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**Summary of the Ph.D. thesis
on**

THE RECEPTION OF OVID’S WORK IN THE ROMANIAN CULTURE

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IASI, 2014

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Summary

Bidimensional by birth and death on different lands, Ovid is in the same time Sulmon and Tomitan. Maybe right because of this reason, many scholars have discussed about Ovid, translated and processed his work.

The purpose of this paper is to gather all these translations, commentaries and analyses in a *corpus Ovidianum*, in order for the reader to easily find information and data related to a particular subject regarding Ovid and his work.

The paper is structured in eight chapters, as follows: 1. *Preliminary Remarks*, containing an *Argumentatio* that explains the choice of the subject, stating various reasons – a paper on the reception of his work has not been written in Romania yet, Ovid is considered the first poet of the pontical land, where later in time the Romanian people shall develop, and this should make us more diligent with respect

to his memory and to the recalling in the contemporary's lecturers mind the memory of one of the greatest poets of all times.

Secondly, this is a manner for us, the classical philologists, to raise the awareness for what implies reading the classics of Latin literature – strengthening the rigor of thought and honesty of character.

In pursuit of this work, as we stated in the section *Methodological Dissociations*, we used the overall analysis as a method of working, by reference to the whole of the observations identified.

The German scholar Hans Robert Jauss, in his *Aesthetic Experience and Literary Hermeneutics*, presents the reception of aesthetics under three aspects: the actual literary creation (Poiesis), critical evaluations (Esthesis), and influences and echoes, recognizable from other writers or other genres of literature (Catharsis).

Under the three proposed issues of the German comparatist, we can analyse Ovid's reception in Romanian literature in the nineteenth century, the twentieth century and twenty-first. This structure best suits the content of our work, although other studies may suggest another scheme approach.

The main method we used is based on analysis and comparison of terms between translations, particularly the contrastive study between types of translations. An important issue in the analysis of translation is the extent to which modern theoretical perspectives applicable to research translation of ancient texts in general and ovidian texts in particular.

This research is based on a careful reading of the ovidian work from an extensive documentary on the creation ovidiene and establishes connections between the ovidian universe and influence on Romanian language and literature, the Romanian art in a unitary.

The subsequent stage of the research highlights the few philologists who were concerned about receiving the ovidian work in Romania.

There has been another paper similar to this one, written by Stefan Cocos, rather in title than in content, following the reception of the work of Ovid, was structured on literary themes and motifs found in Romanian literature: „*Publius Ovidius Naso and*

the Romanian Literature”, Virtual Publishing, 2001. There is also N. Lascu’s book „*Ovidiu in Romania*” in Ovid's collective volume dedicated to 2000 years of rebinding, published by the People's Republic Romanian Academy and Eugene Cizek’s 1957 volume „The history of Latin literature”, 1st volume, the chapter „Ovid’s reception” .

But a paper including original arguments on the causes of exile, especially the „*carmen*”, a comparative analysis between the information provided by Ovid in exile opera about the Dacian ancestors and those offered by the literary, historical, archaeological sources of the times, a survey of Ovid's friends, comparisons between the rhythm of the nineteenth century translations century, the twentieth century and the twenty-first century, then, between the types of ovidian translations a conclusive evaluation of textual analysis did not find in any research, and the ovidian reception Romanian art is entirely new.

All these subjects were combined to highlight how the exiled poet was perceived in the Romanian culture.

In Chapter II, „*Historical and literary plirophoria in the times of Augustus*” are outlined the historical and literary circumstances in which Publius Ovidius Naso began his career. Historically, the paper is intended to picture the period during the beginning of the Empire, and the laws issued by Augustus, aimed at restoring society on the Roman past respectable families models, are highlighted. In the literary world of Augustus’s century, considered a significant moment in the evolution of the entire Roman culture, the three major cultural and political circles of the time, that of Maecenas, Asinius Pollio's and Messala Corvinus were frequented by the most famous writers of Rome: Virgil, Horace, Tibullus, Propertius, Ovid .

Chapter III is entitled „*Fundamental ontological experiences: Poetry, Exile, Glory*”. The poetry section includes an overview of the work of his youth into his *voluptas* of the maturity, under the sign of the *necessitas* and exile under the sign of *sodalitas* and *soliditas*. Then, exile is pursued in several respects. We started this review with a brief history of exile, moving from the people of Israel in ancient Greece and ancient Rome, then we analyzed the period of exile and the rebinding of

etymologically and legal issues of the ovidian exile, subject that has raised many controversies. Having pictured the particularities of this land, we focused on a relatively high - value information document, the poetry of exile that described Tomis and the populations living in Tomis in that period, the climate and vegetation comparing them with other literary documents of the time. For this purpose, there have been of a great use the studies on the archaeological sights, the historical and archaeological documents from the Museum of National History and Archaeology Constanta, or the articles published in the journal *Pontica* and other publications, volumes made available by the courtesy of the local researcher, Ms Livia Buzoianu .

Regarding the first issue of exile, *carmen*, bringing arguments and numerous examples, we launched a hypothesis in the Chapter *Amores*, not in *Ars Amandi*, *the prófasis of exile*, assumption that no one before has issued, and regarding which no Romanian, neither foreign scholar mentions anything. The conclusion of this chapter can be summarized in the idea that if not *Amores* is the guilty work, then all the work of youth is actually generally included in what Augustus named in his edict as *Ars Amandi*.

In the section *Culpa silenda or the loss in the labyrinth of exile*, are developed the views on his error, being seen as a complex sequence of factors and not as a result of a singular cause, as found in the bibliography consulted.

Throughout the period of exile, the Poet wrote to ask friends to help him change the place of suffering, even if the cancellation of penalty was impossible, pleading that the punishment was too harsh compared to the mistake. These friends were not particularly present in any study, only tangentially, so that this chapter, *Ovidian friendships and rivalries*, which depicts Ovid and his friends, is an absolute novelty, structured after the pattern book of Gaston Boissier, „*Cicero and his friends*”. After having gathered all these information, we ended with an overview of Ovid's friends, before and after exile, a treaty on dedicated to one of the greatest virtues, friendship, also praised by Cicero in „*De amicitia*”.

The Perenity of the poet's work and the glory over the relentless passage of time is the subject developed in the next part of the paper.

Chapter IV, entitled *Ovid's reception in Romanian culture. The image of the poet Ovid in ancient Romanian literature up to 1830*, includes the first translation and

processing of chronicler Miron Costin and of Dimitrie Cantemir, and of the forty-eighters Vasile Aron, Gheorghe Asachi, with a brief comment on them. In the next chapter, *The reception Ovid's work in the nineteenth century (1830- 1900)*, structured in *Poiesis* (Translation), *Esthesis* (Comments) and *Katharsis* (processing), are mentioned the most notorious translators - Timotei Cipariu, Stefan Vârgolici, Mihai Eminescu, George Cosbuc, and the romanian researchers – Mihail Kogalniceanu, Cezar Bolliac, B.P. Hasdeu, Alexandru Odobescu, Grigore Tocilescu, A.D. Xenopol, Ovid Densușianu, Nicolae Iorga, Vasile Parvan that were concerned, as natural, more by the ovidian work of exile - developed the information coming over the centuries from Ovid, as a historical source for understanding our past, then those who analysed the figure of Ovid as a literary character in their works – Vasile Alecsandri, Mihai Eminescu, Petru Vulcan .

The works of Ovid in general, and especially those written during his exile, have been translated and adapted in our literature, despite Tomitian lands passing through such difficult moments in the course of our history. The value of the writing made it possible for it to stand the test of time for as much as two millenia. The bibliographical repertoire consisting of the translations, commentaries and adaptations of the works of Ovid from the XIXth , XXth and XXIst century, started by Nicolae Lascu and updated in the present paper, brings another touch of originality.

The **Few theoretical dissociations** about traductology, the few considerations regarding **Specific problems of translating Latin texts**, then regarding **Latin poetry-translation particularities** lead in the end of the subsection to the specific traits of **Translation of Ovidian poetry. A comparative study of translations of the works of Ovid** guides the competent or even unprepared reader to the most accomplished of translations, offering details about the translating technique applied to a Latin text in general, and specifically to the Ovidian poetry.

The paper also comprises a chapter entitled **The reception of the works of Ovid in Romanian art: sculpture, painting, graphics, music, cinematography, theatre, cultural-touristical landmarks**. The reception of the works of Ovid has never before been analysed in another published paper from all these perspectives at once.

Final considerations. The up-to-dateness of Ovid constitutes the last chapter of the present paper, which highlights its innovative nature, emphasizing the elements of novelty brought in the field of classical philology research in Romania. We hope that the finality of our undertaking will represent a worthy contribution to the reception of the works of Ovid in Romanian culture, the results of our research thus joining the few such endeavours existing in the field.

The bibliography, consisting of **Sources and seminal works** and **Secondary literature**, also includes a great number of valuable works, **Studies and articles**, **Websites and webpages**, and a **Documentary base**.

Appendix 1 and 2 contain verse omitted by famous translators of the respective work and remaining sole translations of the verse until today.

Appendix 1 – corresponds to Tristia III, 7 and III, 12, translated by Iuliu Cezar Săvescu(1866-1903), a poet and devotee to the Greek and Roman culture, studying classical languages mostly independently and being congratulated on it by Odobescu, upon taking his bacalaureat.

Appendix 2 – The allegorical poem Nux- The nut tree, whose paternity is questioned, but overflowing with strong Ovidian influences, translated by Traian Diaconescu.

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