

DOI: 10.7596/taksad.v8i4.2260

Citation: Korolova, N., Koshchii, O., & Myronova, V. (2019). The Latin Language as a Universal Cultural Code. *Journal of History Culture and Art Research*, 8(4), 278-290. doi:<http://dx.doi.org/10.7596/taksad.v8i4.2260>

The Latin Language as a Universal Cultural Code

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Abstract

The article deals with the phenomenon of Latin as a universal cultural code that continues to be actively used in various spheres of life. Knowledge of Latin not only facilitates the study of many languages, but also allows to attach oneself to the world cultural values, promotes the establishment of links between Latin, ancient culture, and European civilization, gives access to the perception and understanding of works of literature and painting, enhances general erudition and professional competence, expands the cultural horizons. Using non-traditional linguo-cultural forms enables to form traditional ideas about the subject, and to synthesize the information received, integrate it into the modern world and start the replication process in real life situations. The formation of a holistic view of the world around involves not only mastering a number of special disciplines of the chosen specialty, but also the awareness of the connection between them, the addition of one science to another. That is why the use of the interdisciplinary approach is a prerequisite for the organization of the educational process. The interdisciplinary approach allows us demonstrating the ways of meaningful use of the gained knowledge and providing an exhaustive answer to the question: Why should I know this? What is the benefit of this? Where can I apply it?

Keywords: Latin language, ancient culture, linguistic game, ancient history, Latin terminology, phraseology.

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Introduction

Two-thirds of the world's population who speak different languages uses the Latin alphabet for writing. According to Friedrich, the well-known scholar of the history of writing, "the greatest success fell on Latin writing from all forms of writing. It spread not only in the Romance territory, but also conquered all the Germanic languages and penetrated deep into the Slavic territory" (Friedrich, 1979: 146).

It is impossible to overestimate the role of the Latin language, which it played in the life of Europe. It still has a significant component of world culture – even after leaving live conversation it has retained its ability to develop. Its history has about three thousand years: from the language of a small Italian tribe, Latin was originally the language of the whole Italy, but later the expansion of Rome led to the expansion of the Latin language space and language functions. According to R. Jhering, the Roman law historian, Rome dictated the laws of the world three times, as well as brought the peoples to unity three times: the first time when the Roman people were still in full force – to the unity of the state; the second time after this people had already disappeared – to the unity of the church; third, as a result of the acquisition of Roman law in the Middle Ages, to the unity of law; the first time by external coercion, i.e. by force of arms and two other times – by force of spirit (Jhering, 1875: 1). The Roman Empire was the most powerful state of the ancient world, its borders extending from the shores of the Atlantic Ocean in the west to the eastern shores of the Euphrates River in the east, from the deserts of Africa in the south to the northern borders of Britain in the north. Latin is the language of communication in Spain, Gaul, Iberian Germany, Pannonia, Dacia, North Africa, Asia Minor, functioning at the same time as a state language and as a language of ethnic communication, with Latin relations being formed in different languages.

After the fall of Rome in 476 *lingua Latina vulgaris* gradually formed new languages that are part of the Romanic group – Spanish, Italian, Portuguese, French, Romanian, etc. Soon Latin stopped to be native to anyone, although the next century it existed in the status of "dead" language. At the end of the VIII century Charlemagne, the Emperor, pursued a reform aimed at reviving the standards of classical Latin. The main achievement of his educational activities was the creation of a network of schools, which subsequently led to the emergence of the first universities. In the Middle Ages, Latin was used in the chancellery and education, it was the language of church conversion. During the Renaissance, Latin became a universal means of international communication and occupied a central place in the system of science and culture. For a long time, it remained the only official written language: until 1733 in England, 1784 in the Czech Republic, 1795 in Poland and Hungary, the Latin language lost the state status of 1844 (Shaydurov, 2008).

Methodology and Material

The article proposes the implementation of an interdisciplinary approach in the study of the Latin language by students of the humanities. Despite the fact that the tradition of teaching classical languages, including Latin, has a long history, it is a monotonous repetition of dry rules and paradigms for most of its domination. However, the "dead" language can get a new life through parallels with modernity and maximum approximation to the realities of the present. The use of non-traditional linguistic and cultural forms, rarely used in the daily Latin teaching practice, will enable students to establish links between the Latin language and European civilization, to enhance general erudition and professional competence, as well as to expand the cultural horizons.

The topicality of the suggested article is determined by the necessity to establish links between Latin and European civilization, because the “dead” language is able to gain a new life by drawing parallels with the present and the closest approximation to the realities of today.

The problems of determining the direct role and place of Latin in the modern world, as well as the peculiarities of its teaching are devoted to the study of the following scholars: Ya. Borovsky (1991), S. Kalegin (2001), A. Slednikov (2011; 2015; 2016), A. Solopov (2008), Y. Stasyuk (2006), G. Shevchenko (2015), A. Podosinov & N. Shchhaveleva (1993-2011), S. Albert (2010), V. Barocas (1999), G. Capellanus (1966), A. Fritsch (1990), C. Eichenseer (1981; 1982; 1984), C. Laes (2014), R. Lather (2013), J. Leonhardt (2009), G. Licoppe (1989), M. Loch (2013), W. Stroh (2013), and others.

The purpose of the article is to consider the phenomenon of Latin as a universal cultural code, in particular to propose new approaches to the study of Latin as a professional discipline. The scientific novelty is determined by the fact that the authors propose an innovative linguistic and cultural approach to the study of the phenomenon of Latin as a universal cultural code, linked to its scientific and methodological interdisciplinarity and heterogeneity.

The object of the study is the phenomenon of Latin as a universal cultural code, but the subject is non-traditional linguistic and cultural forms, rarely used in the everyday teaching practice of Latinists, which testify to the influence of Latin on European civilization.

Results and Discussion

Latinitas perennis

At one time, Latin was in competition with the related Italian (Oscan, Umbrian) and Illyrian (Messapic, Venetic), not to mention Etruscan, extending over a relatively short period into vast territories and assimilating a large number of dialects. With the formation of the Roman Empire, Latin became the official language of the state, following in the footsteps of the victorious Roman legions. During the Middle Ages and the Renaissance and up to the XVIII century it was used not only as the written language of the church, science, philosophy and literature, but also as the language of business and professional communication of the clergy, scholars, lawyers, doctors, officials.

Today, the relativities of ancient culture are found at every turn, but Latin is invisibly present in our lives: in the modern world it is much more than we imagine it. However, it happens because of the fact that there is a huge amount of errors for most *lingua Latina terra incognita est*. In particular, the world-wide reduction of *a.m.* – *ante meridiem*, *p.m.* – *post meridiem*, *A.D.* – *Anno Domini*, etc. – *et cetera*, *e.g.* – *exempli gratia*, *ib.* (*ibid.*) – *ibidem*, *o.c.* – *opus citatum*, *vs* – *versus* can cause sincere surprise for ordinary Ukrainian. Latin remains an indispensable source of new scientific terms, its elements are actively used in the vocabulary of industry, education, socio-political, cultural, scientific life and even everyday life. It was lured not only in complicated scientific concepts and foreign words, but also in familiar “familiar strangers” for us, such as *album*, *appetite*, *candidate*, *pension*, *fruit* etc.

We meet Latin in the sky (Venus, Mars, the constellation of Hercules, the stars of Spica, the Capella and many other astronomical objects have traditionally Latin or Latinised names) and on the earth (we are familiar with daisies, lily of the valley and gladiolus, luxurious gloriosa and miraculous monster). Latin is written by numerous epigraphs, quotations, inscriptions on houses and objects, the motto of companies and states.

Undeniable importance deals with the utilitarian use of Latin, many words and expressions are of an international nature. The Latin heritage created by representatives of different peoples for three thousand years has long been an integral part of the culture of all mankind. Plots of Roman literature, history, and mythology are close to every enlightened person. Without familiarity with ancient culture, it is impossible to understand numerous reminiscences in the works of Ukrainian and European writers. One-third of the questions on erudition involves knowledge from the sphere of antiquity, including Latin. Latin cruise phrases can make a powerful impression on any audience, they are relevant both during official speeches and in a friendly company. Latin alphabetic notation has established itself as a common practice and has survived up to this day. But Roman numerals are used to denote dates, they are represented in the names of monarchs, we see them every day on watch dials and street names. Latin is the official language of the state of the Vatican and the Catholic Church, it has the international status in medicine and biology. Most European universities, where Latin was originally the only language of teaching, has now secured its status as one of the compulsory disciplines. It successfully demonstrates its ability to adapt to virtually any conditions and needs of society and even today to promote the unification of different peoples. Thus, in 2004 a new version of the anthem of the European Union and the Council of Europe was proposed – *Hymnus Latinus Europae*: in order to avoid a controversy over the primacy among a large number of languages used in the EU, it was chosen as neutral Latin (<https://www.hymnus-europae.at/hymnus-europae/>).

Latin language vocabulary

The connection of Latin with modernity is most fully traced in the vocabulary. The comparative analysis of borrowed words, primarily native language with Latin, promotes their meaningful assimilation and use, avoids spelling errors, activates research interest. It seems extremely interesting to discover something unusual in the usual and simple. After all, the etymology of the word is sometimes quite unexpected: the name of the vermicellus came to us thanks to the Italians. In Italian *vermicelli* means "worms", from the Latin *vermiculus* is a worm. Indeed, dough strips resemble the shape of these pet animals. Few people know that the words *calcium* and *calculator* are relatives. Latin *calx* (*Gen. calcis*) has a meaning of a soft stone, most often limestone. The name *calcium* was proposed by Davy, the Chemist, who identified this element from quenched lime for the first time. The diminutive *calculus* was used to denote small pebbles, with the help of which the children learned to count.

At first glance, the connection among *a tractor*, *a tract*, *a trail*, *a track*, *a tractate*, *an abstraction*, *an attraction*, *an extract*, and *a contract* seems to be strange. However, they all originate from one Latin verb *traho*, *traxi*, *tractum*, *ěre*. *A tractor* – from *traho* – to drag, draw, grab; *a tract*, *a trail* – from *tractus*, *us m* – draft, drawing < *traho*; *a track* – from *tractio* < *tractus*, *us m* – draft, drawing < *traho*; *a tractate* – from *tractatus*, *us m* – study, use, learning < *tracto*, *āvī*, *ātum*, *āre* [frequent for *traho*] – to drag, explore, study, disassemble, etc; *a abstraction* – from *abstractus*, *a*, *um* – delayed, withdrawn, separated < *abstraho* – to delay, distract, turn away < *traho*; *a attraction* – from *tractio*, *ōnis f* – attraction, collection < *attraho* – to attract, bend < *traho*; *a extract* – from *extractum*, *a*, *um* – elongated, removed < *extraho* – pull out, extract, tear off, pluck out, draw out < *traho*; *a contract* – from *contractus*, *us um* – charging; agreement < *contraho* – pull, compress, limit, collect, connect < *traho*.

No less interesting is the discovery of a common "ancestor" for such words as *curator*, *procurator*, *accurate*, *manicure*, *pedicure*. Or *position*, *positive*, *deponent*, *deposit*, *disposition*, *exponent*, *component*, *composition*, *composer*, *compote*, *opponent*, *opposition*, *proposition*.

One cannot ignore the fact that Latin words are often used in the process of creating a unique name for a company or product. The names of the brands that are common to us indicate the profile of the activity, the vital credo, etc. *Nivea's* cream emphasizes its color with the adjective *niveus*, *a, um* – a white, car concern *Volvo* chose the motto of the parent company – the world's largest manufacturer of SKF bearings (*volvo* means I rotate), and the name of the corporation *Sony* contains the lexeme *sonus* – the sound. We have enough examples of the use of the Latin nominal fund in the world (*Audi*, *Lenovo*, *Lubrizol*, *Venus*, *Visa*), as well as domestic naming: pharmacies (*Viridis*, *Valeo*, *Sanitas*, *Vitaliux*); medical centres (*Salus*, *Viva*, *Verum*, *Flexis*, *Astra Dent*); residential complexes (*Alter Ego*, *Campus*, *Poetica*, *Respublica*, *Forum*); juridical companies (*PrimaVera*, *Profecto*); stores (*Novus*, *Citrus*, *Stylus*); restaurant complex (*Aquarius*) etc.

Latin proverbs, sayings, and expressions

Due to its long and meaningful history, Latin is extremely rich in laconic and aphoristic wording, reflecting or summing up experience in various fields of activity and used in literary and spoken languages. Among them we can find aphorisms of life's wisdom (proverbs, sayings, etc.), expressions from the field of scientific knowledge (medicine, jurisprudence, etc.), quotations from literary works, as well as the statements of famous historic figures. They are obliged by the appearance of a specific situation. However, without knowledge of the cultural background of the era, it is sometimes impossible to adequately understand the deep semantics of the text. Here is an example of two expressions whose meanings are often confused: *Noli me tangere* (Do not hold on to me) and *Noli tangere circulos meos* (Do not touch my circles).

The expression *Noli me tangere* is related to the Gospel story, which is about the first appearance of Christ before Mary Magdalene after the Resurrection: *dicit ei Iesus noli me tangere nondum enim ascendi ad Patrem meum vade autem ad fratres meos et dic eis ascendo ad Patrem meum et Patrem vestrum et Deum meum et Deum vestrum* (Jesus said: Do not hold on to me, for I have not yet ascended to the Father. Go instead to my brothers and tell them, 'I am ascending to my Father and your Father, to my God and your God') (*Biblia Vulgata, Ioan., 20:17*).

The authorship of the second expression, *Noli tangere circulos meos*, is attributed to the famous ancient Greek mathematics and mechanics of Archimedes, who was killed in 212 BC. The present form of the phrase was acquired in later times, Valerius Maximus, the Roman writer of the first century A.D. describes this event in other words:

captis enim Syracusis Marcellus, etsi machinationibus eius multum ac diu victoriam suam inhibitam senserat, eximia tamen hominis prudentia delectatus ut capiti illius parceretur edixit, paene tantum gloriae in Archimede servato quantum in oppressis Syracusis reponens. at is, dum animo et oculis in terra defixis formas describit, militi, qui praedandi gratia domum intruperat strictoque super caput gladio quisnam esset interrogabat, propter nimiam cupiditatem investigandi quod requirebat nomen suum indicare non potuit, sed protecto manibus pulvere noli, – inquit, – obsecro, istum disturbare, ac perinde quasi negligens imperii victoris obtruncatus sanguine suo artis suae liniamenta confudit

(For when Syracuse was taken, Marcellus was sensible that his Victory was much delayed by his Engines, yet infinitely taken with the Prudence of the person, he commanded the Soldiers to

spare his Life assuming perhaps almost as much glory in saving Archimedes, as in destroying Syracuse. But while Archimedes was making Figures with his mind and eyes fixed upon the ground, a Soldier, that was broken into his house to plunder, with his drawn Sword asked him who he was. The Philosopher was so intent, that he returned him no direct Answer, but parting dust with his finger, Have a care, said he, of spoiling this Circle. Thereupon, as one that slighted the Victor of the Empire, the Soldier cut off his Head, and blended his blood with the Lineaments of his Art) (Valerius, Maximus. Factorum et dictorum memorabilium. Liber VIII, 7, ext. 7).

The expression of Hippocrates, the Greek physician, known in Latin as a result of Seneca seems interesting in terms of semantics: *vita brevis, ars longa, occasio praeceps, experientia fallax, iudicium difficile* (Life is short, art long, opportunity fleeting, experimentations perilous, and judgment difficult).

The first two phrases often cite separately with the meaning of “Life is short, art long”. Such an interpretation can be traced back to the XIX century and is based on the ambiguity of the ancient Greek τέχνη and the Latin ars – science, craft, art. Actually, for Hippocrates it was a question of the science of medicine, human life is enough for the mastery of it. It should be noted that the expression of Hippocrates was extremely popular: the sunshine in the Szczecin Castle (Poland) reminds us that *vita brevis*, the inscription *Ars longa, vita brevis* adorns the interior of the Old Town Hall in Gottingen (Germany), the facade of the laboratory on the area of Malherbe in the city of Caen (France), the lobby of the medical faculty of the University of Valencia (Spain), but Ludwig van Beethoven created the one name canon. The full expression is represented by the inscriptions of Zhovkva castle and Rynok Square in Lviv.

Epigraphic Latin

As you can see, Latin is present in the visual space of any modern city. “Parade” Latin became one of the most illustrative examples of the reception of ancient culture, reproducing classical formulas and original sentences. The phrase *Per aspēra ad astra* (Through hardships to the stars) meets the visitors of the Korolov Museum of Cosmonautics in Zhytomyr, we read *Non scholae, sed vitae discimus* (We do not learn for school, but for life) at the entrance to Zhytomyr National Agroecological University, but one of the modern buildings in Lviv contains a notice of restoration in the following way: *Anno Domini renovavit ad MCMXCIII* (Restored in 1993). The attention of Lviv residents and guests of the city is drawn by a colourful house on 23, Virmenian Str., it is decorated with bas-reliefs of the famous master G. Krasutsky with allegorical figures of four seasons of the year and Saturn, the Roman god, accompanied by quotations from “Georgik” Virgil. There is a warrior with an inscription above the entrance door of the house on the 14, Parkova Str.: *Inimīce, praeteri hanc domum!* (Enemy, get around this house!) Unlike the last, “hostile” expression, the lucky Latin *Salve!* meets us on the floor of the front entrance to the house on 42, Koblevska Str. and 67, Pushkinska Str. in Odessa, on 1, Yaroslaviv Val in Kyiv. *Ora et labora* (Pray and work) is observed on the facade of the building 21/20 on the same street, but *S.P.Q.R.* – 45, Volodymyrska Str., an abbreviation of the Latin phrase *Senatus populusque Romanus* (The Roman Senate and People).

Heraldic Latin. Latin mottoes, seals, coats of arms

Latin expressions became the basis for the slogans of a number of European and other countries. Latin motto can be found on various sights, triumphal arches, stelae, obelisks, buildings, as well as in books and exlibris, banners and coats of arms. Some of them are quotes from ancient sources, others are copyrighted works; mottoes can remind of important historical events, express a

leading idea or vital credo. *Gens una sumus* (We are one people) – The motto of FIDE, the World Chess Federation, *Virtus unita fortior* (United virtue is stronger) – coat of arms of Andorra, *Deo iuvante* (With God's Help) – inscription on the coat of arms of the Principality of Monaco, *Totus mundus agit histrionem* (All the world plays the actor) – inscription on the gable of Shakespeare's Globus Theater.

Own slogans have higher education institutions: the *Utilitas, Honor et Gloria* (Benefit, honor and glory) slogan belongs to the Taras Shevchenko National University of Kyiv, *Cognoscere, docere, erudire* (To learn, to educate, to enlighten) – V. N. Karazin Kharkiv National University, *Cogitare et bonum facere* (To think – and to do good) – Ivan Horbachevsky Ternopil State Medical University, *Cogita audaciter, genera ideas* (Think Bravely, Creatively!) – Kharkiv National University of Radio Electronics, *Litteris et artibus* (Letters and Arts) – Lviv Polytechnic National University, *Tempus fugit, Academia sempiterna* (Time passes but the Academy is eterna) – National University of Kyiv-Mohyla Academy, *Patriae decori civibus educandis* (Educated citizens – glory of the Motherland) – Ivan Franko National University of Lviv.

Famous Ukrainian families decorated their coats of arms, in particular, with the following motto: *Armist et labore* (By weapons and labor) Gudovycki; *Fieri praestat quam nasci* (Better to be granted than to be born) Zavadovski; *Sub igne immotus* (Unshakable under fire) Kapnisty; *Elevor ubi consumor* (When I rise, I get absorbed) Kochubei; *Deo duce* (With God as leader) Politkovski; *Famam extendere factis* (We extend our fame by our deeds) Rozumovski (Lukomskij & Modzalevskij, 1993: 39; 58; 68; 83; 138; 147).

Latin language in art and literature

Without Latin, it is impossible to imagine art and literature. Latin knowledge contributes to a deeper understanding of the symbols of images and symbols, but Latin phrases illustrate Christian and ancient subjects. One of the most famous images that combines antique, medieval traditions, and modernity is *Fortuna*. Its figure is widely represented in fine arts and crafts, architecture, literary works. Fortune gradually turned into a goddess of happiness, the case, good luck, the disposer of earthly goods from the goddess of fertility and abundance. She gave them people and even the state, and then became a symbol of the colloquium of nature and cosmic order. Emphasizing the variability of Fortune, she was depicted in the form of a young woman, often winged, ready to instantly take off, on a ball or wheel, sometimes with a bandage in front of or two-faced, like Janus. Its attributes were also the cornucopia, millstone and ship's rudder. Gradually, the image of *Fortuna* merges with Fate, but her wheel (*Rota Fortunae*) is identified with the wheel of life. The following four phrases were written on the rim of it: *Regnabo, Regno, Regnavi, Sum sine regno* (I shall reign, I reign, I have reigned, I am without a realm) (Ukolova, 2005: 174-184).

If Dante mentions about the wheel of Fortune in the Divine Comedy, Thomas Moore – in Utopia, but we meet the personified Fortune in Hamlet by Shakespeare, in the verses of the troubadours and vagants (*Carmina Burana*). She looks at us from engravings and illustrations of medieval manuscripts (Boethius *De consolatione philosophiae* (The Consolation of Philosophy), Boccaccio *De Casibus Virorum Illustrium* (On the Fates of Famous Men) and paintings (*Path to Calvary* by Pieter Bruegel the Elder, *Allegory of Fortune* by Salvator Rosa, *Wheel of Fortune* by Edward Burne-Jones). Rose windows decorated in the shape of the Wheel of Fortune have become an integral part of the Romanesque and Gothic cathedrals, the Fortune's wheel decorates the sarcophagus of Pedro I of the Santa Maria de Alcobasa monastery in Portugal, the tapestry of XVI

century from the Royal Palace of La Granja de San Ildefonso in Spain and mosaic floors Pompeian house and cathedral in Siena (Italy).

Language game on the material of the Latin language

We should not forget about the heuristic and didactic capabilities of the language game. They were designed both to broaden the language potential of its participants and simply entertain them: at first glance, ordinary words hide inexhaustible opportunities for creativity and experimentation (for more details, see Boyko, 2009; 2010; Korolova, 2010; 2012; 2017).

The gameplay of the *metagram* is based on the construction of a chain of words, each of which differs from the neighbouring only by one letter: *pix, pax, fax, fex, lex, lux, nux, nix, nox, quoque Styx, strix, et rex et grex et crux habet ipsa crucem!* (Weber, 1836: 169).

Often, the first and last words in the statement have the opposite (antonymic) meaning or semantically motivated meaning. It allows the chain of words to be given a certain aesthetic content: *Vita – vota – mota – mora – mors* (by replacing the letters of life into death); *Ceres – cenes – canes – canis – panis* (Ceres (the goddess of agriculture) turns into bread).

Anagram allows one to create a new word or phrase by rearranging letters. It often leads to the generation of new content. For example, the famous “black joke” by A. Schopenhauer *Obit anus, abit onus* (The old woman has died, the burden has departed).

Their own names were of particular interest, i.e. with the combination of letters they acquired a new semantics, as well as an alternative characteristic: *Felix Guilielmus Brenart – Mel, Sal, Lux, et Ignifer Urbi* (Honey, salt, light and the one that brings fire); *Dominicus Gentis – sic genti os mundi* (Here is the mouth of the universe for the people); *Leopoldus – do plus leo* (I give more than a lion) or *sol depluo* (Sun. I'm falling); *Eleonora – en ea olor* (That's where the swan is) or *en ore alo* (Here I am raising my mouth); *Iosephus – heu sopis* (Oh, you reassure); *Carolus – sol cura* (The sun, worry) or *O Clarus* (Oh glorious) (Hilton, 1895: 151, 156, 304, 307, 321, 366); *Aristoteles – sol erat iste* (He was the sun); *Vladislaus – laus laudis* (Merit merit); *Germania – graminea* (Grassy) (Das ABC, 1703: 170).

Often the interpretation of anagrams requires reliance on extra-linguistic knowledge: background information related to a certain literary or historical-cultural fact helps to understand the subtle anagrammatic context. So, the anagrams were made from the names of well-known people. It corresponded to a certain period of their life. After the victory of Admiral Nelson in Egypt, there was an anagram: *Horatio Nelson – Honor est a Nilo* (Honor is from the Nile) (Percy, 1823: 125). The persons of royal blood were of particular interest to anagrams who ruthlessly made their names in search of hidden content: the main mission of Charles the Great (*Carolus Magnus*) is clearly traceable in the anagram *Cumulans agros* (One who unites the earth) (Das ABC, 1703: 170), instability in the faith of Emperor Ferdinand I (*Ferdinandus I*) is emphasized by the *Durans in fide* (Unshakable in faith) (Das ABC, 1703: 171). It also happened that the new combination of letters caused an impressive effect: dismembered words no longer concealed their secrets, displaying incredible mystical parallels in the newly created phrases. The name of the infamous Mary Stuart hides the information on the deprivation of the throne and the execution: *Maria Steuarda Scotorum Regina – Trusa vi regnis, morte amara cado* (Thrust by force from my kingdom I fall by a foul death) (D'Israeli, 1834: 186).

With the beginning of the era of great scientific discoveries in the intellectual elite, the tradition arose to encrypt their own inventions until they were officially made public through anagram. Having fallen into the field of cryptography, it has become an instrument of copyright protection and has become a guarantee of obtaining a deserved fame and a reliable guarantor of its own place in history. As a method of protecting the priority of discovery, anagramming was successfully used by such prominent scholars as G. Galilei, I. Newton, R. Hooke, etc.

Chronogram is a word or statement, in which a different font or / and a letter of a letter representing simultaneously Roman numerals form a particular date when composing. The content of the entire phrase at the same time hints at the encrypted event. The scope of use of chronographs and, accordingly, their typology is extremely diverse. Chronographs can be found in biographical works and historical sources, they are decorated with titles of books of various content, they are hidden on memorable medals and household items, penetrate through the stone of buildings and sculptural compositions. Chronographs may look like a single word, a laconic expression, or they can form several tens and thousands of lines of poetic work. Birth and death, marriage, military victory, solemn visit is any event, serious or routine that was reflected in chronographs.

Medal in honor of the capture of Polotsk by Stefan Batory in 1579 is decorated with the legend:

bIs Dena aVgVstI nonaqVe poLoCla Capta est

*LV*Ce, *Do*Lent *hostes* *Castra* *rapit* *stephan*Vs (On the twice ten and ninth (29th) day of August Polozk is taken, the enemy grieves, Stephen seizes the fortress) (Hilton, 1892: 184).

Epitaph at Devonshire, to Tomas Ford (1658): *Dor*Mlo *et* *ut* *spero* *C*lneres *s*lne *Labe* *res*Vrgent (I sleep, and as I hope, my remains will rise again without blemish) (Hilton, 1882: 6).

This chronogram is about the birth of Louis XIV of France (05.09.1638):

eXorlens DeLphIn aqVILae CorDisqVe LeonIs

CongressV gaLLos sre LaetitlaqVe refeCit (The Dauphin, arising at the conjunction of the eagle and the lion's heart, has revived the French people with hope and joy) (Hilton, 1882: 202).

The inscription on the gate of the monastery in Vienna contains the year of their construction (1683): *anno* *ConfliCt*Us *q*Vo *th*rax *f*Vit *MV*stapha *I*Ctus, *tVr*CiCa *porta* *ruit*, *nostra* *exstru*Cta *fuit* (In the year of Mustafa's attack, the Turkish gates were destroyed, and ours were erected) (Weber, 1836: 169).

A *heterogram* is a phrase with the same sequence of letters, but variatively, with intervals and punctuation. Due to the possibility of double reading, there is *amphibolia*, i.e. a syntactic construction involving different interpretations; semantic ambiguity depends on the location of the words or punctuation marks in the sentence. Often such a design was deliberately used to create ambiguity: *anser bibit magister* (The goose is drunk by the teacher) – *anser bibit magis ter* (Goose drinks more than three); *nobis per pontem* (Us across the bridge) – *no bis per pontem* (Not twice across the bridge); *vires atque vires, cape vires et cape vires* (strength and ability, take strength and take abilities) – *vir es atque vires, cape vires et cape vi res* (you are a man and in strength, gather strength and take things by force); *quid facies, facies veneris si veneris ante? Ne sedeas, sedeas, ne pereas pereas* (What will you do, if you come before the beauty of beauty? So that you do not calm

down, calm down, that you do not die, die) – *quid facies, facies si Veneris veneris ante? Ne sedeas, sed eas, ne pereas per eas* (What will you do, if you come before the beauty of Venus, lest you die because of her (meaning the beauty), lest you settle because of her) (Allotria, 1875: 48-50).

Numerous examples of amphibolia can be found in the prophecies of the oracle, i.e. the words of the answer which were composed so skilfully that they could be interpreted in different ways. Quintus Annii gives the following response to the King Pyrrhus of Epirus of the Delphic oracle: *Aio te, Aeacida, Romanos vincere posse* (I say, Aeacides, that you can defeat the Romans or I say, Aeacides, that the Romans can defeat you) (Ennius, Q., Fragmenta. Liber VI, Fragmenta 174). As you know, the ambiguity of the prophecy has misled the ruler of Epirus, but the fate has played with him a cruel joke.

The controversy between the Jesuits and the Dominicans led to such a joke: *Si cum Jesuitis, non cum Jesu itis* (If you walk with the Jesuits, you don't walk with Jesus) (Allotria, 1875: 38). Jesuits answered: *Si cum Dominicanis canis, non cum Domino canis* (If you sing with the Dominicans, you don't sing with the Lord).

In XVI century, Martin, the priest, wishing to glorify Azello, his abbey, ordered the following pious phrase to be placed at the entrance to the monastery: *PORTA PATENS ESTO NULLI CLAUDATUR HONESTO* (*Porta, patens esto. Nulli claudatur honesto* – Be the door always open. Be it not closed to any honest person). But the lack of clear punctuation allowed visitors to accept the hospitality invitation completely differently: *Porta, patens esto nulli. Claudatur honesto* (Do not open the door to anyone. You are closed to an honest person). Having learned of such a careless attitude towards punctuation and neglect of *caritas christiana*, the Pope, immediately expelled Martin, depriving him of his dignity (Allotria, 1875: 44).

Pun is the reception of a language game, which deals with the using in a single context different meanings of one word or different words, similar in sound. A large number of historical anecdotes built on puns are known. Frederick I Barbarossa, the Emperor, asked Bulgar and Martin Gozia, the lawyers, why he is called *dominus mundi* – the ruler of the world. The first responded that it was just an honorary title, the second one, that it should be understood literally. For this the latter has received a horse as a gift. In this connection, the Bulgarians noted: *Amisi equum, qui dixi aequum, quod non erat aequum* (I lost my horse because I told the truth it was unfair) (Allotria, 1875: 42).

Quod non fecerunt barbari, fecerunt Barberini (What the barbarians did not do, the Barberini did). This satirical phrase relates to the times of Pope Urban VIII Barberini and his family members. They destroyed buildings, which they were responsible for, and caused the Eternal City to suffer more damage than all barbaric invasions. In particular, in 1625, the Pope gave permission to melt the bronze panels of the Pantheon for the gates of the Castle of St. Angel and the decoration of St. Peter's Cathedral, but Colosseus used as a bricklayer for the construction of the Barberini Palace (Allotria, 1875: 36).

When at the Roman Forum Pope Gregory I the Great saw a large number of captives of Anglo-Saxon children, blond and beautiful, he asked who they were. Having heard the answer: *Angli sunt* (We are English), the dad said: *Angeli fiant!* (Be the angels) and he ordered to send St. Augustine of Centebrian and other missionaries to Britain for the purpose of Christianization (Burchhardt, 2014: 66).

One attorney asked for an inscription: *Bonis semper patet* (For good people always open). But the artist painted the first letter so vague that *Donis semper patet* (Always open for gifts) came out (Allotria, 1875: 43).

Thomas More invented the pun *Memento Mori aeris* (Remember More's money) in response to the debtor's words *Memento morieris* (Remember that you die) (Allotria, 1875: 39).

Conclusions

As we see, despite the fact that nearly three millennia passed, Latin continues to be actively used in various spheres of life, not limited to verbal. One can say that *lingua Latina codex cultus universalis est*. Introduction of interdisciplinarity along with traditional educational approaches will allow as much as possible to bring Latin to the realities of the present, to find points of contact with new languages, to understand its place and role in the modern world, to develop the skills of analysis and synthesis, to activate the creative abilities of students, but the use of emotional aesthetic means and receptions will facilitate, revitalize and make a meaningful educational process, turn boring classes into "dead" language on interesting and practically useful.

Knowledge of Latin contributes to the formation of sociocultural background knowledge, the expansion of linguistic outlook, including in the realm of the mother tongue. It provides professional terminological literacy for specialists in various industries, increases the cultural level, as well as it helps to join the world cultural values.

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