

RÉSUMÉS

Anne-Caroline RENDU LOISEL

Du Déluge qui rugit au silence des nourrissons. L'imaginaire sonore dans la littérature sumérienne

Résumé : Le présent article propose d'analyser l'imaginaire sonore des textes littéraires en sumérien, mis par écrit à la fin du 3^e-début du 2^e millénaire avant notre ère. Hymnes, prières et narrations mythologiques constituent un terrain d'enquête fécond pour retrouver les codes et valeurs esthétiques. Trois situations seront analysées : l'ambiance sonore du temple du dieu Enki à Eridu, l'imaginaire sonore de la destruction des villes, et enfin, l'expression sonore de la détresse.

Mots-clés : Sumer, Métaphore, Musique, Silence, Multisensorialité.

Roaring Storm, Silenced Babies. The Sonorous Metaphors in Sumerian Literature

Abstract: The present paper aims at analyzing the acoustic world in the Sumerian literary texts (end of the 3rd-beginning of the 2nd millennium BCE). Hymns, prayers and mythological narratives constitute a fruitful field to investigate the cultural esthetic values related to sounds in the Ancient Near East. The paper will focus on three different topics: the soundscape of the temple of the god Enki in Eridu, the destruction of the Sumerian cities in laments, and finally, the sonorous manifestation of distress.

Keywords: Sumer, Metaphor, Music, Silence, Multi-sensoriality.

Francesco BUÈ

Archery, Birds, and Sounds in a Metaphorical Passage. A Study of Pindar, *Olympian II*, 83-90

Abstract: The main goal of this paper is to propose a new exegetical approach to *Olympian II*, 83-90, a renowned and vexed metaphorical passage of the Pindaric corpus, which combines,

in a complex but coherent way, images drawn from archery, the realm of birds, and manticism. For this purpose, before attempting to grasp what Pindar would really say “beyond” the metaphors, the author aims to deeply understand what is “in front of” Pindar’s ideas. This method of analysing metaphors, which consists in comprehending first of all the internal logic of the images, which are all related to each another, makes possible a new interpretation of the passage.

Keywords: Pindar, *Olympian* II, Poet-prophet, Arrow metaphor, Eagle metaphor.

Maria Paola PEZZOTTI

Ζῆν μετὰ μουσίας. Some Case-Studies from Hellenistic Epigrams

Abstract: This paper aims at investigating the presence of musical elements within a selection of significant examples taken from the epigrammatic production of the Hellenistic period.

The epigram represents one of the most distinctive literary genres of the Hellenistic age. Its composition and the context in which it was read are, of course, far from vocal and musical performance; however, and perhaps surprisingly, epigrams provide a very large quantity of musical images and draw attention to the description of sounds and to the sonic texture of the text itself. The study of the whole corpus of literary epigrams from a lexical point of view and complemented by the analysis of epigraphic sources, may demonstrate a particular sensibility of epigrammatic poets towards music: epigrammatic poems recall the terminology of musical theory and show, in most cases, the traditional way of dealing with musical themes belonging to the literary tradition. In this paper, epigrams have been selected in order to illustrate specifically how the musical component is elaborated, revealing a spirit well exemplified by the following Euripidean line: μῆ ζῶην μετ’ ἀμουσίας.

Keywords: Epigram, Hellenistic literature, Ancient Greek music, Musical metaphors, Antipater, Pindar, *Palatine Anthology*.

Manuel GALZERANO

Hearing the End of the World: the Role of Sound in the Eschatological Sections of Lucretius’ On the Nature of Things

Abstract: This article delves into the auditory dimension of the cosmic eschatological sections in Lucretius’ *On the Nature of Things*. The sense of hearing plays a relevant role in the complex system of the Lucretian sublime, especially in the last two books of the poem. Whereas in V, 109 the poet exhorts his reader to imagine the terrifying and upsetting noise of the imminent global catastrophe (*horrisono fragore*), in Book 6 he exploits the same “apocalyptic” auditory imagery to describe violent meteorological phenomena, such as thunder and lightning. Lucretius’ aim is to take advantage of the sublime evocative power of this imagery, but, at the same time, to persuade his reader to reach a “cosmic hearpoint” from which eschatological sounds are no longer a source of fear. Thus, even the crash of thunder during a world-shaking tempest appears to be comparable to the explosion of a little bladder (VI, 121-131). Following in the footsteps of Epicurus,

the reader of the poem is now ready to disdain heaven's menacing rumbles (I, 68-69 *quem neque fama deum nec fulmina nec minitanti /murmure compressit caelum*) and to contemplate the real nature of universe in perfect quietude (I, 79 *nos exaequat victoria caelo*).

Keywords: Latin literature, Lucretius, *On the Nature of Things*, Epic, Didactic poetry, Sublime, Epicureanism, Sound, Hearing.

Thomas GUARD

Cicéron, un orateur qui fait du bruit

Résumé : Cicéron orateur se préoccupe inévitablement de l'atmosphère sonore qui entoure ses discours. Nous verrons tout d'abord les avis de Cicéron quant à l'usage de sons non-verbaux, puis nous recenserons leur évocation dans le compte rendu de ses discours et dans ceux de ses contemporains. Enfin, nous examinerons les interactions ainsi produites entre les bruits de la foule et l'orateur, qui modifie son discours en fonction de l'environnement sonore.

Mots-clés : Cicéron, République romaine, Discours, Rhétorique, Bruit, Environnement sonore.

Cicero, an Orator Who Speaks Loud

Abstract: Orator Cicero is necessarily interested in the sounds that surround his speeches. First, we will observe Cicero's point of view about non-verbal sounds; then we will verify their place in the speeches pronounced by him or others. At last, we will investigate the interactions between the noises of the crowd and the orator, who changes his speech according to them.

Keywords: Cicero, Roman republic, Speech, Rhetoric, Noise, Sound environment.

Benedetta SCIARAMENTI

***Imago vocis, imago formae.* Métaphore et métamorphose entre Écho et Narcisse**

Résumé : L'objectif de cet article est d'examiner le rôle de la métaphore par rapport à la construction ovidienne de la métamorphose, et en particulier dans le récit de Narcisse et Écho (III^e livre des *Métamorphoses*), dont le sujet est spécifiquement celui de l'*imago*. En outre, cet article se propose d'illustrer les outils et les modes iconographiques (notamment la représentation du paysage) au service de la représentation figurative du mythe, dans le but d'éclairer le lien analogique entre le texte latin et certaines images des fresques pompéiennes.

Mots-clés : Métaphore, Métamorphoses, Écho, Narcisse, Ovide, Peinture murale pompéienne, Paysage mythologique.

***Imago vocis, imago formae.* Metaphor and Metamorphosis between Echo and Narcissus**

Abstract: The aim of this article is to point out the significance of the role played by the metaphor in Ovid's poetic construction of metamorphoses. The connection between metaphor and metamorphosis is particularly evident in the case of Narcissus and Echo,

whose transformations specifically deal with symmetric *imago*. Moreover, this paper will examine contemporary wall paintings to understand how they develop the myth by using their own tools. Thus, this essay aims to shed new light on the differences and the analogies between narrative and iconography and to show how the mytheme understanding benefits greatly from a comparative analysis like the one proposed here.

Keywords: Metaphor, *Metamorphoses*, Echo, Narcissus, Ovid, Pompeian Wall Painting, Mythological Landscape.

Luca GRAVERINI

Music and the Poetics of Latin Narrative

Abstract: Musical and enchanting qualities are typical of ancient narrative, be it in verse or prose. Music, even if simply described (as it must be in a written text) or metaphorically implied in key words like *mulcere*, productively interacts with narration. The role of narrated events is to produce images in the *phantasia* of the audience; music adds emotions, *pathos*, to this *phantasia*. Together, emotions and mental images create a vivid and credible narrative universe, which the audience is invited to enter.

Keywords: Ovid, Orpheus, Apuleius, Ancient narrative, Ancient music, *Evidentia*, Emotions.

Ana KOTARCIC

Entre son et esprit : la métaphore chez Aristote

Résumé : Cet article propose un examen de la métaphore telle qu'elle s'articule chez Aristote par l'analyse du rapport entre le son émis et le mécanisme référentiel du signe linguistique. L'article est divisé en trois parties : la première détermine la nature du son à l'origine de la métaphore ; la deuxième se concentre sur le son comme signe linguistique ; et la troisième démontre comment ces deux éléments de la métaphore interagissent pour conférer à ce phénomène linguistique son caractère exceptionnel.

Mots-clés : Métaphore, *Mimēsis*, Signe linguistique, φωνή, σύμβολον, σημείον, ὁμοίωμα, συνθήκη.

Between Sound and Mind: Aristotle on Metaphor

Abstract: In this paper, Aristotle's conception of metaphor is examined by focusing on the relation between sounds and the referential mechanism which lies at the heart of the linguistic sign. To this end, this article is divided into three parts: the first briefly explores the nature of sound; the second discusses sound as a linguistic sign; and the third shows how the interaction of these two elements constitutes the exceptional character which Aristotle attributes to metaphor.

Keywords: Metaphor, *Mimēsis*, Linguistic sign, φωνή, σύμβολον, σημείον, ὁμοίωμα, συνθήκη.

Lora MARIAT

Rhétorique et philosophie acoustique : Plutarque et la tradition de l'éthique musicale

Résumé : En ménageant dans son œuvre une place substantielle à la question de l'écoute et à ses enjeux moraux, Plutarque s'inscrit dans la longue tradition de l'éthique musicale. À l'aide d'images classiques ou plus originales, de métaphores empruntées ou détournées, il développe dans ses *Moralia* une « philosophie acoustique », laquelle consiste, d'une part, à étendre la théorie musicale pour l'appliquer à toute perception auditive, et d'autre part, à requalifier le statut essentiellement passif de l'auditeur pour en faire un pôle actif dans le processus d'acquisition de la vertu.

Mots-clés : Éthique musicale, Écoute, Ouïe, Éducation morale, Activité/passivité.

Rhetoric and Acoustic Philosophy: Plutarch and the Tradition of Musical Ethics

Abstract: By making a substantial place to the question of listening and its moral issues in his work, Plutarch testifies of his belonging to the long tradition of musical ethics. Using classical or more original images, borrowed or diverted metaphors, he develops in his *Moralia* a genuine “acoustic philosophy”, which consists on the one hand in extending the musical theory and applying it to every auditory perception, and on the other hand in requalifying the mostly passive status of the listener and making it an active pole in the process of acquisition of virtue.

Keywords: Musical ethics, Listening, Hearing, Moral education, Activity/passivity.

Angelo VANNINI

Écouter – la conscience. Considérations acoustiques sur la philosophie d'Apulée

Résumé : Cet article propose une lecture philosophique du texte d'Apulée *De Deo Socrate*, à partir de l'analyse des relations entre la pensée et le monde sonore. L'analyse de la fonction philosophique de certaines « images auditives » utilisées par Apulée dans son discours montre l'originalité de la pensée d'Apulée, contrairement à l'opinion commune de la critique, qui le considère plutôt comme un compilateur que comme un vrai philosophe. Ainsi, l'article montre que le but d'Apulée est de circonscrire une dimension exclusivement humaine à l'éthique entendue comme raison pratique, afin de dessiner un espace précis pour l'action et la raison humaines et de limiter l'hypertrophie des cultes et spiritualités les plus divers.

Mots-clés : Apulée, Philosophie platonicienne, Démonologie, Conscience, Socrate.

Hearing – the Consciousness: Acoustic Considerations on Apuleius' Philosophy

Abstract: This article proposes a philosophical reading of Apuleius' text *De Deo Socratis*, starting from the analysis of the relationship between thought and the sound world. The analysis of the philosophical function of some “auditory images” used by Apuleius in his speech shows the originality of Apuleius' thought, contrary to the common opinion of Apuleian critics, who consider him more as a compiler than as a true philosopher. Thus, the article shows that Apuleius' aim is to circumscribe an exclusively human

dimension for ethics understood as practical reason, in order to draw a precise space for human action and reason and to limit the hypertrophy of cults and diverse spiritualities.

Keywords: Apuleius, Platonic philosophy, Demonology, Consciousness, Socrates.

João Diogo LOUREIRO

Listening to the Voice of Reason. Sound-Related Metaphors for the Philosophical Experience in Aristotle and Augustine

Abstract: Historically, philosophy conceived the activity of thinking through a series of visual metaphors. This paper aims at uncovering an alternative image for the very act that defines philosophy, that of sound, and will try to bring to light metaphors for this alternative conception that one can find in the writings of Aristotle and Augustine. Some reasons why hearing occupies a minor position in the self-representation of philosophy will be put forward, always on the basis of what the two authors considered say or signal.

Keywords: Aristotle, Augustine, Metaphor, Sound, Philosophy.