examples, starting with 22:

.]. ε.[...] . [... κ]έλομαι σ' ἀ[είδην	...I urge you [to sing] of
Γο]γγύλαγ [Ἀβ]ανθι λαβοισαν ἄ . [	Gongyla, [Abanthis], and play
πᾶ[κτιν, ἄς σε δηῖτε πόθοσ.τ . [	the lyre, while desire for her once
ἀμφιπόταται	again flutters about you, who are
τὰν κάλαν· ἄ γὰρ κατάγωγισ αὐτα[ς σ'	beautiful. Seeing her dress
ἐπτόαισ' ἴδοισαν, ἐγὼ δὲ χαίρω·	thrilled you, and I rejoice
καὶ γὰρ αὐτα δήπο[τ'] ἐμέμφ[ετ' ἄγνα	because Aphrodite herself
Κ]υπρογέν[ηα	once blamed ...
ὥς ἄραμα[ι	so I pray ...
τοῦτο τῶ[πος	this ...
β]όλλομα[ι	I wish ...

And in addition to the previous one, another 43 and 88 fragments respectively:

.]. ἄκαλα κλόνει	... stirs up quietude
]κάματος φρένα	... trouble in mind
]ε κατισδάνει[ι]	... sits down
] ἄλλ' ἄγιτ' , ὦ φίλοι,	... Come now, my friends,
] , ἄγχι γὰρ ἄμερα.	... for day is nigh.
α[.]. σαν· ἔγω τε γαρ[	... I will love [you]
φύλη[μ] ἄς κεν ἔνη μ'[	... as long as [breath] is in me
κᾶλ . []αι μελήσην·	... will care.
ἔστ . []φίλα φαῖμ' ἐχύρα γέ[νεσθαι	... I declare I am your steady friend
.] χα[]ενα[.]αις· ἄτ[	... sorrowful ...
] . . δ' ὄνιαρ[.]σ[	... bitter ...

In the mentioned fragments, Sappho, as well as her ancient biographers, employs the term "friend" (φίλα) when addressing her companions. While this intimate friendship is undoubtedly sanctioned by Aphrodite, it appears to be directly motivated by her service to Artemis. Artemis, referred to in fragment 88 as the one with "arrows" (βελέων), seems to be the primary recipient of this friendship-love (φιλότας). As previously demonstrated, this relationship had an obligatory and religiously conditioned character, with its sexual component being closely supervised by Aphrodite.

The Sapphic songs, performed in a ritual setting, appear to connect the personal "I" with the collective "we" of the thiasus (heteria, cult commonwealth). Among these songs, those where Sappho directly addresses her "friends" (φίλοι), even within the ritual framework, possess the most personal character. In these compositions, the ritual marriage of the girls (sometimes involving three participants), the mutual obligations of "love" (φιλότας), and a distinct language emerge. Terms such as "grove," "meadow," "violets," and "earth," among others, lose their conventional meanings and take on metaphorical significance, signaling the presence of the great deity of love, Aphrodite.

In summary, the analysis of the works of the early Greek poetess Sappho within the context of friendship and enmity leads to the following conclusions:

1) Sappho, the female poet, directs her focus towards both friendship and enmity, exploring these phenomena in her poems within the context of her life experiences. For her, friendship and enmity are not abstract concepts but lived emotions that inspire her poetic reflections.

2) Friendship, a central theme in her poetry, manifests in two dimensions: between gods and humans and in interpersonal relationships. The key concept that elucidates these connections is φιλία. In the archaic period, this term didn't exclusively carry a chaste character but encompassed the entire spectrum of positive feelings toward a person, including intimate and deeply lyrical sentiments. Notably, this concept is also unveiled in the context of poems dedicated to various aspects of family relations.

3) Enmity, predominantly conveyed by the term ἐχθρός in her poems, is not solely rooted in personal betrayal within the thiasus of Sappho. It extends to political rivalries for power on the island of Lesbos. The poetess vehemently opposed the tyranny that emerged after the aristocratic rule of her relatives, leading her to criticize girls aligning with her political adversaries, with implications for religious and ritual practices.

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САПФО МІЖ ДРУЗЬЯМИ І ВОРОГАМИ: СПЕЦИФІКА ПОГЛЯДУ НА ЛЮДСЬКІ СТОСУНКИ

Концептуалізовано проблеми дружби і ворожнечі в контексті творчості ранньогрецької поетеси Сапфо. Доведено, що вона, як і інші поети архаїчної доби, послуговувалася принципом: дружбою відповідати на дружбу, ворожнечю на неприязнь. Утім, виявлено, що ті чи інші ворожі конотації та фрагменти пояснюються не лише суто особистим фактором – зрадою перебування у фіасі Сапфо, але й політичною конкуренцією за владу на о. Лесбос. Поетеса явно була проти тиранії, яка запанувала після аристократичного правління її близьких, а тому дівчат, які перейшли на бік її політичних опонентів, вона дуже гостро піддавала критиці, оскільки це стосувалося і релігійних відправ. Ворожнеча в неї – це не просто "сліпа ненависть", але комплексне

почуття, що пов'язане з політичними, релігійними, соціальними переконаннями, зрадити які (комусь з людей) для неї означало зрадити її саму.

Розкрито, що у віршах Сапфо розглядала дружбу у двох площинах: міжособистісну та між богами і людьми. Дружні стосунки з богами, зокрема з Афродітою, Артемідією мали заступницький характер, а тому вони допомагали поетесі в різних життєвих ситуаціях. Обґрунтовано, що експлікація дружніх стосунків із дівчатами має амбівалентний характер, оскільки, окрім приятного, інтимного характеру, в них містяться імпліцитно ритуальний і соціальний підтексти. Дружба для Сапфо – це більше, ніж спілкування, це довіра та відповідальність одне за одного.

Ключові слова: Сапфо, рання грецька лірика, дружба, ворожнеча, архаїчна література, φίλια, ἐχθρός.