PUBLIUS OVIDIUS NASO
AND ALEXANDER SERGEYEVICH PUSHKIN:
TWO EXILED POETS

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ABSTRACT

The intensive consideration of the global literary mosaic with a really reliable way confirms that the strong reaction of enlightened intellectual persons to provocative political arbitrariness is often harmonized with endless personal hardships of creators themselves. Therefore excelent inspirations either in prose or in verses function as indisputable mirror of panhuman experiences. They vividly illustrate the desperate requests of us all for conscious respect towards unparalleled humanistic ideals (universal justice, harmonious coexistence, essential freedom, authentic democracy).

In the magnificent pantheon of such leading figures the prime servant of elegy, Latin Ovid and the greatest Russian poet, Alexander Pushkin. The common denominator of their tumultuous life is the violent removal of the constructive social activities and the healthy cultural manifestations of the beloved homeland. The multiannual exile that the undemocratic regime imposed on them unjustly was the terrible forfeit for their active resistance, for the pure defense of the precious truth.

After eighteen centuries the lyrical epistle of Pushkin, the sender is delivered to Ovid, the recipient. The final vindication of both the protagonists is awarded by the impartial Poetry who with its unique way bridges their tragic fate.

KEY WORDS: *Ovid, Pushkin, exile, homeland, epistle.*

ON BRISEIS, THE OVIDIAN HEROINE

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ABSTRACT

The famous «Heroides», the incomparable inspiration of sensitive Ovid are identified with the ideal intertextual incarnation and the harmonic artistic coupling of Hesiodic catalogues, Euripidean monologues and Propertian elegies. «This playful poet of tender loves» performs a perfect result of cultural syncretism, whilst he supports an emerging genre in Latin literature.

Fifteen epistolic treatises in verses concerning mythical female figures reflect their wounded erotic feelings, although at the same time they function as an authentic invitation to their inconsistent lovers or unfaithful spouses. Furthermore the Roman creator provides them with the adequate background in order to accomplish the significant upgrade of their universally acknowledged humble status. Against the strict framework of the male-dominated social fabric their beautified victimization and their recent reputable identity will contribute decisively to become clear that in essence these unfortunate beings surpass their heartless rulers.

The third Ovidian epistle is based on the eliciting factor of the shocking anger of theomorphic Peleus' son: Homeric Briseis makes a scathing denunciation of the coward abduction, the violent sexual exploitation, the brutal imprisonment of all the defenseless «barbarian» women by the «noble» Achaeans. With her multifaceted presence the young Trojan girl attempts to achieve her individualized exhilaration in a dedicated and submissive partner.

At the same time with magnificent generosity she annuls the innate feminine shyness. Indeed Briseis banishes the reasonable hatred towards the implacable enemy of her motherland and consciously defects. Turning a blind eye to the proverbial eroticism of her lover that is inherited by Zeus, the common progenitor of heroes and the archetypal pattern of sexual liberation she decides to assert his heart with unprecedented passion.

However the arrogant conqueror, the merciless slaughterer of her loved persons in a fraudulent, almost cynical way that is inappropriate to his heroic ideal sidelines her. Provocatively he ignores her passionate epistle and he doesn't hear her passionate request for the immediate release from Agamemnon, the crass commander in chief.

KEY WORDS: Ovid, Heroides, Briseis, letter, love.

METAMORFOZELE BEȚIEI
-DENUMIRI PENTRU *BĂUT/BEAT*
ÎN GRAIURILE OLTENEȘTI

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ABSTRACT

The topic of our presentation is the analysis of some terms which are specific to the subdialects of Oltenia and designate the state of drunkenness in its various stages, our focus being their expressive value.

Within the subdialects of Oltenia, the terms under analysis constitute a synonymic series, consisting of adjectives or participles, metaphors or ironic euphemisms, all making reference to the state of drunkenness or its effects. The rich inventory of lexemes is accounted for by the creativity of the average user, who appeals to metaphors, at the same time, exploiting his/her linguistic resources, in order to express realities, such as the state of drunkenness, and also his/her own „vision" of this reality and the manner in which he/she conceptualizes his/her emotions.

KEY-WORDS: *lexicon, dialectal, metaphor, creativity, expressivity.*

TITLU REZERVAT

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FAPTE ŞI IDEALURI ÎN *METAMORFOZELE* OVIDIENE

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ABSTRACT

*Written in dactylic hexameter, with some of the most varied subjects, the two hundred and fifty mythological stories included in Ovid's **Metamorphoses** don't only reflect a rich imaginary universe but, a lot more important, the instances of life itself. The events detailed by Sulmona's poet coagulate around a few nodal ideas, including the man's helplessness to break the laws of nature, offset by the perpetual human desire to overcome these barriers, maybe a major coordinate. Despite the poet's fundamentally elegiac character, these narrations show his reflexive predisposition. My paper seeks to unveil a visionary Ovid, whose literary work, **Metamorphoses,** foreshadows the author's passing to another plane of consciousness.*

KEY-WORDS: *Ovidius, **Metamorphoses**, mythology, visionary, style.*

FIGURA LUI ENEA LA OVIDIU

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RÉSUMÉ

Dans le prolongement du texte de l'Enéide, Ovide imagine une lettre que Didon aurait adressée à son amant infidèle avant de se donner la mort. Formulant le point de vue féminin sur les événements, Ovide met en question l'attribut de pius Eneas dont Virgile pare le héros Troyen et le fait passer pour traître aux serments d'amour.

C'est précisément le fondateur du peuple qui maintes fois accusera les Carthaginois de perfidie au point d'en faire un trait génétique qui manquera de loyauté à la reine de Carthage. On dirait qu'en empruntant la voix de Didon, Ovide doute de l'image d'Enée, cet homme tout dévoué aux dieux et aux hommes et, par là, remet en question la représentation consacrée du héros national romain.

MOTS CLÉS: *vices puniques / vertus romaines, stéréotypes nationaux, Virgile, Ovide.*

BYBLIS, BYBLOS, BYBLOS

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ABSTRACT:

The parallel reading of The Metamorphoses composed by Ovid and Antoninus Liberalis leads to variants of myths; besides the content, the formal comparison proposes an analysis of the poetic means. The myths of Byblis, as preserved by both authors, might be read from the standpoint of the disparity verses vs prose.

KEYWORDS: *Metamorphoses*, *Ovid, Antoninus Liberalis, Byblis, myth* .

OVIDE COMME LIEU COMMUN
DE LA MYTHOLOGIE AMOUREUSE AU MOYEN ÂGE

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RÉSUMÉ

*Le poète Publius Ovidius Naso a exercé sa fascination sur la littérature française du Moyen Âge. Dans son traité Livre de la Cité des Dames où Christine de Pizan lutte pour la dignité des femmes, l'auteure caractérise Ovide comme antiféministe, surtout dans son poème **Remedia amoris** (Les Remèdes de l'amour). Ce poème de grandes dimensions suivait la libération du dieu Amour, qui enchaînait et torturait l'homme (**Remedia amoris** v. 1-2). Le travail est un remède contre l'amour (v. 144), l'exagération des défauts de la personne aimée l'est aussi (v. 311-318).*

*Dans les Lais de Marie de France la déesse Vénus est dépeinte quand elle jetait dans le feu l'œuvre ovidienne **Remedia amoris**, considérée comme un monument de cynisme. La représentation de la mort du rossignol sur une tapisserie est toujours d'origine ovidienne, tout comme Ovide avait décrit la souffrance de Philomèle dans le sixième livre des Métamorphoses.*

MOTS-CLÉS: *Ovide comme source thématique, Marie de France, Christine de Pizan.*

LIRISMUL AUTOBIOGRAFIC OVIDIAN

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ABSTRACT: OVID'S AUTOBIOGRAPHICAL LYRICISM

Tristia 4.10 is beyond any doubt Ovid's autobiographic elegy. While not being his only poem to contain autobiographical elements, it is in fact the only one where the poet looks back on his life in an almost systematic manner. However, its epilogue position to the fourth book raises a number of questions when interpreting the motive which brought about this retrospection at that particular moment and the purpose it might have served, bearing in mind that the poet went on to add another book to the Tristia collection and later on to write the elegiac epistles in the Epistulae ex Ponto.

It seems therefore that this poem is but a temporary epilogue - having rather the role of a signature or a seal, sphragis, as so many others spread in his poems -, the meaning of which this article sets out to analyze.

KEYWORDS: *Ovid, Tristia, elegy, autobiography, sphragis.*

OVIDIU, EROTISM ŞI METAMORFOZE ROMANE

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ABSTRACT

As a major icon of Roman Decadentism, Ovid puts this culture, marked by its appetence for vast moulding symbols (historiography, epics), face to face with a cultural anti-role model (in the same way in which the Roman city becomes an anti-city during the Imperial period): on the one hand, there is the elegiac eroticism, versatile, smooth, frivolous, a form of experiencing subjectivity on its border with language (the verbal excess and the histrionic attitude in Ovid's erotic poetry have become markers of his writing); on the other hand, there the metamorphosis of mythologies in discourse, which translates a final review of the ancient culture, thus, anticipating a change of paradigm by projecting the mythical foundation onto the discourse (the re-construction of the world through words).

KEY-WORDS: *Decadentism, metamorphoses, subjectivity, eroticism, language.*

ELEMENTE DE LEXIC SPECIALIZAT
ÎN *ENIGMA OTILIEI* DE G. CĂLINESCU

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ABSTRACT

*The article is an applied study of the specialized lexicon occurring in the novel **Enigma Otiliei** by G. Călinescu. The diversity of specialized terms creates the atmosphere specific to the inter-war Balzacian novel. The analysis focuses on both the semantics and expressivity of the lexical elements which are representative for the author's style, and the literary talent of the critic as a novelist.*

KEY-WORDS*: analysis, specialized lexicon, sense, expressivity, literary standard language.*

NARAȚIUNE ȘI DESCRIERE
ÎN *METAMORFOZELE* LUI OVIDIU

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RÉSUMÉ : Narration et description dans les *Métamorphoses* d'Ovide

Les études de narratologie parues dans la deuxième moitié du XXe siècle ont ouvert de nouvelles perspectives d'interprétation pour les Métamorphoses d'Ovide. Celles-ci sont intéressées surtout par le narrateur et son auditeur, par la relation entre ces deux instances narratives, de même que par la stratégie rhétorique, qui permet la reconstruction de la situation narrative. De la sorte le poème mythologique d'Ovide devient un des textes fondateurs de toute théorie narratologique, parce qu'il est constitué par la narration des récits sur des actions et il devient graduellement intéressé surtout par l'action de raconter.

Cette étude s'intéresse surtout aux procédés narratifs des livres V et X des Métamorphoses. Le poète latin utilise surtout le procédé de la mise en abyme et multiplie les voix narratives. Le narrateur omniscient en dehors de l'histoire est remplacé par de nombreux narrateurs-personnages, qui construisent leurs récits de manière à nous laisser deviner la structure et le sens du poème conçu par le premier narrateur.

La perspective temporelle est caractérisée par l'agencement de l'ordre chronologique, le récit commence avec le chaos et continue jusqu'à l'époque d'Auguste, et de l'ordre analogique, les récits présentés ont des thèmes, des personnages et des places communs. L'ordre chronologique linéaire et perturbé par de nombreux analepses et par de diverses prolepses dans le but de souligner l'unité et la complexité du poème. La description a un statut d'autonomie dans le cadre de la narration et elle est utilisée avec une intention esthétique.

MOTS CLÉS: *récit, voix narratives, mise en abyme, description, chronologie.*

EROSUL ÎN*METAMORFOZELE* OVIDIENE ŞI APULEIENE

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ABSTRACT:

The paper intends to focus on natural and unnatural love encountered in Ovidius and Apuleius's Metamorphoses and to identify the relevance of this type of eroticism for their writings and for a better understanding of their subtleties.

KEY-WORDS: *metamorphosis, natural love, unnatural love, myth, allegory.*

LA STRUCTURE TRIPARTITE
DANS LE CONTE *HÉRODIAS* DE GUSTAVE FLAUBERT

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RÉSUMÉ

Dès ses premières recherches documentaires, Flaubert a eu l'intention de présenter la sainte trinité dans sa trilogie, Trois contes, si dans La Légende de saint Julien l'Hospitalier c'est l'image du Fils, dans Hérodias, c'est l'image du Père et dans Un cœur simple, c'est le Saint Esprit qui déclenchent la trame narrative.

Nous voulons analyser la structure en trois volets du troisième conte de la trilogie, Hérodias, qui se veut une mise en valeur de la volonté de Dieu chrétien, insistant sur l'importance du chiffre 3 en vue de déceler le récit qui situe l'action dans l'Antiquité, sous le Tétrarque Hérode Antipas. Suivant de près les écrits de l'Evangile de Marc et de Matthieu, Flaubert conte l'histoire d'Hérodias, la femme du roi qui, aidée par sa jeune fille Salomé, demande et obtient la tête de saint Jean-Baptiste (Iaokannan).

MOTS-CLÉS: *Hérodias, trinité, structure tripartite.*

NOTE LA MITUL LUI DAEDALUS, REFLECTAT ÎN LIRICA OVIDIANĂ

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ABSTRACT

In this study we shall examine the myth of Daedalus in Ovid' Ars amandi, Metamorphoses and Tristia, regarding the way of using the diverse elements of this myth, in the context of the poetic function of Ovid's message. There is a tight connexion between the image of the god Amor and that of Icarus, in opposition to the image of Daedalus, on the one hand, and of Minos, on the other hand. Ovidius permanently analyses the relationship between reason and passion, without an option for either of these two features – both defining the human psyche. In the particular case of this myth, the solution advocated by the poet is the emotional balance, represented by Daedalus, between two extreme attitudes, Minos's, the excessively rational man, devoid of human warmth, and Icarus's for whom the enthusiastic courage had tragic consequences.

KEYWORDS: *myth, limits, humane, talent, temerity.*

CONTEXTUL GEO-POLITIC AL PREZENȚEI LUI PUBLIUS OVIDIUS NASO LA TOMIS

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ABSTRACT:

Publius Ovidius Naso, a poet with important connections at the top of the political power in Rome, appears in the Left Pont in a special historical context that can not be treated as a coincidence. At the beginning of the last decade of the pre-Christian era, Rome sought to establish its exclusive control (sovereignty) over the Danube and the Black Sea basin. The policy of territorial expansion was matched by the concern for the consolidation of the imperial institutions created under Caesar and Augustus, as well as for limiting the Hellenistic influence in these areas.

KEY-WORDS: *Ovid, historical context, mithridatic wars, imperial institutions, Rome.*

MYTHS TURNED INTO WOR(L)DS: FROM OVID'S *METAMORPHOSES* TO JORDAN ZANDI'S *SOLARIUM*

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ABSTRACT

Jordan Zandi's poem 'Solarium' creates a world which can be seen, in itself, as the reverse variant of Narcissus and Echo's myth: to see oneself means life, not death: hence, the new implied meanings associated to words that make up semantic fields and designate opposite elements having a mythical value in the context of the text world: life-death, light-darkness, man-God, Earth-sky, matter-spirit. The present study will approach those implied meanings from a pragma-stylistic perspective.

KEY-WORDS: *pragma-stylistics, text world, implied meaning, semantic field.*

FAMILIA LEXICALĂ ŞI EVOLUŢIA SEMANTICĂ

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ABSTRACT: WORD FAMILIES AND SEMANTIC EVOLUTION

The article highlights several linguistic concepts related to the word family. The Latin verb has the ability to support several word microfamilies. The expression and meaning of words are decisive in the construction of word families, irrespective of the origin of words and the word formation method. One or several semes in the semantic matrix of the Latin base represent the essence of the relatedness and this can be noticed in each member of the word family. The semantic evolution of some derivatives, either internal creations or borrowings, has followed a different route in the languages belonging to the same group.

KEY WORDS: *Latin, meaning, semantic relatedness, word microfamily, word macrofamily.*

DERIVATE ÎN OPERA ISTORICĂ ȘI CRITICĂ A LUI G. CĂLINESCU („VASILE ALECSANDRI")

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ABSTRACT: DERIVATIVES IN THE HISTORICAL AND CRITICAL WORK OF G. CĂLINESCU ("VASILE ALECSANDRI")

Derivation is a very productive internal means of word formation in contemporary Romanian. The historical and critical work of George Călinescu distinguishes itself by a rich and elevated vocabulary. Besides loans, derivatives with suffixes, prefixes or parasynthetic derivatives are linguistically interesting in the process of evolution of the Romanian literary language. Derivatives confirm the variety and expressivity of the vocabulary in the work of Călinescu, the intellectual profile of the literary critic.

KEYWORDS: *lexis, derivation, vocabulary, suffix, prefix.*

STRATÉGIES POLYPHONIQUES
DANS LE DISCOURS ÉLÉGIAQUE D'OVIDE

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RÉSUMÉ

Dans la linguistique moderne, la notion de «polyphonie linguistique» renvoie tout d'abord au fait que, dans un discours, plusieurs voix possibles peuvent coexister. Une telle manière générique de définition s'applique au phénomène de l'allusion à différents contenus passés ou bien à la coexistence de plusieurs instances d'énonciation (prise en charge par les travaux se situant soit dans la perspective intertextuelle proposée par M. Bakhtine soit dans la théorie énonciative inaugurée par O. Ducrot et développée récemment par la ScaPoLine).

*Moins exploitées de ce point de vue, les élégies d'Ovide écrites à Tomis mettent en œuvre tout un ensemble de stratégies du dédoublement énonciatif du poète, représentant en fait une forme de résistance au contexte de l'exile. Notre contribution se propose de faire une analyse et d'entamer une catégorisation de tous ces procédés discursifs (sémantiques et syntaxiques) de multiplication des voix et des contenus, tels que les diverses manières de citation, le discours rapporté au style direct et au style indirect, etc., qui peuvent nous offrir autant de pistes pour une meilleure interprétation et compréhension des **Tristes** et des **Pontiques**.*

MOTS CLÉS: *énonciation, polyphonie, voix, allusion, point de vue, discours rapporté, Ovide – **Epistulae ex Ponto.***

ELEMENTE DIN TERMINOLOGIA TEXTILĂ:
AC, AȚĂ, FIR

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ABSTRACT: ELEMENTS FROM TEXTILE TERMINOLOGY: NEEDLE, FLOSS, THREAD

Making the clothing and house decoration is an ancient activity on the Romanian territory. The art of combining the elements requires creativity, aesthetic sense, and the autochthonous culture was influenced by the more developed Roman civilization. This fact is supported by the presence of numerous words with Latin origin in the sphere of textile lexicon. The words needle, floss, thread are multi semantic, being found in more speciality literature, but also in numerous phraseology structures. Similar forms of the lexems we can find in the other Roman languages, aspect that strengthens the idea of universality of the textile lexicon.

KEY WORDS: *Etymology, Latin, lexicon, term, textile*.

THE SIGNIFICANCE OF THE NUMBER THREE AT ROMANS

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ABSTRACT

The purpose of the present paper is to bring forward a couple of aspects about the faith that the numbers can symbolize some concepts or can emphasize on some forces. The tradition of explaining the structure of the world through numbers existed since very long time ago.

Between all the magic numbers, for the roman antiquity, the number three has a very special importance. The oldest roman community was made from the fusion of three population that were all the time together in case of any danger, near of Tiber river, in the area where Rome was about to be designed. This community that was made of three parts would use the words: "tribuere" (to divide on three) and "tributus" (the third part). We can observe the number that is divisible with three it's used in the oldest organizations: six high priests, twelve priests that were venerating the god of Mars, twelve brothers that were venerating the god of the harvest and thirty igniters who were taking care of the fire ignition. In Rome, the political organization was created around the number three: three hundred "gens,-tis" and thirty roman organizations. Rex was a tribe leader and he had three badges, he was also accompanied by twelve strong men. In the army, Romulus created "legio" that was composed of three hundred horse man and three thousand soldiers led by military commanders. We associate the number three to the words like military commandant, the court and the tribune. The divine triads existed in religion: Iuppiter, Iuno and Minerva, an Etruscan influence of the triad (Tinia, Uni, Menrfa) and the sacred triad of the priests consisting of "flamen dialis" that belongs to Iovis and the two priests of Mars.

We've tracked some areas in the roman culture where number three appears because: "omne trium perfectum" which means everything that gets multiplied by three it's perfect, or that all the good things are always in a figure of three.

KEY-WORDS: *three, politics, army, triad, religion.*

IPOTEZE PRIVIND CADRUL JURIDIC ŞI CAUZELE EXILĂRII POETULUI OVIDIU ÎN CONTEXTUL DISPOZIŢIILOR PENALE DIN LEGISLAŢIA LUI AUGUSTUS

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CUVINTE CHEIE: *Lex Iulia de adulteriis coërcendis, Lex Iulia maiestatis, adulterium, lenocinium, stuprum, relegatio in insulam.*

PRENOMS MASCULINS FRANÇAIS D'ORIGINE LATINE

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RÉSUMÉ:

Les noms de personnes font partie de notre patrimoine linguistique au même titre que les mots du vocabulaire. Ils permettent de plonger au tréfonds de l'âme populaire dans les âges du passé: reliques de croyances, de superstitions défuntes.Les prénoms existants en France sont liés aux origines de la population française, formée par les colonisations, les invasions et l'immigration. Chacun a apporté avec lui sa propre langue et donc ses propres noms. En effet, l'onomastique est étroitement liée à la linguistique, la plupart des noms ayant une signification précise. Dans le présent article, nous ferons une analyse des prénoms masculins français d'origine latine, essayant d'observer et de souligner l'influence latine sur l'anthroponymie française, en réalisant un corpus des prénoms.

MOTS-CLEFS: *anthroponyme, prénom, influence, emprunt, sens.*

RELIGIOUS SYMBOLS IN CAROLS FROM ZARAND LAND

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ABSTRACT

The present approach proposes a brief insight into the observation of the religious symbols in the texts of carols from Zarand Land, due to the fact that the spiritual matrix of our citizenry has been affirmed and sustained many times. It is known that the tradition of singing carols is based on the Roman festivals that emphasized the end of the old year and the beginning of the new one, being an agrarian custom which becomes a pillar of great importance in the history of Christianity.

In the carols from Zarand Land, in their wide typology, numerous religious symbols can still be identified, due to the intertexture of the rites of passage with church rituals. The archaic elements in the traditional culture from Zarand area are deeply impregnated by a religious essence, especially that the practice of carol-singing custom is closely related to the great Romanians holidays. Thus, among the very well-known religious symbols, firstly, we can find the figure of the Virgin Mary and Jesus Christ. Also, the central place in religious beliefs is occupied by the Holy Spirit, faith in spirits being closely related to the phenomena of the material and immaterial world. There are also references to the Holy Apostles, mainly to Saint Peter, or the hints to the original sin symbolized by Adam and Eve.

The ritual genre of folklore reveals a complexity given by the amount of the elements from which the rite itself is made up. In fact, it is not a random process, but it is coordinated by the space in which it takes place, structuring and valorizing it. Each tradition has its own essence though, over time, its character and content elements have changed. The current traditional reality is impregnated, but also disturbed and degraded by the desire for innovation, which leads to the loss of important spiritual elements.

KEY-WORDS*: custom, folklore, rite of passage, Zarand Land, symbols.*

DACII ŞI LUMEA LOR ÎN *TRISTIA* ŞI *PONTICA* ALE LUI OVIDIU

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ABSTRACT: THE DACIANS AND THEIR WORLD IN OVID'S *TRISTIA* AND *PONTICA*

2000 years ago, Ovid, the sad and talented poet of The Loves and Metamorphoses, spent his last years, as a punishment imposed by god-like Augustus, in exile on the Black Sea coast, in Tomis. Here, Ovid was a genuine Roman military chronicler, offering the Romans, through his lyrics, data on the Dacians and their country. His lyrics proved to be very accurate as far as the Dacian wars are concerned.

The Dacians and their world are often described in Ovid's lyrics, always like sons of war. Their country is barbaric and they are barbarians, so is the climate and the proximity of this world, the world that Ovid considered the end of the universe. Ovid always describes the Dacians in belligerent positions, armed to the teeth, with horses, bows and poisoned arrows, with daggers and other weapons. The Dacians and Dacia are like winter, rough, ruthless and very skilful in the art of war, always ready to wage war and plunder.

The savage Dacians are not mere barbarians to whom Rome was accustomed, they are like beasts, as Ovid describes them, making many references to important totems of the Dacians, the wolf and the bear.

Ovid, the poet of the equestrian rank, is a misfit in the Dacian world, being the warrior of poetry rather than the art of Mars, like the Dacians, but he did his duty towards Rome, foreseeing its future enemies.

KEY WORDS : *Ovid, Dacians, warriors, Danube, poetry of exile.*