

Pietas in Virgil's *Aeneid* and its Translation in Macedonian

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Abstract

The paper concerns one of the most problematic concepts of Roman Antiquity, one which has been reconsidered from many aspects by classical scholarship. The concept of *pietas* not only presents classical scholars with socio-cultural and historical interpretative difficulties, but with more practical challenges as well. The semantic complexity of the Latin word involves not only questions of understanding and interpretation but also translation strategies and translators' choices in rendering the original idea in modern languages. We shall make an attempt in the lines below to study the ways in which *pietas* is represented in translation and the different variants of its metamorphoses in the target text, giving an account of the impact of the different contexts of occurrences on equivalence relations and of the influence of the different translator's choices on the resulting interpretative shifts.

Key words: translation, pietas, translation shifts, semantics

It is quite clear to every classical scholar that the traditional semantic interpretation of the Latin word *pietas* has (at least) three objects of impact: the gods, the fatherland and the family. Nevertheless, this specific concept does not have a simple and unambiguous translation in any contemporary language, including those that could be provided with the *licentia* of using the Latin loan-word itself (It. *pietà*, Eng. *piety*, Fr. *piété*). Recent trends in classical scholarship focus on the fact that the word *pietas* does not have much in common with its own contemporary derivatives and that in the late Republic and the early Empire it refers to a peculiar code of human relationships and behaviour rather than to interaction with gods (Michels 1997, 405).

Let us look at some more important uses and definitions of the concept in order to seek for traditional responses in translated texts and to outline a broader translating context. In his fifty-eight speeches, Cicero makes use of the word fifty-six times; from this number only five are connected to the gods. In his epistles "Ad familiars" *pietas* occurs twenty times and never in the context of divine-human relations. In the letters to Atticus there are eight occurrences of the word, again with reference to human interrelations. And finally, *pietas* occurs in Cicero's philosophical works about twenty-nine times, of which nine references are to gods, eight of these occurring, predictably, in the treatise *De natura deorum*. Parents are the usual subjects towards whom *pietas* is manifested, but *pietas* is also due to one's children and, in Cicero, to friends as well. In

Catullus the word occurs three times, of which one is an ironic usage (67.29) and two are references to human attitudes pleasing to the gods (64.386 and 76.26). It seems that for Catullus *pius* and *pietas* also concern the relationships of lovers. In Cornelius Nepos, *pietas* occurs twice and is used in connection with Atticus' attitude towards his mother and his uncle (*Att.* 5; 17.1). Similar relations based on *pietas* can be observed in Plautus' comedies with reference to the mother. In Sallust the word is used twice: once with a reference to the gods (*Cat.* 4.14); and once again with reference to human affairs (*Jug.* 31.12) (Michels 1997, 405-406). The use of the word (along with *pius* and *pie*) in Livius, with only five references to the gods but twenty references to family and friends and ten to war, adds to the argument that *pietas* focussed on human attitudes (Michels 1997, 409).

There is one more, highly significant, object of *pietas*—the fatherland, about which Cicero speaks in *Somnium Scipionis*: *sed sic Scipio ut avus hic tuus ut ego qui te genui iustitiam cole et pietatem quae cum in parentibus et propinquis, tum in patria maxima est* (*Rep.* 6.16). This kind of *pietas* is probably the most powerful in terms of duty and loyalty, the most closely bonded to *fides*, and the most tyrannical, for it can result in tragic and insurmountable conflicts. In Cicero's quotation, a hierarchical vision of the concept is also evident in which *pietas* towards the fatherland stands above *pietas* towards family and along with *iustitia*. This hierarchy underlies the conflicts that arise in the acts and manifestations of *pietas*.

One of the definitions of the concept of *pietas* which marks its whole traditional reception is found in Cicero's *De inventione* (II.161): *pietas, per quam sanguine coniunctis patriaeque benivolum officium et diligens tribuitur cultus*. The association of *pietas* with *officium* and *cultus* validates the significance of *pietas* as duty, and here again it concerns relatives and the fatherland. From now on, the different aspects of the concept are related to diverse terms of value, but its usage stays firmly bound to its ancient meaning. A brief overview of these specific interconnections will allow us to situate more precisely the strategies employed by translators in rendering the Latin word in the target language in the various contexts of its appearance. [1]

How have the notion and meanings of *pietas* changed over time and what ideas have influenced these shifts? Literature after Virgil provides us with two alternative responses to these questions: one is the tendency of encouraging *pietas victrix*, the triumph of *pietas* and the restoration of a golden age, a pastoral vision of *pietas* as the mark of an idealized past (like that which implicitly inhabited Ovid's golden age); the other endorsing *pietas victa*, the imperial triumph over *pietas* in an iron age (like Ovid's, in which *pietas* is defeated (*victa iacet pietas*)). In their endeavours to imitate Virgil, the panegyrists attune *pietas* with imperial ideology. The word's connotations were made narrower in order to fit the propaganda and its semantics reflect the vertical principle of social organization. In its top-bottom aspect, *pietas* becomes a synonym of *clementia*, signifying the duties of the emperor towards the people; in its bottom-up aspect signifying the obligations of the people towards the emperor, acquiring from this side a meaning of political fidelity and loyalty. Thus the aim of praising imperial peace resulted in the location of *pietas* in the present age. In Roman panegyric, the proper *pietas*

of the emperor could comprise a range of valuable characteristics, including religious and filial devotion; however, the first meaning rising to the surface in panegyric poems and orations is *clementia*.

This view of *pietas* contrasts with perceptions of its use as denoting a nostalgia for the Roman Republic, for example in Lucan, in whose epic *Pharsalia* the word assumed altered meanings deriving from a vision of civil war as an essential act of *impietas*. According to Garrison, Lucan's poem represents an epic of "*pietas peritura*" in which *pietas patriae* is replaced by *ferri amor* (1.353-6) and in which *pietas* as a republican ideal is a priori absent because *patria* is also deficient (Garrison 1992, 77). In Lucan (as in Statius), *pietas* competes with *arma* rather than complementing each other, and Virgilian *pietate insignis et armis* (6. 403) is impossible (Garrison 1992, 80). In Tacitus, a peculiar shift can be seen in the word's meanings, from *Agricola* and its traditional conception of *pietas* to his later works in which a specific contrast between word and fact appears—"between *pietas* and the specific facts that claim its endorsement" (Garrison 1992, 84).

The semantic ambiguity of the word *pietas* is well discerned still in Antiquity and also in Virgil's Latin commentators, but is more clearly summarized by Julius Caesar Scaliger in the sixteenth century (*Poetics*): "*Est autem pietas vox ambigua*". Despite its being expressed in different ways throughout different periods, the fundamental distinction between *pietas in deum* (*cultus* as conceived by Cicero) and *pietas in homines* (conceived basically as *miser cordia*) is a hallmark of the conception from the fourth to the seventeenth century (Garrison 1992, 22). The specific interpretative procedure of fourth century Virgilian commentators, reflecting the impossibility of adapting *Aeneid*'s lexical register to the plot, leads to the alienation of *pietas* from *virtus* and consequently to the neglect in the Middle Ages of Books 7–12 of the poem. These processes are supported by medieval commentators' allegorical interpretations and theological ideas, the two poles of Servius' commentary—*religio* (signifying the relationship of Aeneas to the gods) and *iustitia* (Aeneas and humans)—still playing a crucial role in the understanding of Virgil's epic. It is not until the nineteenth century that the concept of *pietas* is redefined and re-examined from a historical perspective, thereby acquiring the status of an artefact. As Michel von Albrecht points out, "*pietas*, originally connected with the notion of ritual purity, is right behaviour towards the living and the dead. Love of country, of parents and children are included in this concept—things which for us do not belong to the specific sphere of religion" (Albrecht 1997, 36).

Our study will focus on the different usages of *pietas* in Virgil's *Aeneid* in a narrower context (without references to other episodes of the poem which could further elucidate its meaning in connection with the characterization of personages or plot descriptions). There are twenty-one occurrences of *pietas* in the *Aeneid*: four in book one, three in book two, one in book three, two in book five, four in book six, two in book nine, two in book ten, two in book eleven and one in book twelve. All these occurrences could be generalized in three broader contextual frames: *pietas* as an attribute of characters (abstract), of which there are eight appearances; *pietas* as an expression of human relationships (concrete), as between son and father, of which there are five occurrences, and between victors and vanquished, of which there is one occurrence; and finally, *pietas*

as an expression of human-gods and gods-human relationships, of which there are seven occurrences.

It goes without saying that *pietas* is the attribute *par excellence* of Aeneas. Along with his qualification as *pious* at several places (there are twenty occurrences of the formula *pious Aeneas* in Virgil's poem), Aeneas is also ascribed with *pietas* as an inherent attribute. In the introductory verses of *Aeneid*, Aeneas is depicted by a paraphrase with the concept participating as an integral element of it and with no mention of the name of the hero: *insignem pietate virum* (I. 10). Thus, even before knowing the poem's protagonist Aeneas, the reader is informed of his fundamental characteristic. In the Macedonian translation [2] the word *pietas* is omitted and readers are invited to see the protagonist as a hero, a brave man (*јунак*) who is already notable and eminent (*insignis* – *славен* (glorious) but without specification of his essential feature.

The next passage of the epic in which *pietas* is used as an attribute of Aeneas is found in the words of Ilioneus (1.544-45) when the elder introduces him to Dido, begging her to give them shelter and assistance:

“Rex erat Aeneas nobis, quo iustior alter, nec pietate fuit, nec bello maior et armis.” (1.544-45)	“Ајнеј е нашиот крал, поправеден од него нема; почестит од него никој, ни повелик не е во борба.”
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Pietas borders in this occasion on *rex*, *iustus*, *maior*, and through *maior* quite directly on *bellum* and *arma*. It is by way of paraphrase again (*maior pietate*) that the quality of Aeneas' character is foregrounded. His justice (*iustus*) as a king (*rex*) parallels his excellence and greatness (*maior*) in piety (*pietas*), wars (*bellum*) and weaponry (*arma*). The Macedonian translator has avoided the paraphrase and replaced it by an adjective (*maior pietate* vs. *почестит* (happier), excluding the concept once again from character depiction. At the same time, his characterization as a just king (*крал, поправеден*) and greater in war and weaponry (*повелик во борба*) is preserved, *bellum* and *arma* merging in the more general *борба* (warfare).

A notable frequency in the occurrences of *pietas* as an attribute of Aeneas is visible in the words addressed by Sibyl to Charon in Book Six (6. 403, 405) where Virgil once again makes use of the paraphrase *pietate insignis* and juxtaposes *pietas* to *arma*:

“Troius Aeneas, pietate insignis et armis, ad genitorem imas Erebi descendit ad umbras. Si te nulla mouet tantae pietatis imago.” (6. 403-5)	“Троецот Ајнеј, по честитост славен и оружје силно, в темниот Ереб се симна, сè заради татка си Анхис. Но ако тебе не трогна толкава побожност света.”
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In the first occurrence of the word, the translated text closely follows the original in both the paraphrase and the juxtaposition of *pietas* and *arma*, while rendering *pietas* with *честитост* (happiness) and *insignis*, similar to 1. 10 with *славен* (glorious). As far as the phrase *pietatis imago* is concerned, a specific translation strategy can be observed. The

word *честитост* (happiness, felicity) is not preserved and repeated as an equivalent of the repeated use of *pietas* in the source text, a new equivalent appearing in the form of *побожност* (piety), referring to the relationship of humans and gods. The latter is fairly appropriate in the context of an appeal to the gods of the underworld and the request for entrance into Hades; but at the same time it is not quite appropriate to the direct contextual situation provided by the previous verse (*ad genitorem descendit - сè запади татка си Анхис*). For what has to move (*movet*) the underworld god is Aeneas' attitude towards his father and his daring to embark upon a journey down to the deepest shadows of Erebus in order to meet Anchises.

The next passage in which *pietas* is attributed to Aeneas is in Book Eleven (292), when Diomedes characterizes Hector and Aeneas before the Latin messengers:

<p>“Ambo animis, ambo insignes praesantibus armis hic pietate prior. Coeant in foedera dextrae...” (11. 291-2)</p>	<p>“Двајцата рамни по дух се, обажцата в оружје славни; по благочестивост, сепак, Ајнеј побележит беше.”</p>
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The Latin text presents two paraphrases that align *pietas* and *arma* in a peculiar way: they are rendered literally as structures by the Macedonian translator *в оружје славни* vs. *insignes praestantibus armis* and *по благочестивост побележит* vs. *pietate prior*. A new equivalent is registered in the passage for the Latin concept: *pietas* vs. *благочестивост* [3] (devoutness) which directs the reader's attention to the attitude of Aeneas that is due to the gods, and situates his attribute in the sphere of the relationship between humans and gods. However, in the given context his character parallels Hector's personage and suggests the idea of heroic behaviour clearly sustained by the close position of *arma*, a fact that shifts the focus of the word's connotations towards the notion of virtue, bravery and courage.

Despite its being essential mostly to Aeneas, he is not the only character who possesses *pietas*. Thus, in the second book of the poem the word also characterizes Panthus, this portrayal not being unexpected given that Panthus is a priest of Apollo and in this sense the context of the occurrence of *pietas* is wholly traditional, enclosed as it is in human-gods relationships. Moreover, in verse 430 the Latin concept is adjacent to Appollo's name and to one of the attributes characteristic of priests—*infula*:

<p>“confixi a sociis; nec te tua plurima, Panthu, labentem pietas nec Apollinis infula textit.” (2. 228–230)</p>	<p>“паднаа Хипан и Димас; ни тебе не те спаси, Панте, твојата побожност света, ни врпцата од Аполона.”</p>
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The Macedonian equivalent *побожност* (piety) renders the Latin original strictly and closely but is also reinforced by the adjective *света* (sacred), this juncture actualizing the religious context of the scene and its crucial importance for the plot.

Another appearance of *pietas* in Book Six is an indirect reference to Aeneas through the image of his descendant Silvius Aeneas:

“Silivius Aeneas, pariter pietate uel armis
egregius, si umquam regnandam acceperit
Albam.” (6. 769-70)

“Силвиј Ајнеј, еднаков одличник в
доблест и војна ако ли некогаш судба му
даде да кралува в Алба.”

A salient point could be drawn from this passage: *pietas* is a characteristic that transcends generations as one of the legacies of Aeneas with which his descendants will be attributed. The Latin word is a component of an expression that continues the series of paraphrases in which it occurs and simultaneously borders once again on weaponry (*pietate vel armis egregius*). The Macedonian translator’s strategy is determined by the specific juxtaposition of *pietas* and *arma* and the equivalent for *pietas* presents a deviant form, *доблест* (valour), in order to level away the relations between the components of the phrase.

Pietas occurs in a similar context in the words of Anchises introducing Marcus Marcellus to Aeneas in the underworld. Together with ancient honour (*prisca fides*) and an invincible hand in war (*invicta bello dextera*), Marcellus is also renowned for his *pietas* as well:

“heu pietas, heu prisca fides inuictaque
bello dextera! non illi se quisquam
impune tulisset” (6. 878-80)

“Старинска верност, о честитост и
непобедивост в битки! Никој неказнето с'
него во бој не ќе се судри силен,”

In the Macedonian translation, readers can observe the same correspondent of the Latin concept as in 6. 403, *честитост* (happiness, felicity), and in 1. 45, *почестит* (happier). The Macedonian equivalent for *pietas* in the passage above diverges in many aspects from the Latin original, for it implies a concrete human quality without emphasizing any particular attitude to any particular objects. Still, it fits very well the threefold characterization including *верност* (fidelity) and *непобедивост* (invincibility) along with *честитост* (happiness, felicity).

Virgil draws on *pietas* in the context of a son-father relationship on five occasions (3. 480; 6. 688; 9. 294; 10. 812, 824). Directly or indirectly, these relationships are represented by Anchises and Aeneas and Aeneas and Iulus. In Book Three, the Latin concept appears in Helenus’ address to Anchises in Buthrotum, where Aeneas and his comrades are debarking. Anchises is characterized by Appollo’s agent as *felix nati pietate* (3. 480), which is rendered in the target text by *среќен ти татко на побожен син* (lucky father of a pious son). This is the only occurrence in the Macedonian translation of the equivalent *побожен* (pious) in the context of of son-father affiliation, the noun *pietas* being transposed by an adjective, while in all others episodes the meanings of the correspondences gravitate to *љубов* (love). When Anchises meets his son in the underworld, he invokes him with *vicit iter durum pietas* (6. 688) and the Macedonian translation reads as follows: *твојата љубов кон мене / патот го совлада тежок*. Thus is Iulus touched by *patriae pietatis imago* (9. 294) when Euryalus asks him to take care of his mother. In the target text, the noun and the adjective undergo a transposition: *patriae* vs.

татко (father) and *pietatis* vs. *любен* (beloved). An identical paraphrase including the word *pietas* can be examined in the episode of Lausus' death and Aeneas' recalling of Anchises: *et mentem patriae subiit pietatis imago* (10.824) which parallels *мисла му плени кон таткото љубовта синова силна* in the Macedonian translation. The translator has again chosen the word *љубов* (love) for *pietas* and has explicitly specified the kind of love the protagonist has been speaking of (*љубовта синова силна*): it is that of strong filial love and affection.

In the scene of Aeneas and Lausus' battle in Book Ten, Aeneas addresses Lausus who is rushing into the fight to help his father Mesentius, trying to dissuade him from combating and dying. Aeneas' cue implies through the word *pietas* the attitude of Lausus as a son towards his father Mesentius: *fallit te incautum pietas tua* (10. 812). This sense of responsibility and loyalty in son-father relationships has been lost in the Macedonian translation because of the translator's decision to use the word *љубов* (love) in the corresponding verse: *Љубов кон татка ти, тебе непретпазлив, сега те мами!* The target text equivalent entails a specific affect and feeling that does not necessarily presume precise behaviour and action.

In its top-down vertical manifestation in gods-human relationships, *pietas* appears in two moments of the poems' narrative: in Book Two when Priam invokes Pyrrhus after he has killed his son Polites, and in Book Five when Aeneas is begging Jupiter to help the fleet escape the flames. When turning to the gods, Priam conceives *pietas* as a quality that should be expressed also by the inhabitants of heaven: *di, si qua est caelo pietas quae talia curet* (2. 536). Moreover, the personification of *pietas* imbues the concept with additional intensity and strength: not only must gods possess *pietas* but *pietas* itself must act and care about humans. In the target text, a new Macedonian equivalent emerges for the Latin lexeme directed at the attitude of gods towards humans and more precisely at the fairness of their interventions in human conflicts: *Ако на небото има кај бозите некаква правда – pietas vs. правда* (justice).

Another aspect of gods-human relationships in the top-down expression of *pietas* is represented by Jupiter's expected behaviour towards humans in Aeneas' request in Book Five of Virgil's poem: *si quid pietas antiqua labores / respicit humanos* (5. 688-9). *Pietas* is rendered on this occasion as *милост* (pity): *ако за милост ти знаеш кон маките човечки скрбни*. This appearance of *pietas* aligns to a great extent with another aspect of its meanings implied in the laments of the mother of Euryalus to the Rutuli tribe and her asking them to stab her. In this scene, *pietas* is represented in its vertical operation in the framework of victors and vanquished connections: *figite me, si qua est pietas* (9. 493). The Macedonian translator has chosen the same equivalent for *pietas*, *милост* (pity), as in 5. 688: *имајте милост и кон мене сите фрлете ги конја*. It is worth noticing that all three occurrences of *pietas* in the context of gods-human relationships (as well as in the context of victors-vanquished associations) are marked by a particular feeling of doubt and uncertainty regarding the possession or action of *pietas*: *si qua est pietas* (2. 536), *si quid pietas* (5. 688), *si qua est pietas* (9. 493).

The traditional religious duty of humans towards gods in the bottom-up vertical operation of *pietas* is represented for the first time in Virgil's poem in Book One. As a

defender of the Trojans and Aeneas, Venus brings *pietas* into play in claiming Jupiter's favour. As in Sibyl's address to Charon (6. 405), the word *pietas* assumes a magic aura supposed to affect the persons (gods) addressed and obtain the needed response:

"Hic pietatis honos? Sic nos in sceptrā
reponis?" (1. 253)

"С' таква ли љубов ни враќаш, таков ли
жезол ни даваш"

In the set of equivalents for *pietas* occurring in the target text, the lexeme *љубов* (love) reappears expressing an unusual emotion in the given context of human-gods relationships. The idea of god's esteem (*honos*) due to humans for their manifestation of piety (*pietas*) in the Latin text is reinterpreted in the Macedonian translation according to the equivalent used. The association governed by the verb *враќаш* (return) implies that what is due from gods to humans is love (*љубов*) in exchange for something that humans have given to the gods that is not explicitly expressed. Actually, what is missing is the notion of *pietas*, for the word *љубов* (love) could be construed as corresponding to *honos* (esteem).

In a similar context, in Book Five when Venus speaks to Neptune asking him to appease the tempestuous sea, *pietas* acquires its meaning in the traditional frame of religious duty but with specific operational functions implying mitigation of the anger of the gods' and their reaction to the need of humans for help:

"Iunonis grauis ira neque exsaturabile
pectus cogunt me, Neptune, preces
descendere in omnis; quam nec longa dies
pietas nec mitigat ulla" (5. 781–4)

„Силниот гнев на Јунона и нејно
незаситно срце не ми допуштаат,
Нептуне, јас да ти пријдам со молба;
Неа не ја смили времето, ниту
побожноста чиста“

The word *pietas* is strictly rendered by the translator with *побожност* (piety) as in the next passage dealing with the relationships between humans and gods:

"summe deum, sancti custos Soractis
Apollo, quem primi colimus, cui pineus
ardor aceruo pascitur, et medium freti
pietate per ignem cultores multa
premimus uestigia pruna" (11. 785–8)

„Највишен боже Аполон, ти чувар на
света Соракта, најмногу кон тебе имаме
почит, и пламени вечни в огниште
чуваме за тебе, огној от борови стебла;
така од побожност кон тебе газиме боси
низ огнот“.

The narrative segment above generates meanings of *pietas* strongly recalling Cicero's binding of the concept with *colo* (honour) and *cultus*, which have been already mentioned (*colimus* (11. 786), *cultores* (11. 788). In this perspective, the Macedonian equivalent *побожност* (piety) is in its right place, matching the original word's connotations and narrative texture.

Pietas undergoes a peculiar transposition in the Macedonian translation in Book Two. The episode can be considered in the framework of human-gods relationships, for it embeds Anchises' words to Jupiter asking for his confirmation of the omen with the fiery crown over Iulus' head:

“aspice nos, hoc tantum, et si pietate meremur da deinde auxilium, pater, atque haec omina firma.” (2. 690–91)

„сеуште да те смилостиви, ако сме достојни ние, смилуј се, најсетне, оче, потврда дај ни за знакот!“

The phrase *si pietate meremur* aligns with *ако сме достојни ние* (if we are deserving of), *pietas* being considered either omitted or transposed in the adjective *достојни* (deserving). With the omission of *pietas* the specific under-textual grid of significances of the original has been distorted, for there is no indication of the reason of the status of Trojans as deserving Jupiter's pity (*смилуј се – take pity*).

There are two more passages where Virgil uses *pietas* outside the contexts we have differentiated. Thus, in the simile in Book One depicting Neptune governing the storm that has overtaken Aeneas' fleet:

“Ac veluti magno in populo cum saepe coorta est seditio, saevitque animis ignobile volgus, iamque faces et saxa volant—furor arma ministrat; tum, pietate gravem ac meritis si forte virum quem conspexere, silent, arrectisque auribus adstant; ille regit dictis animos, et pectora mulcet, — sic cunctus pelagi cecidit fragor, aequora postquam prospiciens genitor caeloque investus aperto flectit equos, curruque volans dat lora secundo.” (1. 148–56)

“Како што, кога сред народ се изроди голема буна, простата толпа силен гнев носи во срцата свои факли и камења фрчат, оружје зашто е бесот, но ако случајно здогледа маж некој заслужен, чесен молкнува и застапува веднаш с' начулени уши: тој пак со сборови само им смирува срца и души така се смири и морскиот шум, штом таткото само поглед сал фрли врз морето и на ведрото небо: самиот тој пак се вози на кола и попушта узди.”

The paraphrase including the word *pietas* (*pietate gravem* (1. 151) has been reduced to the adjective *чесен* (honest), depriving it in this manner of the strength implied in the narrative: the rebellion of a great nation can only be suppressed by a man of *pietas* and weighty service.

Pietas is entrusted with a similar function in the final episodes of the poem where Jupiter and Juno decide the future of the newly established nation:

“hinc genus Ausonio mixtum quod sanguine surget, supra homines, supra ire deos pietate uidebis, nec gens ulla tuos aequae celebrabit honores.” (12. 838–40)

“Родот што овде, со авсонска измешан крв, ќе се крене, бргу в небесата вишни ќе стаса, над народи други, народ не ќе има, којшто поголема чест ќе ти дава.”

In omitting the word *pietas*, the translator overlooks the role played by this particular and essential quality in the future history of the Roman nation.

Conclusion

To sum up, in comparison with the original, readers of the translation can more clearly conceive the floating and Protean character of the semantics of *pietas*. The quality could be possessed as well as gained, lost and regained. *Pietas* and its cognates play a significant role in the narrative structure, but more so in the translation's narrative texture— for here it is intertwined and equated with many other value-words. Thus *pietas*, as a feature of characters bordering on *bellum* and *arma*, has several correspondents in the target text that are represented in the table below.

Source text	ST links	Target text	TT links
pietas	bellum	почестит (happier)	борба (warfare)
		честитост (happiness)	оружје (weaponry)
			битки (battles)
		побожност (piety)	
	arma	благочестивост (devotion)	оружје (weaponry)
		доблест (courage)	војна (war)
чесен (honest)			

The table above is illustrative of the inconsistency in the set of values which the poem's characters articulate, including the image of Aeneas. They all bear features of epic heroes, but are also exposed in the narrative progress to different feelings that distinguish them both as Romans and as human beings possessing "modern" qualities as well.

The semantic register of *Pietas* becomes wider when contextual positions change. Thus, in the frame of son-father relationships it acquires not only its conventional meaning *побожност* (piety) (*pietas nati* vs. *побожен* (син)) but extends also to love (*pietas* vs. *љубов*) and beloved father (*pietas patria* vs. *љубен* (татко)).

In the context of gods-human relationships as well as of victors-vanquished, it is the sense of *милост* (pity) that is projected, aligning with *misericordia* and *clementia*, and *правда* (justice) associating with *iustitia*. And finally, in the bottom-up function of *pietas* the traditional denotation *побожност* (piety) comes to the fore along with a variant more fitting with the son-father scheme of *љубов* (love).

Notes

- [1] For a detailed survey of the historical and contextual development of the word, see Garrison, James D. (1992) *Pietas from Vergil to Dryden*, Pennsylvania State University Press, University

Park, Pennsylvania, especially "Pietas" (9-20); "Auctores Pietatis: Classical and Christian Ideas of Pietas" (21-60); and "History: Pietas and Roman Destiny" (61-92).

[2] Публиј Вергилиј Марон, „Ајнеида“, препев од латински Љубинка Басотова, Скопје : Култура, 1999.

[3] It is worth mentioning here that the word благочестивост (devoutness) is the traditional equivalent for pietas in Bulgarian and has been used very widely and almost without exception by Bulgarian translators of Virgils' poem. In this sense, the Macedonian translation provides readers with many more equivalents of the word, all of which are strongly influenced by the different contexts in which it occurs.

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Le mot *pietas* dans l'*Enéide* de Virgile et sa traduction en langue macédoine

RÉSUMÉ

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Mots clés : traduction, transformation, pietas, sémantique

L'objectif de cet article est de donner sens à un des concepts les plus problématiques dans l'Antiquité Romaine et qui a été en même temps reconsidéré maintes fois par les chercheurs dans ses aspects divers. Le mot *pietas* présente des difficultés interprétatives non seulement dans son aspect socioculturel et historiques mais aussi des difficultés provocatrices pratiques en tant que terme qui doit être traduit dans différents contextes. Nous allons dans les lignes qui suivent essayer d'explorer les stratégies et les méthodes de traduction du mot *pietas* dans la langue macédoine dans l'œuvre de Virgile l'*Enéide*. En parcourant le texte du poème épique nous chercherons l'influence qu'exerce le contexte d'usage du lexème latin sur les décisions du traducteur et par conséquent les modifications que subit le texte original dans sa traduction et les divers effets que produisent ces transformations à voire dans l'aspect pragmatique du texte.