

Special Issue: OVID – METAPHOR, SPATIALITY, DISCOURSE

Edited by Estella Antoaneta Ciobanu

INTRODUCTION / INTRODUCERE

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We are happy to dedicate this 2017 issue of *The Annals of Ovidius University of Constanța, Philology Series*, to one of the greatest and most influential forefathers of world literature, Ovid, whose name our university proudly adopted in 1990. To the long departed Latin poet, who expiated his as yet mysterious *duo crimina, carmen et error* (*Tristia* 2.1.207) here, on the wind-swept coast of the Pontus Euxinus, a number of academics and graduate students brought their scholarly tribute in a conference – OVID – METAPHOR, SPATIALITY, DISCOURSE – organised in June 2017 by the Department of Modern Languages and Literatures and Communication Sciences of the Faculty of Letters. This issue is at once more and less than classic conference proceedings: it is more, because other contributors than the conference participants have joined us, from Romania and abroad; and it is less, because some of the conference participants have announced late contributions, which will hopefully come to light in the first 2018 issue.

It has been an honour for me to be one of the OVID – METAPHOR, SPATIALITY, DISCOURSE conference organisers. It is even more of an honour to be the editor of this issue celebrating Ovid in bimillennial commemoration of his death. Both tasks are difficult, as they involve selection, yet the latter one has brought the additional burden of considering the best ordering of the papers selected for publication. I have therefore taken my cue both from Ovid's work – to give pride of place to poetry – and from the special topic of the Literary and Cultural Studies section of our conference – Marine and Riverine Metaphors in Fiction – to organise this issue's contents with the joyful, intractable flow of the sea waters.

The first section, **Literature(s)**, opens with two studies of aquatic metaphors in poetry, from the land of Mexico (Luis Juan Solís Carrillo on poet Ramón López Velarde) to the coasts of Italy (Daniela Crăciun on early twentieth-century poets). Then it gets prosaic, or rather prose-inclined: here the contributors examine the marine imagery of fiction written either by native English novelists – present (Estella Antoaneta Ciobanu on Julian Barnes, and Brîndușa Nicolaescu on Paul Auster, Nevil Shute and Cormac McCarthy) and past (Alina Cojocaru on Charles Dickens) – or by immigrants to Anglophone countries (Adriana Elena Stoican on Jhumpa Lahiri, and Ileana-Mihaela Popescu on Jhumpa Lahiri and Kiran Desai). The analysis of fiction may at times wax highly unpoetic, for the novelists studied here are often acutely aware of the intertwining of personal distress and social ills, whilst their examiners cannot overlook the political and ethical subtleties of such prose. But the tide turns again to poetry, this time with a low bow to Ovid himself, whose work is studied either directly (Florentina Nicolae on *Remedia amoris*) or through its pervasive influence on Elizabethan culture (Anamaria Domnina Gînju on Ovid's cultural impact in early

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modernity and Claudia Bujoreanu Gheorghe on Shakespeare's *Pericles*). The ebb and flow of both time and genre will come to a rest, in this section, only after the contributors return to fiction one more time (Iuliana Tănase on Sebastian Brant and Monica Ruset Oancă on Arthurian romance).

The second section, **Language Studies and Didactics**, moves from the study of poetry as a paramount tool for learning the art of the actor (Dana Enache) to the study of (de)composing identity/-ies through temporary “self-exile” for educational purposes as a modern face of Ovidian exile (Monica Vlad), and from an exuberant comparative analysis of the marine metaphors of French and Romanian (Mioara Codleanu) to a dignifiedly abstract approach to conceptual metaphor (Anca Cosăceanu). Last but not least, the section contributors address the vagaries of literary translation, with a focus on style (Berrin Aksoy), and communication issues in the medical interaction (Ana Așkar).

The final section, **Media Studies**, focuses on formation, from the technological reconfiguration of the marine setting in video games (Diana Melnic and Vlad Melnic) to the formative influences on Romanian press (Raluca Petre) and the technological networking of a reflexive modernity (Valentin Vanghelescu).

As if to round off an issue dedicated to marine metaphoricality under the aegis of Ovid, Veronica-Diana Hagi contributes a review of Véronique Castellotti's *Pour une didactique de l'appropriation. Diversité, compréhension, relation (On the Didactics of Acquisition: Learning, Diversity, Comprehension, Relation)*. Strangely enough, Castellotti's book title is an apposite metaphor for the appropriations of Ovid's work over the past two millennia.

Works Cited

Ovid. *Ovid in Six Volumes. VI: Tristia. Ex Ponto*. Trans. Arthur Leslie Wheeler. Loeb Classical Library 151. Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1939.