

SUMMARIES

E. Torrego, «Lexicon, semantics and syntax: a study of Latin verb *consto* complementation»

In this article, we analyse the predicative frames required in order to take account of all the occurrences of the Latin verb *consto* in a given corpus and to analyse the conceptual relationships between them. Seven different predicative frames are proposed, derived from metaphorical associations based on the etymological frame of the verb "stay, be steady, stay still".

Valency extensions and coding modifications are explained as profile variations of three conceptual arguments: verticality, the support base, and the sociative value expressed by the preverb *com-/con-*. Verticality, in its concrete or abstract sense depending on the nature of the subject, is present in all the frames. The base does not appear in monovalent frames, either because it is implicit or because it is not necessary. It appears as Argument 2 in the bivalent frames with a second argument in the ablative, which corresponds to "be supported, depend on", "consist of" and "cost". In the group of bivalent frames with a second argument in the dative ("it is clear that", "be coherent with oneself"), we consider the dative as a form of coding of the base, conditioned by the human lexicon. Finally, the preverb orientates the content of the base either towards Argument 1 expressing the cohesion of its parts, or outside of it when the entity is indivisible, applying a cohesion to the outside of the object.

Key-words

verb *consto*, complementation, valency, verticality, stability, preverb *com-/con-*.

J.-Fr. Thomas, «*Inclutus* and other adjectives expressing celebrity: synonymy, polysemy and morphology»

Comparison with similar adjectives shows some of the specificities of *inclutus*, which expresses a distinctive form of fame, rooted in the temporality and belonging to epics and tragedy. It is also used by some technical authors. The adjectives *gloriosus* and *famosus*, unlike their corresponding nouns, are hardly ever used to refer to personal glory. *Clarus* and *illustris* apply to persons, and it is difficult to associate them with any particular kind of glory or renown, since the fame they express actually depends on the different circles of social recognition.

Key-words

lexicology, synonymy, polysemy, glory, celebrity, renown.

J.-L. García Ramón, «Two questions in the Italic lexicon and onomastics : I. *Ferter Resius*, II. *Iūnō* and its counterparts in the Sabellic domain»

I. Lat. *FERTER*, the name of the king of the *Aequicoli* which is generally explained as an erroneous spelling of *fertor* (agentive **b^hér-tor-*), is an old term which reflects a contrastive **b^hér-tero-* "better" (Hom. φέρτερος, also φέριστος "the best"; Av. *bairišta-*) which became unclear and wrongly reinterpreted as *Fertor* in Latin.

II. *Iuno* (**Iūnōn-*) "who has youth (vital force)" (cf. *iuuenis*, *iuuenca*, *iūnix* "heifer") has some salient features which have close parallels in the names and nature of two Sabellic goddesses, the Umbrian and Marsian **Vesuna-** and the Oscan **Pupluna-**. *Iuno* is associated: (1) with *youth*, like *Hera*; (2) with the cycle of the year, as the goddess of the new moon, like U.Mars. **Vesuna-** (**u₂et-s-ōnā-*) "Mistress of the year" or "... of the calves", as the goddess of the cyclical celebration of the New Year, and as the partner of **Puemun- Pupřiko-** (κυκλικός) and O. **Pupluna-** (**k^uek^uiōnā-*); (3) with *female bovines*, like **Vesuna-** (and Ἡρα πότνια βοῶπις); and (4) she has a masculine partner (*Genius*), just as **Vesuna-** has U. **Pupřiko-** and **Pupluna-** has a hypothetical ***Pupliko**. The Umbrian and Marsian **Vesuna-** and the Oscan **Pupluna-** (who lives on as *Populōna*, an epithet of *Iuno* in Campania) turn out to be the equivalent of *Iuno* in the Sabellic domain.

Key-words

etymology (historical and synchronic), Greek, Latin, onomastics (personal and religious names), Oscan, Sabellic, Umbrian.

L. Finck, A. Mason, C. Tep, B. Williams, « Verbal contest (2): how to preserve (or not) politeness when one does not want to cooperate (Hor., Sat. I, 9, 8-21) »

In his satire 1.9, called "the intruder", the poet Horace finds himself accosted by an unwelcome interlocutor who wants to be accepted into the circle of Maecenas, of which Horace is himself a member. Lines 8-21 of the satire show Horace trying to escape from the intruder, who insists on pursuing him in order to achieve his aims. The present study, inspired by the linguistic theories of politeness, investigates the way in which each of the two protagonists promotes his own interests. At the moment at which the action takes place, the intruder gets the upper hand on Horace, who has to suffer the intrusion without, however, being able to completely avoid impoliteness himself. However, in his writing of the satire, the poet succeeds in redressing his loss of face by laughing at his own failure, thus

creating a relationship of complicity with the reader from which the unwelcome intruder remains forever excluded.

Key-words

Horace; *Satires*; politeness; impoliteness; linguistics; dialogue; parody; epic poem.

R. Müller, «Cicero's letters : between spoken and written language »

Cicero has a clear idea of the characteristics of the spoken as well as of the written language. In this paper, we show how, in his letters, he uses elements from both of these, combining techniques of traditional rhetoric with different levels of linguistic variation. His corpus of letters shows a variety of simulated spoken language on the one hand and written language on the other. The addressees are educated enough to be able to associate stylistic and rhetorical means with the corresponding literary genres, mainly comedy, and to decode the social references. Moreover, Cicero reflects on the topic metalinguistically and raises the recipient's linguistic awareness of the contrast between the spoken and the written language.

Key-words

Cicero, letters, written language, scripturality, spoken language, orality, linguistic variation