

**„ALEXANDRU IOAN CUZA” UNIVERSITY, IASI  
PHILOLOGICAL STUDIES DOCTORAL SCHOOL**

Carmen Aștefanei (married Deleanu )

***QUINTUS HORATIUS FLACCUS 'S LITERARY WORK CAPTURED IN THE  
ROMANIAN CULTURE***

**RESUME**

**Scientific coordinator:**

Universitary professor dr. Eugen Munteanu

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The history of the existing relations between Romanian culture and Horatius's literary work is a theme which was dealt with for the first time at the beginning of the XX th century. The Romanian classicists direct their attention to the great poet's work, trying to evaluate the role he had in the development of the Romanian culture. The capture of Quintus Horatius Flaccus's work is not therefore a new theme.

One of the objectives followed in the present paper is the identification and the description of the forms in which Horatius's work is housed by the Romanian culture. As the translation constitutes one of the important modalities of capture, I paid special attention to this aspect. Beside the completion of the translations inventory, another objective is to identify a typology of the Romanian translations from Horatius's work. The paper follows diachronically and at the same time synchronically, the phenomenon of capturing Horatius's creation. The approach of the theme is a complex one being achieved both at the theoretical level and the applicable one. It is the result of the research of a great number of translations, some of them already known and appreciated as being significant, others being submitted to the readers' attention for the first time.

The paper begins with an *Introduction* which, in the first part, follows concisely the role Horatius had both in the universal and in the Romanian literature. In the second part are presented the proposed objectives: the achievement of a chronological inventory of the capture (translations, volumes, studies and articles), the identification of a typology of the translations by means of comparative analysis, the bringing into the modern reader's attention of some translations which remained in manuscript. (Al. Philippide)

The next chapter of the paper, *Quintus Horatius Flaccus – vita et opus*, outlines a portrait of the man marked by his humble origin and of the poet risen by his own work.

The third chapter, named *The capture of the Horatian work in the Romanian culture. A chronology*, comprises an inventory of the capture, in which each element is concisely depicted and commented.

All the manifestations forms of the capture are diachronically followed: translations, studies and articles, intertextual elements, influences exerted at the level of themes and of used motives, of the metric schemes. The chronological disposing of the material was made in order to finally carry out, a diagram of the capture's intensity. Thus, the oldest horatian influence is identified in the XVI th century in *Octoihul românesc* from Brasov, written out by scholar Oprea. The XVII

th century has Miron Costin in the forefront who , in his poem *Viața lumii* reevaluates both sacred texts and the horatian work. By the end of the XVIII th century , period marked by the activity of the Transylvanian School , we couldn't identify any form of capture. At the beginning of the XIX th century we see the endeavour of Dimitrie Tichindeal to translate the well-known fable of the two mice from Satire, II, 6. The fable is integrated into the collection *Filosoficești și politicești prin fabule, moralnice învățături acum întâia oară culese, și întru acest chip pre limba românească întocmite (Buda, 1814).*

The first translation of a horatian text of great dimension is not a direct translation from Latin , but it takes the Serbian text of Dositei Obradovici and the eventual changes , interpretations made by him. Though , Dimitrie Tichindeal has the merit of making the first conscious contact with the work of Horatius the poet. The XIX th century stands out through an intense activity of capturing the classicism and of the poet Horatius. Numerous translations appear and also a few studies and articles regarding the poet's work. More over, studies and articles dealing with the improvement of the translations from classical languages are published.

The paper points out the essential contribution of the members of the Junimea literary society, animated, as it is well known , by the classical spirit . It is emphasized with great interest D. C. Ollanescu's activity as a translator about whom one can say that he is the first who sets up his steps on scientific basis. Under the careful guidance of Titu Maiorescu and attending some courses abroad , D. C. Ollanescu translates a great number of plays from Horatius's creation. A privileged moment of capturing Horatius in Romanian culture delongs to this period. “ An integral expression of the Romanian soul “ as N. Iorga considers , Mihai Eminescu proves to be a spirit nourished by the antic classicism , particularly by Horatius's work. On one hand the manuscripts reveal Eminescu's concern for translations , particularly for metrics , which he practices making schemes of horatian lines . On the other hand , the work emphasizes numerous elements of intertextuality , the poet's preference to quote Horatius. Another remarkable moment of the capture is the manuscript of the well known linguist from Iasi , Alexandru Philippide , held , through Iorgu Jordan 's generosity , by the University Central Library in Iasi . The manuscript drawn up in 1876 , comprises 17 plays from Horatius's creation ( 7 satires , 4 odes and 6 epistles ). These translations make up an important sequence of the young man's education who was to become an outstanding linguist of the Romanian teritory. The present paper subdues to the Roamnian capture's attention , for the first time , the activity as a translator of Alexandru Philippide

from Horatius's work. To exemplify this concern the odes I,1 ; I , 4 are analysed and in the paper's annex the manuscript together with the transcription according to the actual standards of Romanian language is reproduced . The XX th century is marked by the activity of some outstanding translators , who restore to Romanian culture important fragments from Horatius' work: N.I.Herescu , Constantin I. Niculescu , Lascar Sebastian , Al. Andritoiu . Studies and articles about the poet's work are published by N. Sulica , N. Lascu , T.A.Naum , St. Bezdechi , G.Calinescu , I.M.Marinescu , Al. Piru.

A special attention is given by the present paper to the greatest achievement of the XX th century , as well as to the whole period of capturing Horatius' work: *Opera omnia* which appeared in 1980. Mihai Nichita has the merit of having restored Quintus Horatius Flaccus's work to Romanian culture in an integral bilingual edition . Next to Mihai Nichita , who is the author of the introductory study , of the notes and indices, is Traian Costa , who sets out the text and carries out the selection of the translations. The paper points out the slightest concern in this domain manifested at the beginning of the XXI st century. Thus , after a long and attentive documentation , the chapter *The capture of the Horatian work in the Romanian culture. A chronology* records the forms of manifestation of capturing Horatius' work and underlines its winding way.

The next chapter entitled *The metaphor transposition. The case of the ancient poem*, renders evident two approaches : the theoretical and the applicative one. The first part of this chapter is an excursion into the evolution of the given theories concerning the metaphor ( Aristotel , Cicero , Quintilian , Tudor Vianu , Pierre Fontanier , Grupul μ, I. A. Richards , Max Black). Also we have in view classifications of metaphors and the strategies of translating this figure of speech . We consider as necessary this theoretical part because it gives an important support in understanding the way the metaphor functions in Horatius's poem. Also , this makes clear the way the translators have transposed the identified metaphors. The second part of the chapter , the applicative part , is meant to point out the types of metaphor Horatius preferred and the strategies of transposing used by the Romanian translators.

Here we analyse comparatively the translation of the metaphors which circumscribe to Maecenas' image , as well as those which contribute to the transmission of its philosophy , in fact , the implementation of a *modus Vivendi* in conformity with the roman pragmatism

Having identified the metaphors used by Horatius , their analysis points out the poet's preference for an explicit metaphor . Also we notice a particular metaphor , a metaphor that is realized in two steps with an abstracting ascending line. As for the metaphors transposal , we notice that the Romanian translators apply different strategies but they mostly use the non-metaphorical translation /the literal translation.

The fifth chapter – *Between literalism and free translation. A tipology* – has a structure resembling to the previous chapter , being made up of two parts . The first part , the theoretical one, presents co – ordinates of interpreting and a few outlooks upon the translation. We have in view the evolution of the concerns related to the translation act beginning with the first reflexions given out in antiquity by Cicero and Quintilian. We have in view the conceptions of some famous translators and theoreticians who have substantially contributed to the development of translation (Paul Ricoeur , George Steiner , Eugen Nida ,Eugenio Coseriu). The general image is completed with the conceptions of some personalities belonging to Romanian culture (Alexandru I. Odobescu, Tudor Vianu, Alexandru Philippide). The second part of this chapter aims at identifying a typology of the translations made in romanian culture. As a matter of fact , analyzing a series of translations of some odes from Book I , as well as Ode II , 10 , we can make a classification of all these according to the dichotomy literalism / free translation. Making clear the comparative analysis one has limited to nine original texts for which twenty – nine translations were used.

One has chosen the odes which have noted a greater number of translations and which are representative through the theme they have dealt with. At the same time we tried to choose the pieces subjected to analysis so that to include a greater number of interpreters and to illustrate all the types of existent translations for Horatius's work , from liberalism to paraphrase.

The last chapter of the paper , sums up the conclusions of the research done regarding the capture of Quintus Horatius Flaccus. After the brief emphasis Of the intensity degree at which the capture manifested itself along the time , in its different types, the conclusions are presented:

1. The capture of Quintus Horatius Flaaccus's work in Romanian culture doesn't know an exegesis to present itself in the form of a complete biography.
2. The interest for the poet's work manifested in a way lacked of coherence
3. The research of the work was made outside a clearcut plan with stated directions.

4. The act of translating Horatius's work was done at the same time with the evolution of Romanian language and literature.
5. The product of this act expresses the maturity degree of poetic language , the competence scientifically acquired both in the domain of classical languages and of translating.
6. The translators dealt with the Latin text using different methods.
7. The effort of translating worked as a component in the process of forming and rate fixing of literary language .

The paper's annexe contains the reproduction of the manuscript signed by Alexandru Philippide and its transcription according to the actual norms of Romanian language. The manuscript contains the translations of some plays from Horatius's work , realized in 1876.

The paper is based on the classical research methods , both in its theoretical parts and in its practical ones and which are subordinated to the logic of making a study both philological and linguistic. In the theoretical direction I used methods like observation, critical analysis and synthesis. In the applicative subchapters , wishes like the establishment of a corpus as comprehensive as possible of the existent translations that implied both comprising the translations published in volumes dedicated to horatian work and the identification of those remained in manuscripts donated to different institutions as well as those occasionally published in magazines, newspapers, anal of universities.

It is added the classification of the translations to establish the frequency of their issue and the prevailing type in a certain epoch , the compared semantic and stylistic analysis of the translations , the identification, the classification and the analysis of metaphors.

Further I mention some elements of novelty which I consider the paper brings to the exegesis of capturing Quintus Horatius Flaccus's work.

Firstly, in commenting the selected translations I had in view all the levels of the text. I have compared different translations of the same text and I have identified the common solutions , the differences but some existent errors too. The analysis didn't confine to fragmentary observations, but it aimed at the text as a whole. By means of all these I gave the complete picture of the elements that contribute to the assessment of a translation.

Secondly, the subchapter dedicated to the metaphor in Horatius's work deals with, even if not in an exhaustive manner , a problem which was not dealt with and may constitute a starting point for a stylistic study of Horatian creation.

Thirdly, I paid attention to a manuscript signed by Al. Philippide and donated by Iorgu Iordan to the Central University Library in Iasi. Thus I have analysed two of the seventeen translations the manuscript holds by comparison with the translations made by other authors. Also due to the documentary value it has, the manuscript is reproduced in the Annexe together with the transcription of the text according to the actual standards of Romanian language.

The proposed objectives at the beginning of our approach have been followed with seriousness and attention all the way in the realization of this paper and they find in a great measure their fulfillment in the obtained results.