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## PECULIARITIES OF THE SEMANTICS OF "FRIEND" AND "ENEMY" IN ARCHAIC LYRICS: A GENERAL DESCRIPTION

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*The article provides a general description of the image of friend and enemy in early Greek lyrics. First of all, the author defines the specificity of the key lexemes of the ancient Greek language for the studied concepts, namely φίλος, and ἐχθρός, emphasizing their diversity, ambiguity, "untranslatability" and contextuality. This situation is also connected with the presence of a kind of "dictionary" of both friendship and enmity in the language of the ancient Greeks.*

*It is proved that the source of the designation of a person as a "friend/enemy" for the early Greek lyricists was the work of the archaic epic, namely the works of Homer and Hesiod since both epics and lyricists noted that both gods and humans can be friends. At the same time, it is emphasized that the possibility of friendly relations with the transcendent was widespread in the ancient Near Eastern tradition. By examining the works of such early Greek lyricists as Alcmaeon, Anacreon, Bacchylides, Pindar, Sappho, and Theognis, it is proved that the image of a friend is dual, according to the use of one or another lexeme φίλος or ἑταῖρος. Φίλος denoted a friend with whom a person has a spiritual/emotional affinity, although this did not exclude usefulness, while ἑταῖρος determined the relationship between the mundane and everyday. This distinction between friendship and kinship was also due to the reflections of the pre-Socratics, as they contributed to this clarification by arguing that there are conditions for friendship that do not necessarily exist between family and friends.*

*It has been proved that enemies in the context of the works of the lyricists of the pre-classical period of ancient culture exist not only in the relations between people but also between certain mythological characters. The Greek poets of the pre-classical period did not hate the enemy as such only for some atrocities, but it was a mutual feeling. One was not at odds with a person blindly, thoughtlessly, but because of the corresponding (in)action with which this or that person was associated. The image of the enemy has not*

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Peculiarities of the Semantics of "Friend" and "Enemy" in Archaic Lyrics: a General Description (in English)

only a negative meaning, since negative, sometimes even cruel feelings will be felt towards him, but also positive and friendly ones, if he really deserves it.

**Keywords:** ancient culture, epic works, lyric poets, idea of friendly relations, enmity.

## ОСОБЛИВОСТІ СЕМАНТИКИ "ДРУГА" І "ВОРОГА" В АРХАЇЧНІЙ ЛІРИЦІ: ЗАГАЛЬНА ХАРАКТЕРИСТИКА

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У статті здійснюється загальна характеристика образу друга і ворога в ранньогрецькій ліриці. Передусім, автор визначає специфіку ключових лексем давньогрецької мови на позначення досліджуваних понять, а саме *φίλος* і *ἐχθρός*, підкреслюючи багатоманітність, неоднозначність, «неперекладність» та їх контекстуальність. Така ситуація також пов'язана з наявністю свого роду «словників» як дружби, так і ворожнечі у мові давніх еллінів.

Обґрунтовано, що джерельною основою на позначення особи «другом/ворогом» для ранньогрецьких ліриків був доробок архаїчного епосу, а саме праці Гомера Гесіода, оскільки як епіки, так і лірики зауважили, що друзями можуть бути, як боги, так і люди. Водночас, підкреслюється, що ймовірність дружніх стосунків з трансцендентним було розповсюджене і у давній близькосхідній традиції. Розглядаючи доробок таких ранньогрецьких ліриків, як Алкмеон, Анакреонт, Вакхлід, Піндар, Сапфо і Феогнід, доведено, що образ друга двоїстий, відповідно до вживання тієї чи іншої лексеми *φίλος*, або *ἑταῖρος*. *Фіλος* позначало друга з яким у людини є духовна/душевна приязнь, хоча яка і не виключала корисності, тоді як *ἑταῖρος* детермінувало стосунки буденні та повсякденні. Така відмінність дружби і спорідненості була обумовлена і рефлексіями досократиків, оскільки саме вони зробили свій внесок у це роз'яснення, стверджуючи, що існують умови для дружби, які не обов'язково наявні між рідними та близькими.

Доведено, що вороги в контексті доробку ліриків докласичного періоду античної культури існують не лише у стосунках між людьми, але й тими чи іншими міфологічними персонажами. Грецькі поети докласичного періоду ненавиділи ворога як такого не лише за якісь зlodіяння, але це було як взаємне почуття. Ворогували з людиною не сліпо, бездумно, а через відповідну (по)дію, з яким пов'язана була та чи інша особистість. Образ ворога має не тільки негативне забарвлення, а й позитивне і приязне, якщо він на це дійсно заслуговує.

**Ключові слова:** антична культура, епічні твори, ліричні поети, уявлення про дружбу, стосунки, ворожнеча.

### **Purpose of the study**

The relevance of the research topic lies in the fact that each of our lives is filled with both friendly and hostile attitudes in interpersonal relationships. At the same time, it should be noted that "friend" and "foe" are not only about people's attitudes towards each other, but also on a global scale – between communities, states, and nations. Russia's full-scale war against Ukraine has further highlighted the problem of defining who is a friend and who is an enemy of our country. Therefore, realizing that Ukrainians have chosen the European path of development, it is important to turn to the origins of European civilization, namely to the heritage of ancient culture (including ancient Greek poetry), where one can trace the unique and fundamental foundations of the Western understanding of the phenomena of friend and foe.

In general, it should be emphasized that for the Greeks, the principle of polarity was one of the leading principles in their way of perceiving and representing the world. The ancient authors themselves used the analytical technique of thinking in terms of pairs of opposites, formulating opposites that they believed structured the world. In particular, when it comes to interpersonal relations, the following antinomian pairs are key: friend-enemy.

Scientific works of such outstanding linguists and researchers of ancient Greek lyrics as E. Benveniste [Benveniste 1969], J. Dietrich [Dietrich 2014], R. Hyatte [Hyatte 1994], D. Konstan [Konstan 1996, 1997], D. E. Murr [Murr 2020], and L. Swift [Swift 2022] became the basis of our study. However, they lack a systematic analysis of the image of the friend in early Greek lyrics.

Consequently, **our article aims** to try to formulate the key aspects of consideration and understanding of friend and enemy in the works of ancient Greek lyricists of the pre-classical period (VII-VI centuries BC).

### **Research findings**

More generally, it should be noted that Homer also explored the nature of friendship, saying that "the deity always leads like to like – ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον" [Od. XVII 217]. Representatives of early Greek poetry express their understanding of the friend in quite an interesting way. Continuing the epic tradition represented by Homer [Od. III, 218-224] and Hesiod [Theog. 97-98, 125, 132, 177, 206, 306], they also identify two key vectors of friendship: between humans and between gods and humans.

Speaking of the friendship between the gods and man, it is worth noting that in the early Greek lyrics, we observe reciprocity in these relationships - both the friendly attitude of the gods towards man: "May I have due measure of youth, and

Phoebus Apollo son of Leto love me" (ἦβης μέτρον ἔχοιμι, φιλοῖ δέ με Φοῖβος Ἀπόλλων) [Theogn. 1119];

He is honoured as a friend by the immortals» (τετίμαται τε πρὸς ἀθανάτων φίλος) [Pi.Istm. IV. 59];

«Psappho, I have fallen in love with you, Aphrodite, Princess of Cyprus» (Ψάπφοι σέ φίλης ἔξοχα καλλίφρονος Ἀφροδίτα Κύπρω βασίλη) [Sapph. fr. 65, 5-6 V].

Φιλία – and this is clear from the above passages – is first of all affection, attachment, and friendship. Φιλία is opposed to μῖσος – hatred. Like ἔρωσ, φίλια is spontaneous and natural, but, unlike the former, φίλια is a disposition born of an inner impulse, an emotional affection, a sense of closeness and community. The closeness and openness of the feeling of φίλια is also indicated by the related word φίλημα, kiss. This togetherness is valuable in itself and therefore self-sufficient. The word φίλια covers relationships based on strong affection, such as family or love relationships, as well as ordinary acquaintances and relationships based on profit. It has also been used to refer to relationships of mutual benefit and trust that create special kinds of obligations (such as alliances made for political reasons), and to sublime spiritual relationships. In a broader sense, the word could refer to a relationship of community or even just correlation (in space or activity) [Turenko, 2014, p. 49]. Note that the possibility of friendly relations with the transcendent was also widespread in the ancient Middle Eastern tradition [Dietrich 2014, p. 164].

Conversely, if we talk about the friend within the context of interpersonal relationships, Theognis and Pindar write about it particularly vividly. In his Elegies, for example, Theognis writes about the need to be careful in choosing friends: “Make not friends, son of Polypaus, with any of these thy townsmen from the heart and not for need; but let thy tongue give all men to think thou art their friend, while in act thou mingle with no man any sober business whatsoever: for thou shalt know the minds of the miserable sort, and that there's no trusting them in what they do, but they have come to love wiles and deceits and cozenings like men no longer sure of life. Never take confident counsel, Cynus, with a bad man when thou wouldst accomplish a grave matter, but seek the counsel of the good, Cynus, even if it means much labour and a long journey. Share not thy device wholly with all thy friends; few among many, for sure, have a mind that may be trusted” (Μηδένα τῶνδε φίλον ποιεῦ, Πολυπαΐδη, ἀστῶν 61 ἐκ θυμοῦ χρείης οὔνεκα μηδεμιῆς· ἀλλὰ δόκει μὲν πᾶσιν ἀπὸ γλώσσης φίλος εἶναι, χρῆμα δὲ συμμείζης μηδενὶ μηδ' ὀτιοῦν σπουδαῖον· γνώση γὰρ οἰζυρῶν φρένας ἀνδρῶν, 65 ὡς σφιν ἐπ' ἔργοισιν πίστις ἐπ'

οὐδεμία, ἀλλὰ δόλους ἀπάτας τε πολυπλοκίας τ' ἐφίλησαν οὕτως ὡς ἄνδρες μηκέτι σωιζόμενοι. Μήποτε, Κύρνε, κακῶι πίσυνος βούλευε σὺν ἀνδρί, εὗτ' ἂν σπουδαῖον πρῆγμ' ἐθέλης τελέσαι, 70 ἀλλὰ μετ' ἐσθλὸν ἰὼν βούλευε καὶ πολλὰ μογῆσαι καὶ μακρὴν ποσσίν, Κύρν', ὁδὸν ἐκτελέσαι. Πρῆξιν μὴδὲ φίλοισιν ὄλωσ' ἀνακοινέο πᾶσιν· παῦροί τοι πολλῶν πιστὸν ἔχουσι νόον.) [Theogn. 61-73].

Pindar, in turn, emphasises how much a friend is the most important counsellor in each of our lives: «If even a small spark flies, it is carried along as a great thing when it comes from you. You are the guardian of an ample store. You have many faithful witnesses of both good and bad. But abide in a blossoming temper, and if you are fond of always hearing sweet things spoken of you, do not be too distressed by expenses, but, like a steersman, let your sail out to the wind. Do not be deceived, my friend, by glib profit-seeking.» (εἶ τι καὶ φλαῦρον παραιθύσσει, μέγα τοι φέρεται, πὰρ σέθεν. πολλῶν ταμίας ἐσσί· πολλοὶ μάρτυρες ἀμφοτέροις πιστοί. εὐανθεῖ δ' ἐν ὄργᾳ παρμένων, εἶπερ τι φιλεῖς ἀκοὰν ἀδεῖαν αἰεὶ κλύειν, μὴ κάμνε λίαν δαπάναις· ἐξίει δ' ὥσπερ κυβερνάτας ἀνήρ ἰστίον ἀνεμῶν. μὴ δολωθῆς, ὦ φίλε, κέρδεσιν εὐτράπλοις») [Pi.P.I.87-92].

The above quotes from two early Greek lyricists can be summarised as saying that the main state of mind of a person who has a true friend is "spiritual peace", inner intimacy, and mutual understanding, which does not mean cold calculation or blind impulsive passion. Φιλία means spiritual, open love, based on inner sympathy and expressing the union of equals (whereas eros is the union and struggle of opposite principles) [Turenko 2014, p. 49]. In a perfect friendship, and even more so in a friendship between virtuous people, each participant not only exists for the sake of the other but is educated and learns from each other. The friendship between bad people, as we see implicitly in the poems of Theognis and Pindar, cannot teach anything unless the person has a bitter experience. Instead, friendship between good people leads to mutual self-development and can even contribute to some degree to social and cultural development.

In general, such an understanding of who a friend is in the works of early Greek poetry is not uncommon in this period of ancient civilisation. In fact, in pre-Socratic philosophy, three positions are distinguished about this question:

The first feature is that it fundamentally questions the link between φίλος and συγγένεια, friendship with kinship, going back to the epic works. After all, as D. Constant argued, "the Greeks, like us, were quite clear about the difference between friends, relatives and compatriots" [Konstan 1996, p. 92], and it should be added that the early Greek philosophers contributed to this clarification by arguing

that there are conditions for friendship that are not necessarily found between family and friends;

The second characteristic relates to these conditions. An essential aspect of these ancient reflections on *φιλία* is that they never separated friendship from utility. It is quite possible that the utility of friends was a separate component of early Greek ethics and was therefore widely accepted.

Self-sufficiency was seen as a necessary condition of virtue and thus a characteristic of the good life. The relationship between friendship and the good life thus becomes problematic. On the one hand, friendship seems incompatible with self-sufficiency, and, on the other hand, self-sufficiency seems unattainable without useful friends [Murr 2020, p. 586-587].

Therefore, friendship as a branch of pre-classical culture is primarily a relationship characterised by exclusivity and selectivity, based on the kindness of friends in a limited community where friends can live together.

At the same time, it is worth mentioning another word for friend in ancient Greek, *ἑταῖρος*, which usually denotes not so much high affection and friendship and emotions, but more mundane and everyday ones. The following examples from early Greek poetry can be cited in this context:

- Alcaeus of Lesbos addresses a poem to a former friend whom he might once have invited "to goats and pork" [fr. 71 Campbell];
- The Spartan poet Alcmanus [fr. 10b, 70] has an obvious reference to young friends and a definite address to friends;
- Anacreontes of Theos, mourns the untimely death of a young friend who died defending his country [fr. 419];
- Philoxenus of Levkadia, who wrote a poem called "The Supper" (Deipnon), addresses a friend [fr. 836b] and in the same poem (it seems) mentions *τῶν ἑταίρων* [V 39].

According to these fragments, the men had friends, drank with their mates, and were close to their comrades-in-arms, which is not unusual. We can trace similar intentions in Sappho, but in the context of friendship between women. It is this poet who is best known for her love poetry, in which she addresses some women as *φίλος* and *ἑταῖρος*; while the word "hetera" in classical Greek has acquired the pejorative meaning of "courtesan". Sappho's attitude to women in her circle is highly controversial. Some of her poems to women are erotic, and the analogy with male pederasty suggests that some fragments and evidence support this view. The vocabulary of the community was correspondingly, more compatible

with the vocabulary of love and passion of women's poetry. Undoubtedly, Sappho's poetry originated in a particular area of the northern Aegean Sea in the sixth century B.C., where social conditions may not have resembled those of Athens a century or more later, and may even have been exceptional for the Greek world. However, Sappho's poems continued to be sung in later times, probably at symposia in Athens and elsewhere, thus preserving and presenting an image of female friendship that is different from that between men [Hyatte 1994, p. 47].

At the same time, if we look at the image of the enemy, we should first note that the ancient Greek language had a whole set, a kind of "dictionary" of lexemes for "enemy". One of the peculiarities of this "dictionary" is that several words referred to the enemy only in the plural, i.e. as "enemies". These are nouns such as δάϊος, διάφορος, δυσμενής.

If we are talking about key lexemes, however, we should first mention ἐχθρός. from Proto-Indo-European \*h<sub>1</sub>egʰs ("outward"), possibly with the suffix -ρός (-rós). But compare the Latin *exter* with Proto-Indo-European \*h<sub>1</sub>egʰs-teros. However, we can identify key lexemes, in particular ἐχθρός, ἄ, ὄν, (ἔχθος), which in Homer denote a person who is hostile not only to people but also to things [Od. 12.452, 14.156, Il.9.312]. It is interesting that in Western literature, for the first time, the enemy (ἐχθρός) of man is not this or that earthly person, but "Death" (Θάνατος) [Theogn.766].

At the same time, in the pre-classical literature, we see some cases where the passive and active forms of ἐχθρός coincide in the understanding of the enemy. In particular, we can see the following:

- 1) «Call your friend to a feast; but leave your enemy alone» [Hes.Op.342];
- 2) «Let me be a friend to my friend, but I will be an enemy to my enemy» [Pi.P.2.84];
- 3) У Есхіла: «Нехай мова ненависті відповідає мові ненависті» [A.Ch.309];
- 4) «The rest came from the estate of an enemy who had headed a faction against Croesus before he became king» [Hdt.1.92];

In our opinion, the use of the lexeme ἐχθρός in this sense reflects the mentality of the ancient Greeks. He did not consider someone an enemy just because of some atrocity, but it was a mutual feeling. One was not an enemy blindly, thoughtlessly, but because of the corresponding (in)action with which this or that person was associated.

Another word that is important for understanding the semantics of "enemy" in ancient Greek is πολέμιος. In general, according to R. Bickes, it is of pre-Greek origin. However, the word is related:

1. πάλλω (pállō, "to balance, sway, swing"),
2. with πελεμίζω (pelemízō, "to shake, to make tremble or quiver, to struggle for the bow to bend it")
3. and, possibly, ψάλλω (psállō, "to pluck, pull a string with the fingers; to sing to the harp, to sing praises"), probably from Proto-Indo-European \*pel- ("to beat, push, lead").

By way of comparison, we may recall the Latin pello ("to push, drive, beat; to break, defeat, overcome; to strike a chord; to touch, move") and palpo ("to gently touch, stroke, pat, caress"), the English feel, the ancient Greek πλήσωω (plésō, "to strike, to bruise"), the Gothic 𐌆𐌱𐌿𐌺𐌿𐌳𐌹𐌺𐌰 (Usfilma, "horrified, surprised"), 𐌆𐌱𐌿𐌺𐌿𐌳𐌹𐌺𐌰𐌹𐌶𐌹𐌸𐌰 (usfilmei, "frightened, horrified, disappointed") – quasi-analogues to ἐκπλήσω (ekplésō).

However, πολέμιος does not appear in epic literature. In the Archaic period, we first see it in the poetry of Pindar, namely in the sense of "insidious" [Pi. P.1.80], and concerning the monster Typhon, whom the poet calls "the enemy of God" (θεῶν πολέμιος). Therefore, here we see celestials among the enemies. This is not surprising, since Homer, Hesiod, Pindar, Aeschylus, and Pseudo-Hyginus describe the myth of Typhon's battle with Zeus in various variations. The confrontation ends with the victory of the Supreme God, who places Mount Etna in Sicily on the defeated enemy. This event in ancient sources has a very wide geography. In various guises, it has been localised from Italy to Syria, i.e. exactly where the ancient Greeks knew about volcanic mountains, as earthquakes and volcanic eruptions were associated with Typhon. According to the Greeks, the monster's movements, suppressed by the mountains, caused earthquakes, and the flames it spewed caused volcanic activity.

However, the early Greek poets paid more attention to the image of the enemy between people. In this context, it would be conceptual to distinguish between the positive and negative aspects of understanding the existence of the enemy in each of our lives.

Thus, when we speak of the positive aspect, we can always find the idea that the enemy should be praised and learned from. Especially Pindar in one of his odes: "Therefore, whether a man is friendly or hostile among the citizens, let him not obscure a thing that is done well for the common good and so dishonor the precept of the old man of the sea, who said to praise with all your spirit, and with justice, even an enemy when he accomplishes fine deeds" (σιγαλὸν ἀμαχανίαν ἔργῳ φυγῶν- οὔνεκεν, εἰ φίλος ἀστῶν, εἴ τις ἀντάεις, τό γ' ἐν ζυγῷ πεποναμένον εὔ



μη λόγον βλάπτων ἀλίοιο γέροντος κρυπτέτω- κεῖνος αἰνεῖν καὶ τὸν ἐχθρὸν παντὶ θυμῷ σύν τε δίκαια καλὰ ῥέζοντ' ἔννεπεν) [Pi.P. IX 92-96].

However, there are also some rather cruel passages regarding the enemy, especially when it comes to the work of Theognis:

- 1) «Speak thy enemy fair; but when thou hast him in thy power be avenged without pretext» (Εὖ κώτιλλε τὸν ἐχθρὸν· ὅταν δ' ὑποχείριος ἔλθῃ, τεῖσαί νιν πρόφασιν μηδεμίαν θέμενος) [Theogn. 364-365]
- 2) «Whose red blood be it mine to drink, and may a good Spirit arise to accomplish this as I would have it done» (τῶν εἴη μέλαν αἷμα πιεῖν· ἐπὶ τ' ἐσθλὸς ὄροιτο δαίμων, ὃς κατ' ἐμὸν νοῦν τελέσειε τάδε.) [Theogn. 349-350].

This ambiguous attitude to the enemy, in our opinion, is because early Greek poets emphasized reciprocity: «Let me be a friend to my friend, but I will be an enemy to my enemy» (φίλον εἴη φιλεῖν· ποτὶ δ' ἐχθρὸν ἅτ' ἐχθρὸς) [Pi. P. II 83-84].

### Conclusion and further research

If we summarise the general characteristics of the image of the enemy and the friend in early Greek poetry, we can draw some conclusions:

Naturally, the poets paid more attention to the theme of friendship than to that of enmity. Both gods and can be friends. The image of a friend is twofold, depending on whether the lexemes φίλος or ἑταῖρος are used. Φίλος denotes a friend with whom one has a spiritual/emotional friendship, although this does not exclude usefulness, while ἑταῖρος determines the relationship between the mundane and the everyday.

Enemies, in the context of the works of the poets of the pre-classical period of ancient culture, exist not only in relations between people but also in mythological figures. According to them, one can have not only negative, sometimes even cruel feelings towards an enemy, but also positive and friendly ones, if he or she deserves it.

My further research will focus on the difference between the understanding of friendship and enmity in early Greek philosophy, drama and epic.

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