Oryslava IVASHKIV-VASHCHUK

LEXICAL EXPRESSION OF THE CONCEPT LOVE IN THEOCRITUS' WORKS

LEKSYKALNE WYRAŻENIE MIŁOŚCI KONCEPTUALNEJ
W TWÓRCZOŚCI TEOKRYTA

Ze wszystkich emocji i uczyć właściwych człowiekowi Teokryt najwięcej uwagi poświęca miłości. Do jej opisu autor wykorzystuje bogatą leksykę, ilustrującą stany psychiczne człowieka. Uczucie miłości przedstawione jest również za pomocą wielu metafor i porównań, które nadają twórczości Teokryta znaczną wartość artystyczną.

Keywords: Theocritus, concept love, thematic series

The topic of love has always been in the centre of attention in literary and linguistic studies. Among ancient authors whose works were most studied in this sphere are Sappho, Callimachus, Vergil, Ovid, Propertius, and Apollonius Rhodius. The most interesting and bright poet of the last period in ancient Greek literature – Hellenistic, or Alexandrine age is Theocritus. Relevant theoretical studies dedicated to the theme of love in Theocritus are very few, while researches on the lexical and cognitive levels of the given issue are unknown to us at all. Obviously, this fact demonstrates the expedience and topicality of this paper. The purpose of this research is not only to elucidate the theme of love, but to carry out a detailed linguistic and stylistic analysis of the concept through which the topic is expressed.

Of all the emotions and feelings inherent in a person, Theocritus devoted particular attention to love. Among the thirty idylls that form the corpus of his works only eight have no mention of love. In some idylls, this topic is a major and domineering one, in others it occupies the second place. It is generally accepted to divide Theocritus' works into several genres. According to the genres, we can distinguish the corresponding types of love which are described. Every researcher of Theocritus' idylls divided them in his/her own manner. This paper is based on the classification of the Russian researcher M. Grabar-Passek, as far as it seems rather exhaustive and logical: bucolics (I, III, IV, V, VI, VII, *VIII, *IX, X, XI,

*XX, *XXVII), urban mimes (II, XIV, XV, *XXI), epyllions (XIII, XVIII, XXII, *XXIII, XXIV, *XXV, *XXVI), lyrical poems (XII, XXIX, XXX), letters and encomia (XVI, XVII, XXVIII)[1]. A similar classification with several differences can be found in the preface to the translation of Theocritus by Jerzy Łanowski[2]. Idyll XIX is obviously included in the corpus by chance and does not apply to any of these genres.

Most vividly the theme of love appears to be highlighted in the bucolics, mimes and lyrical poems. Among the epyllia, only three works deserve our attention, and in letters the theme of love has not been mentioned at all. As the bucolics dominate in number and domineering erotic themes, we suggest singling out pastoral and non-pastoral love. Moreover, "the erotic strain that is present in most of the idylls is also a mark of the Alexandrine age. But in spite of these limitations, Theocritus reveals everywhere a true feeling for nature and a genuine sympathy for the experiences of rural life"[3].

Recently, the number of studies dealing with concepts has increased considerably. One can mention researches such as A. Wierzbicka, Z. Popova, I. Stern, M. Heidegger, G. Lakoff, G. Picht et alia. Cognitive analysis of the text was applied mainly to modern languages but we claim that it can be applicable in studying ancient languages, as well.

In their study of the concept, every scholar was trying to present his/her own interpretation of the given term. That is why there is no common understanding of the concept in linguistics up till now. Differences in interpretation appeared according to the approaches to the study of concepts. In this study, special attention is paid to the lexical-semantic and linguo-cultural approaches, since they can fully demonstrate the peculiarities of concepts. In its broad meaning, a concept is "a semantic entity which is marked with linguo-cultural specification and in some way characterizes people of a certain ethnic culture"[4]. One can also understand the concept "as an informational structure of consciousness with diverse substratum, as a sort of an organized unit of memory containing complete knowledge about an object of cognition"[5].

The structure of the concept is complex and rather vague. Chiefly, most scholars emphasize the fact that the field structure of the concept presupposes

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[1] Феокрит. Мосх. Бион. Идилии и эпиграммы / Перевод и комментарий М.Е. Грабарь-Пассек. – Москва 1958, С. 242. (*Theocritus. Moschos. Bion. Idylls and Epigrams* / Translation and Commentary by M. Ye. Grabar-Passek, Moskva 1958, 326 p.)

[2] *Sielanka grecka. Teokryt i mniejsi bukolicy. Z dodatkiem: Bukolika grecka w Polsce*, przełożyła A. Świderkówna, opracował J. Łanowski, Wrocław 2007, S. XXVII–XXXIX.

[3] Capps, E., *Theocritus and His Age*, [In:] idem, *From Homer to Theocritus. A Manual of Greek Literature*, New York, Chicago, Boston 1901, p. 447.

[4] Маслова В. А., *Когнитивная лингвистика: Учеб. пособие*, Минск 2008, С. 50. (Maslova V. A., *Cognitive Linguistics*, Minsk 2008, 272 p.)

[5] Селіванова О., *Сучасна лінгвістика: термінологічна енциклопедія*, Полтава 2006, С. 256. (Selivanova O., *Modern Linguistics: Encyclopedia of Terms*, Poltava 2006, 716 p.)

a core and a periphery. "The core is constituted by layers with the greatest specificity, such as primary brightest images, while more abstract layers refer to the periphery"[6]. If the concept is verbalized then one can suppose that the core includes lexemes representing the name of the concept itself and its word forms. The periphery embraces derivatives with the common root.

A. Rudakova suggests more than a dozen major methods and techniques in researching concepts[7]. They concern inherent characteristics of the concept in the ethnic culture as a whole, i.e. in its broadest sense. To reveal the essence of the concept *love* in Theocritus we will apply only some of them, namely:

1. Determination of the key word that represents a concept in the works of Theocritus;

2. Analysis of lexical combinations of the key word;

3. Analysis of key word synonyms;

4. Construction of a lexical-semantic field of the key word;

5. Construction of a derivational field of the key system.

In order to explicate the concept, one has to analyze the text itself. In this case, the researchers use a special linguistic analysis of text – conceptual analysis. In text linguistics this analysis is used to study semantic (conceptual) space in a literary work of art. The results of this type of analysis are "reconstitution of the language picture of the author's world from the perspective of cognitive linguistics and linguo-poetics which are directed at expressing the axiological perception of the world"[8].

The concept *love* in Theocritus is verbalized by a specific set of lexis belonging to different parts of speech. This lexicon is combined into a corresponding thematic row which is part of a thematic group "psychological state of a person". The Greeks called this feeling in different ways: ἔρως, φιλία, στοργή, ἀγάπη. Every word had its shade of meaning. Ἔρως means *love as passion, physical attraction to men or women*; φιλία signifies *love as friendship, a feeling based on mutual sympathy*; στοργή is *love in different relationships*, such as the love between parents and children, husband and wife; ἀγάπη may be interpreted as *intelligent love*, which arises when you analyze the behavior of your beloved[9].

In Theocritus' works, we can only find *love as passion* ἔρως and φιλότης which is identical in meaning to φιλία. A noun ὁ ἔρως (36 examples) makes up the core of the concept *love* and its key word. Deification of feelings and natural phenomena was typical of ancient people. The same thing happened to love

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[6] Рудакова А. В., *Когнитология и когнитивная лингвистика*, – Воронеж 2004, С. 50. (Rudakova A. V., *Cognitology and Cognitive Linguistics*, Voronezh 2004, 80 p.)

[7] Ibidem, С. 63–69.

[8] Поповская Л. В., *Лингвистический анализ художественного текста в вузе: учеб. пособ.*, Ростов-на-Дону 2006, С. 109. (Popovskaya L. V., *Linguistic Analysis of Artistic Text in High School*, Rostov-on-Don 2006, 512 p.)

[9] *Философия любви. Ч. 1* /Под общ. ред. Д. П. Горского, Москва 1990, С. 207–208. (*Philosophy of Love. Part 1* / Edited by D. P. Gorskoy, Moskva 1990, 510 p.)

because it was often associated with the god Eros, Aphrodite's son (19 examples in the text of idylls). This practice of speaking about love by speaking of Eros and Erotes, according to M. Fantuzzi, "had been widespread ever since the lyric poets, and in particular Anacreon"[10]. A noun ὁ πόθος (10) which is translated *love as desire, yearning* can be considered very close in meaning, actually synonymous with ὁ ἔρως. In Theocritus, this feeling is often characteristic of those who miss their sweetheart or feel unreturned love.

As mentioned earlier, the periphery of the concept is composed with key word derivatives and its synonyms. The role of the predicate is performed by verbs ἔραμαι (24), φιλάω (29), ποθέω (8), and ἀγαπάω (1), στέργω (2) which in combination with other words, form a lexical-semantic field of the concept. These lexemes can be arranged according to the graduation of emotions. The predicate ποθέω which means *to long for, to yearn* is the strongest, then follow ἔραμαι – *to love, to desire passionately*, φιλάω, ἀγαπάω and στέργω – *to love, to be fond of, to feel affection*. As you can see, though among the nouns *passionate love* prevails, among the verbs we have more often come across the lexeme with the meaning of *affection,* i.e. a feeling of a less intense nature which concerns not only people, but also objects. In addition to the main meaning, φιλάω can be interpreted as a physical expression of emotion, i.e. *to kiss* (22).

The latter concerns, so to speak, an instrument of love that is the action by which a subject can express their emotions. In this row we also find a noun τό φίλημα – *a kiss* (7). The kiss is the central storyline in two pseudo-Theocritean idylls – *XX and *XXVII. The first piece tells the story of a shepherd who came to the city with the purpose to kiss a beautiful girl. She insulted the shepherd and mocked his attempts and appearance. The shepherd described his kiss as a sweet one (ἁδὺ φιλᾶσαι – *XX: 1), and the city-girl said that he wanted to give her a rude kiss, as if she were a peasant (ἀγροίκως φιλέειν – *XX: 4). A similar plot which tells us how a girl tries to avoid being kissed can be seen in the *XXVII idyll. A boy Daphnis wanted to give a girl a kiss which he called ἀδέα τέρψις – a sweet pleasure (*XXVII: 4), but she refused, saying that he as a shepherd could not kiss an unmarried girl, but only cows.

Embrace or hugs are another physical expression of feelings. It is described in various phrases, examples of which are found in the works belonging to various genres. The direct and the only meaning of the word "embrace" is conveyed by two lexemes (adverb ἀγκὰς and noun ἡ ἀγκοίνη): ἀλλ᾽ ὑπὸ τᾷ πέτρᾳ τᾷδ᾽ ᾀσομαι ἀγκὰς ἔχων τυ (VIII: 55) – *Rather beneath this rock will I sit [...] with thee in my arms*[11]; ἃ δὲ Βίαντος ἐν ἀγκοίναισιν ἐκλίνθη (III: 44) – *and in Bias*

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[10] Fantuzzi, M. & Hunter R., *Theocritus and the bucolic genre*, [In:] Tradition and Innovation in Hellenistic Poetry, Cambridge, 2004, p. 173.

[11] Translation after: Gow, Andrew S.F. *Theocritus. Vol. 1: Introduction, Text and Translation. Vol. 2: Commentary, Appendix, Indexes and Plates*. Cambridge 1950. lxxxiv, 257 + 638 pp. Second edition 1952; reprinted 1965. All next quotations derive from this edition.

arms was laid. In other cases, Theocritus depicts the process of hugging through lexemes representing parts of the body that are involved in it: ἡ χείρ – *a hand*, ὁ κόλπος and τό στέρνον – *breasts*. This is illustrated by the following examples: Ἄλλος τοι γλυκίων ὑποκόλπιος; (XIV: 37–38) – *Go and cuddle your other friend*; φίλας ἐς χεῖρας ἐρείσαις (VII: 104) – *lay him unsummoned in my friend's dear arms*; Εὕδετ᾿ ἐς ἀλλάλων στέρνον φιλότητα πνέοντες / καὶ πόθον (XVIII: 54–55) – *Sleep, breathing love and desire into each other's breasts*.

The distant periphery of the concept *love* is composed with lexical items that signify "a social outcome" of love between two people, i.e. marriage. This subject is highlighted in the derivative field which is represented in four derivational nests: **1.** γαμέω – *to get married* (3), ὁ γάμος – *marriage* (10), ὁ γαμβρός – *a fiancé* (4), *a son-in-law* (1), μελλόγαμος – *somebody who is going to get married* (1); **2.** μνάομαι, μναστεύω, μνηστεύω – *to make a proposal* (3), ὁ μνηστήρ – *a fiancé* (1); **3.** ἀ νύμφα – *a young wife* (3), *a fiancée* (1), ὁ νυμφίος – *just married* (1), *a fiancé* (2); **4.** ὑμεναιόω – *to get married* (1), ὁ ὑμέναιος – *a wedding song* (1), ὁ Ὑμέναιος, Ὑμήν – *Hymenaeus, a god of marriage* (1). The above mentioned lexical groups leave out a noun ἡ νυός which Theocritus used in the meaning *"fiancée"* (2) for the first time in Greek literature, and also a verb ὀπυίω – *to marry a woman* and an adjective in the masculine ἠίθεος – *unmarried* (2).

The XVIII idyll of Theocritus, a wedding song in honor of the mythical marriage of Menelaus and Helena may be considered as the brightest illustration of the presented topics and vocabulary. Although this event was not an example of a lasting marriage because according to the myths and works by Homer it was destroyed due to the wife's infidelity, Theocritus' idyll represented it from the positive viewpoint. The author idealized Helena's character, and some scholars believe that, in fact, the protagonists of this idyll are king Ptolemy Philadelphus and his wife Arsinoe. It also appears interesting to mention the episode in the XXII idyll when the Dioscuri, Castor and Polydeuces kidnapped two girls who were supposed to marry other men. Because of this, their grooms started a fight with the divine brothers. The institution of marriage is also mentioned in the XV idyll. The protagonists Gorgo and Praxinoya, despite complaining about their husbands, accepted their everyday chores. As a contrast to the description of their unhappy marriages is the storyline of the same idyll about the mythical love between Aphrodite and Adonis which is described in a ritual song.

The objects of the concept *love* are represented by the beloved, expressed through numerous lexemes of a general character, most of which are adjectives, often substantivized ones: ἡ Ἐρωτίς – *a beloved (a girl)* (1), ὁ Ἐρωτύλος – *a beloved (a young man)* (1); φίλος / φίλη – *the beloved, dear* (56), φιλητός – *a beloved (a young man)* (1), τριφίλητος – *three times, that is extremely loved* (1); ἀγαπατός / ἀγαπατή – *the beloved* (2); χαρίεις / χαρίεσσα – *a beautiful girl/young man* (13); καλός / καλά – *an attractive girl/young man* (21). We also find some specific

references to the beloved: νύμφα – *a nymph*, κυάνοφρυς νύμφα – *a nymph with black eyebrows* (III); παρθενικά ἁπαλά – *a sweet girl* (VIII); κόρα – *a girl*, ῥαδινή παῖς – *a slender girl* (X); φίλον γλυκύμαλον – *a beloved sweet apple*, κόριον – *a little girl* (XI); φίλος κοῦρος – *a nice boy* (XII); παῖς – *a boy* (XXIII); κώρα, παρθένος – *a girl* (XXVII); φίλος παῖς – *a nice boy*, δαιμόνιος – *darling* (XXIX).

Metaphorical identification of love with a disease and the search for its cure plays a significant role in the works of Theocritus and the system of the concept *love*. This feeling is treated like a disease in the whole Hellenistic period of Greek literature. Henry Prescott states:

> The only efficient cause is that hero and heroine are good-looking; as an external agent Eros plays a part with his fatal arrow. Once the two have succumbed, the fever waxes with astonishing rapidity, the interpreter delights to record the symptoms, almost exclusively physical – the tremor, the ringing in the ears, loss of speech, pallor, sleeplessness – a harrowing record of love's bitter sweetness, oftener with tragic than happy issue [12].

An illustration of this phenomenon which is often mentioned in the critical literature is the unrequited love between the Cyclops Polyphemus and the nymph Galatea (Idyll XI). In the first lines we read: Οὐδὲν πὸτ τὸν ἔρωτα πεφύκει φάρμακον ἄλλο, / Νικία, οὔτ᾽ ἔγχριστον, ἐμὶν δοκεῖ, οὔτ᾽ ἐπίπαστον, / ἢ ταὶ Πιερίδες·κοῦφον δέ τι τοῦτο καὶ ἁδύ / γίνετ᾽ ἐπ᾽ ἀνθρώποις, εὑρεῖν δ᾽ οὐ ῥάδιόν ἐστι. – *No other remedy is there for love, Nicias, neither unguent, / methinks, nor salve, save only the Muses; and this remedy / is painless for mortals and pleasant, but hard to find – as well* (XI: 1–4). Here we understand that the best cure for love is art under the auspices of the Muses, i.e. poetry and songs. In the composition of the idyll its "ring structure with multiple parallel lines and lexical repetitions is clearly visible at the beginning and at the end of the work"[13].

The process in which the Cyclops falls in love with the nymph is described figuratively: ἔχθιστον ἔχων ὑποκάρδιον ἕλκος, / Κύπριδος ἐκ μεγάλας τό οἱ ἥπατι πᾶξε βέλεμνον (XI: 15–16) – *having deep / beneath his breast an angry wound which the shaft of the / mighty Cyprian goddess had planted in his heart*. The unhappy lover also described the "symptoms" of his disease, complaining about his mother who had not arranged his meeting with Galatea. Polyphemus was suffering badly: growing thinner and thinner day after day, his head throbbed, and so did both his feet (XI: 69–70). However, only singing brought peace into the Cyclops' mind: Οὕτω τοι Πολύφαμος ἐποίμαινεν τὸν ἔρωτα / μουσίσδων – *Thus did Polyphemus shepherd his love with minstrelsy* (XI: 80–81).

The example of love between a shepherd and a nymph can be also found

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[12] Prescott, W. H., *Hellenistic Literature*, [in:] idem, *Greek Literature*, New York, The Columbia University Press 1912, pp. 238–239.

[13] Detailed characteristic of the idyll's structure is available in Schmiel, R. C., *Structure and meaning in Theocritus 11,* "Mnemosyne", No. 46, 1993, p. 229–231.

in the third idyll. However, for this character suicide seemed the only remedy for his unreturned love. The character in idyll XXIII who was in love with a cruel boy kills himself for the same reason. Instead, a wiser decision was made by Aeschinas who knew no other medicine for hopeless love – Χὤττι τὸ φάρμακόν ἐστιν ἀμηχανέοντος ἔρωτος, / οὐκ οἶδα (XIV: 52–53), *except to sail to distant seas and become a soldier*.

Main characters of the second idyll also equaled love with a disease. Henry Prescott writes about this:

> The narrative is strongly realistic and admirably in harmony with the character and situation. She remembers, as the psychologist tells us she should remember, every detail of the first meeting, even the dress she wore, the fever of love with all the physical symptoms, the despair, the summons to her lover, his fair speech, and the discovery of his faithlessness, all with rapidity in spite of the fullness of detail [14].

Simaetha was desperately looking for a medicine against the devouring (καπυρά νόσος – II: 85) and severly devastating (χαλεπή νόσος – II: 95) disease. Theocritus eloquently described "the symptoms" of the disease evoking sympathy to Simaetha in the readers' souls. The idyll tells us that she did not get out of bed for ten days and nights, she lost lots of hair, her skin turned yellow, and her body was as thin as a rake. Even the magic spells of old women were of little help (II: 87–91). When her beloved visited Simaetha other symptoms became evident: her body froze and as if covered with snow, beads of sweat appeared on the forehead, she could not say a word, even prattle something as a child, and she stiffened like a wax doll (II: 106–110).

Simaetha's beloved Delphis considered love to be a terrible mental illness, a madness (κακά μανία – II: 136) that lead to unreasonable actions. He was ready to make libations to Simaetha like a goddess because she saved him from the fire of passion that burned half of him and was stronger than the flames of Hephaestus (II: 131–134). As one can see, these lines are full of metaphorical expressions and similes that add considerable artistic value to the work.

In addition to the vaguely expressed opposition *love and poetry* (the above mentioned story of Polyphemus may be an example) in Theocritus' bucolic idylls we can see a more vivid opposition between *love and pastoral life*[15]. Profound emotions caused by unreturned love are opposed to the quiet peaceful life of shepherds who are close to nature with their flocks. The first example of such opposition may be observed in the first idyll in the description of a shepherd's cup. As a contrast to the scene of the complex relationship between a woman and her two lovers (I: 32–38) there is the rural scene in the vineyard (I: 45–54).

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[14] Prescott, W. H., *op. cit.*, p. 264.
[15] Fantuzzi, M., *Pastoral love and "elegiac" love, from Greece to Rome*, "Leeds International Classical Studies", No. 2.3, 2003, p. 3.

In the seventh idyll after Simichidas' song about unhappy love (VII: 96–127) we come across images of the so-called locus amoenus, an important element of bucolic poetry, namely an enthusiastic description of the countryside where shepherds spent time with their flocks.

In Theocritus' works, we can also find the third opposition between *love and physical work*. Most transparently, it is illustrated by the example of the tenth idyll, where Bucaeus' primitive rustic love song (X: 24–37) contrasts with Milo's traditional workers' song, condemning love and praising hard work (X: 38–58). The same opposition is seen in the above-mentioned first idyll, but the scene with a woman and two men in love now can be compared to the scene with the fisherman (I: 39–44). The fisherman's youthful strength, as J. Hunt says, suggests his devotion to his task in contrast to the weakness of the hollow-eyed lovers. This recalls Milo's dedication in contrast to Bucaeus' weakness and inability to work in the previously described idyll[16].

The characters of Theocritus' works showed their feelings with the help of various presents: wreaths of herbs and flowers (III: 19–21), apples (III: 10–11, III: 38–39), domestic animals of outstanding beauty (III: 34), birds (V: 96–97) or clothing (V: 98–99).

Like the rose, the apple is also a symbol of love. In addition, the apple is one of the symbols of Aphrodite, as indicated in the mythical "judgment of Paris" when the shepherd had to define the most beautiful goddess by giving her an apple. This fruit accompanies the courtship rite and signifies affection. In Theocritus, we have discovered several examples with the lexeme "apple" in such a context (III: 10–11; 38–39; V: 88; VI: 6–7).

It should be emphasized that in many of his works Theocritus described homosexual love. In the ancient world such feelings were not considered as nontraditional. Only two examples were found in the bucolics – in the fifth and eighth idylls. The story of a young Hylas and Heracles of whom Theocritus wrote "Σχέτλιοι οἱ φιλέοντες" – *Reckless are lovers* (XIII: 66) also appears to be extremely interesting. In all lyrical poems and one letter we come across the topic of same-sex love, and it is always the love of an old man to a young boy. The character of the twelfth idyll yearns to return to the past when love was treated seriously and was often reciprocated: Ἀλλήλους δ᾽ ἐφίλησαν ἴσῳ ζυγῷ. Ἦ ῥα τότ᾽ ἦσαν / χρύσειοι πάλιν ἄνδρες, ὅτ᾽ ἀντεφίλησ᾽ ὁ φιληθείς (XII: 15–16) – *Under an / equal yoke they loved one another. Verily then again were /men of gold when the loved one loved in his turn*. He also tells us about a tradition in Megara where a kissing competition between boys was organized (XII: 30–33). Idylls XXIII, XXIX and XXX also describe nontraditional, unhappy and unrequited love of the same

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[16] Hunt, J. M., *Bucolic Experimentation in Theocritus' Idyll 10*, "Greek, Roman and Byzantine Studies", No. 49, 2009, p. 339.

structure: the old lover was suffering because of the cruelty of a beautiful boy.

Stylistic figures used in the analyzed texts allow us to identify existing connotations of the concept *love*. About some of them (namely metaphors and epithets) we have written above. Similes were used mainly to strengthen the emotionality of the concept *love*. Most often shepherds compared their beloved with animals or other elements of the shepherd's world. Western European and American researchers consider such comparisons (O. Rossi, H. Bernsdorff) and pastoral love, in general, (M. Fantuzzi) as primitive. Such researchers as C. Isenberg and D. Konstan try to protect shepherds. They believe that "though pastoral lovers are sometimes rough and raw, but they are not brutish"[17]. To our mind, such comparisons are elements of folk figurativeness that is characteristic of rural residents. Animals were an important part of pastoral life, so the comparison with them had the greatest value in shepherd's eyes. Numerous emotions can be seen in Polyphemus' similes when he talks about his beloved Galatea: λευκοτέρα πακτᾶς, ἁπαλωτέρα ἀρνός, / μόσχῳ γαυροτέρα… (XI: 20–21) – *whiter / than curd to look on, softer than the lamb, more skittish / than the calf…*

In this article the author has made an attempt to examine the nature of the concept of *love*. It has been discovered that it has a complex field structure. The core and key word of the concept is the lexeme ὁ ἔρως that has a series of contextual synonyms. Lexemes representing the predicate, object and instrument of the concept of *love* have been identified. The periphery of the concept is very wide and consists of lexis with the common topic "marriage". The periphery zone could be greatly supplemented, for example, with the vocabulary denoting family relationships, negative expression of love, etc. The understanding of the concept of *love* seems to be complete when one examines stylistic means that serve as a basis for creating artistic imagery in the works of Theocritus.

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[17] Isenberg, C. & Konstan D., *Pastoral Desire. The Third Idyll of Theocritus*, "Dalhousie Review", No. 64, 1984, p. 303.