

Vikentsi Ravinski

Aeneid Inside Out [Энеида навыварат (Eneida navyvarat)]

Russian Empire (1845)

TAGS: [Aeneas](#) [Aeneid](#) [Aeolus](#) [Bacchus](#) [Carthage](#) [Dido](#) [Eurus / Euros](#) [Juno](#) [Neptune](#) [Notus / Notos](#) [Troy](#) [Venus](#) [Virgil](#) [Vulcan](#) [Zephyrus](#)



ЭНЕИДА
НАВЫВАРАТ



Half-title page of "Aeneid Inside Out" [Энеида навыварат (Eneida navyvarat)] edititon from 1982, Minsk: lunatsva [Юнацтва]. Retrieved from fantlab.ru (accessed: April 6, 2022), © Illustrations Valery Slavuk [Валеры Славук], © 2005-2022 "Laboratoria Fantastiki" [«Лаборатория Фантастики»].

General information	
Title of the work	Aeneid Inside Out [Энеида навыварат (Eneida navyvarat)]
Country of the First Edition	Russian Empire
Country/countries of popularity	Russian Empire, Belarus
Original Language	Belarusian
First Edition Date	1845

<i>First Edition Details</i>	"Энеида наизнанку" ["Aeneid Inside Out" ("Ėneida naiznanku")] / Маяк [Maiak] XXIII (1845), Saint Petersburg, p. 30–39. More complete edition: Karskii, Evfim [Карский, Евфим], <i>Белорусская Энеида наизнанку. С приложением текста сохранившихся отрывков</i> [Belarusian Aeneid Inside Out. With the remained text fragments (Beloruskaia Ėneida naiznanku. S prilożheniem teksta sohranivshihsia otryvkov)], Kharkov [Харьков], s.n., 1908.
<i>Available Online</i>	knihi.com (accessed: June 10, 2018).
<i>Genre</i>	Mock-heroic poetry
<i>Target Audience</i>	Young adults (but “the low language” made it extremely popular among a wide range of poorly educated readers, now the poem is included in the required reading list for 9th grade (14–15 years old).)
<i>Author of the Entry</i>	Maria Pushkina, National Academic Janka Kupała Theatre, maryiapushkina@gmail.com
<i>Peer-reviewer of the Entry</i>	Elżbieta Olechowska, University of Warsaw, elzbieta.olechowska@gmail.com Daniel A. Nkemeleke, University of Yaoundé 1, nkemelekedan@yahoo.com



Creators



Vikentsi Ravinski , 1786 - 1855 **(Author)**

For a long time, Belarusian *Aeneid* was considered to be anonymous, but nowadays Vikentsi Ravinski (Вікенці Равінскі) is presumed to be the author of the text. He was born into a noble family in Smolensk region and received home education. During his military service, Ravinski used to live in St. Petersburg (where he got the opportunity to familiarize himself with literary and cultural novelties) and took part in the Napoleonic wars (1805–1807, 1812, in Germany and France). From 1826 he worked as a civil servant in the Orenburg province. After 1833 he returned to the Smolensk region. Ravinski wrote satirical and comic poems and a play, which were distributed as handwritten copies but remain still undiscovered.

Bio prepared by Maria Pushkina, National Academic Janka Kupała Theatre, maryiapushkina@gmail.com

Additional information

Translation Russian: Vikentii Rovinskii [Викентий Ровинский], *Энеида наизнанку* [Ėneida naiznanku], trans. K. Titov [К. Титов], Minsk: Дзяржаўнае вучэбна-педагагічнае выдавецтва БССР [Dziarzhauŭnae vuchebna-pedagagichnae vydavetstva BSSR], 1953.

Summary After the fall of Troy, Aeneas, the son of Venus, along with his soldiers travel to Rome in order to establish a new kingdom there. Juno, who does not like Aeneas's mother, Venus, wants to thwart the hero. She talks Aeolus, the Keeper of the Winds, into raising a storm in the sea. But Aeneas appeals to Neptune for help. Neptune calms down the wind and soothes the sea. Venus helps her son too; she asks Zeus to support Aeneas. Zeus promises Venus that her son will happily arrive in Rome and will become the king of a great empire. Finally, at the end of a long journey the Trojans reach Carthage. Dido, the queen of Carthage, at first treats them warily, but becomes more hospitable after seeing Aeneas and invites everyone to a feast.

Analysis Most likely the Belarusian version of *The Aeneid* was created under influence of the Russian (made by Nikolaï Osipov) and the Ukrainian (made by Ivan Kotliarevski) travesty variations on of Virgil's text. The plot of Vikentsi Ravinski's *Aeneid* actually predetermined the characteristic issues of the national Belarusian literature of the XIX and early XX centuries. Virgil's characters were divided into social classes (Aeneas himself "even though he was a nobleman, / he was not wicked", his companions were shown as skillful peasants and workers, and the gods were depicted as noblemen in the characteristic perception of ordinary people). The confrontation between the peasants and the nobility was the central theme in literature until the 1930s. It is extremely important that the chosen travesty-burlesque form produces recognition of populist moods and oral-literary tradition among the readership. The well-educated author showed that Virgil's text was an important element of his worldview, while Russian and Ukrainian versions showed good examples of combining a classical text with folk culture.

Only a small part of Belarusian *Aeneid* survived to the present day. We

do not know exactly how long the text was. The largest copy contains 303 lines, other parts of the poem have never been found. Colloquial speech, folklore motifs and oral tradition brought Belarusian *Aeneid* closer to a simple reader. In people's consciousness, the text was thought to be folklore, despite unfamiliar names and mythological elements. Travesty has lowered the unknown gods to the level of old acquaintances of ordinary readers.

Rich ethnographic descriptions and vivid narration made Ravinski's *Aeneid* a key text for the formation of Belarusian literature. Thus, Virgil and his characters happened to be involved in the creation of Belarusian national myth.

Classical, Mythological,
Traditional Motifs,
Characters, and
Concepts

[Aeneas](#) [Aeneid](#) [Aeolus](#) [Bacchus](#) [Carthage](#) [Dido](#) [Eurus](#) / [Euros](#) [Juno](#)
[Neptune](#) [Notus](#) / [Notos](#) [Troy](#) [Venus](#) [Virgil](#) [Vulcan](#) [Zephyrus](#)

Other Motifs, Figures,
and Concepts Relevant
for Children and Youth
Culture

[Death](#) [Family](#) [Heroism](#) [Identity](#) [Journeys](#) [Knowledge](#) [Memory](#) [Nation](#)
[Storytelling](#) [Travel](#)

Further Reading

Blinava, Èvelina [Блінава, Эвеліна], "Лінгвістычны аналіз паэмы 'Энеіда наываварат'" [Linguistic Study of the Poem "Aeneid Inside Out" ("Linhvistychny analiz paëmy 'Èneida navyvarat'")], *Роднае слова* [Rodnae slova] 12 (2005): 31–34.

Kisialiou, Henadz' [Кісялёў, Генадзь], *Жылі-былі класікі: хто напісаў паэмы "Энеіда наываварат" і "Тарас на Парнасе"* [Once upon a Time, Classics Lived Here: Who Wrote "Aeneid Inside Out" and "Taras on Parnassus" (Zhyli-byli klasiki: khto napisaŭ "Èneida navyvarat" i "Taras na Parnase")], Minsk: Беларуская навука [Belarускаіа navuka], 2005.

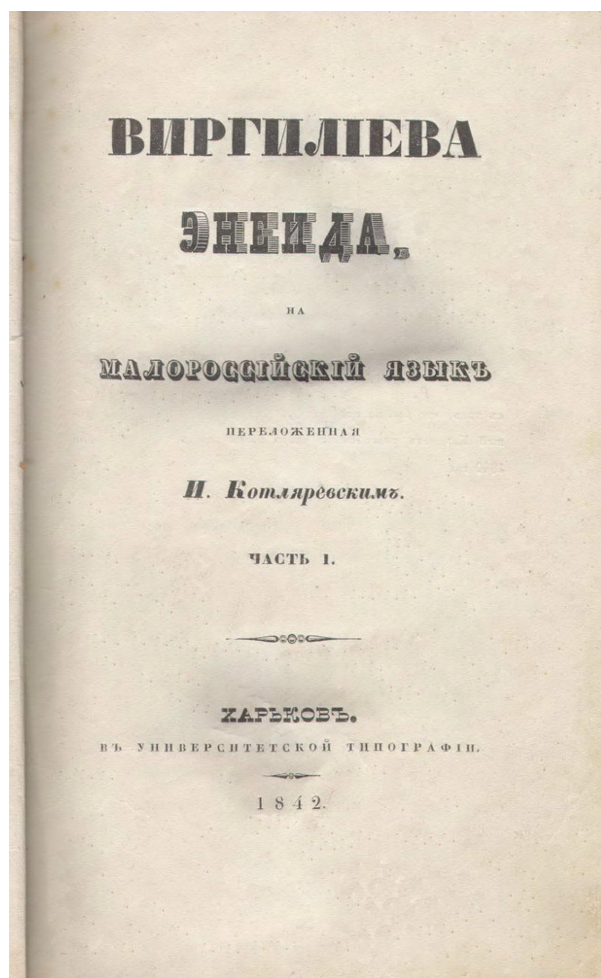
Kisialiou, Henadz' [Кісялёў, Генадзь], *Пошукі імя* [Looking for a Name (Poshuki imia)], Minsk: Мастацкая літаратура [Mastatskaia litaratura], 1978.

Khaustovich, Mikola [Хаўстовіч, Мікола], "Энеіда наываварат: спроба рэканструкцыі" [Aeneid Inside Out: An Attempt of Reconstruction ("Ėneida navyvarat: sproba rėkanstruktsyi")], *Лекцыі па гісторыі беларускае літаратуры* [Lectures on the history of the Belarusian literature (Lektsyi na historyi belaruskae litaratury)], available at khblit.narod.ru (accessed: June 28, 2018).

Paulouskaya, Hanna, "Virgil Travestied into Ukrainian and Belarusian", Peter Mack and John North, eds., *The Afterlife of Virgil*, London: University of London, Institute of Classical Studies, 2018, 101–122.

Shaŭtsoŭ, Piatro [Шайцоў, Пятро], *Спрадвечнае: даследаванне аб часе і месцы напісання "ананімных" паэм "Энеіда наываварат" і "Тарас на Парнасе"* [The Eternal: A Study of Time and Place of Writing of the "Anonymous" Poems "Aeneid Inside Out" and "Taras on Parnassus" (Spradvechnae: dasledavanne ab chase i mestsy napisannia "ananimnykh" раём "Ėneida navyvarat" i "Taras na Parnase")], Minsk: Мастацкая літаратура [Mastatskaia litaratura], 1973.

Addenda



Ivan Kotlyarevsky, *Aeneid*, 1842 (1st full edition). The file is licensed under the Creative Commons.
