

„OVIDIUS” UNIVERSITY OF CONSTANȚA

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POLIFONIC STRUCTURES IN THE  
WORK OF TITUS LIVIUS  
DOCTORAL THESIS ABSTRACT

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## TABLE OF CONTENTS

|                                                                                                    |           |
|----------------------------------------------------------------------------------------------------|-----------|
| <b>List of Abbreviations .....</b>                                                                 | <b>4</b>  |
| <b>List of Acronyms.....</b>                                                                       | <b>6</b>  |
| <b>ARGUMENT.....</b>                                                                               | <b>7</b>  |
| <b>CHAPTER ONE: POLYPHONIC ANALYSIS OF THE TEXT.....</b>                                           | <b>12</b> |
| 1.1. Introduction .....                                                                            | 12        |
| 1.2. Poliphony –lexicographic perspective.....                                                     | 12        |
| 1.3. Musical poliphony .....                                                                       | 14        |
| 1.4. Literary poliphony: Mihail Bakhtin's perspective. ....                                        | 18        |
| 1.5. Linguistic poliphony.....                                                                     | 25        |
| 1.5.1. Oswald Ducrot .....                                                                         | 25        |
| 1.5.2. Negation – polyphonic analysis.....                                                         | 32        |
| 1.5.3. Irony – polyphonic analysis .....                                                           | 35        |
| 1.5.4. Scandinavian School of Linguistic Polyphony – ScaPoLine .....                               | 38        |
| 1.5.4.1. Poliphonic passage .....                                                                  | 39        |
| 1.5.4.2. Viewpoints (pdv) .....                                                                    | 40        |
| 1.5.4.3. Discursive beings (fd) .....                                                              | 42        |
| 1.5.4.4. The utterer (LOC) .....                                                                   | 49        |
| 1.5.4.5. Enunciative links (le) .....                                                              | 49        |
| 1.5.4.6. Structure –p .....                                                                        | 55        |
| 1.5.5. Interpretation and paraphrase.....                                                          | 57        |
| 1.5.6. Representation and polyphony.....                                                           | 59        |
| 1.6. Partial conclusions .....                                                                     | 60        |
| <b>CHAPTER TWO: GRAMMATICAL AND STYLISTIC PARTICULARITIES IN LIVY'S WORK.....</b>                  | <b>63</b> |
| 2.1. Introduction .....                                                                            | 63        |
| 2.2. Style and linguistic stylistics.....                                                          | 64        |
| 2.3. The linguistic bases of Latin historiography.....                                             | 67        |
| 2.4. Key-terms in Latin historiography in the Principate.....                                      | 71        |
| 2.5. Social-political conditions and language cultivation during the principality of Augustus..... | 73        |
| 2.6. Livy's style.....                                                                             | 75        |
| 2.6.1. The patavin origin of Livy's language .....                                                 | 75        |
| 2.6.2. <i>Ab Urbe condita</i> – a treasure trove of historiographical language and style.....      | 76        |
| 2.7. Titus Livius – between the art's and the written text's poliphony.....                        | 82        |
| 2.7.1. The legacy of Livy's work in European artistic creation.....                                | 82        |
| 2.7.2. Difficulties in translating Livy's text into Romanian language.....                         | 83        |
| 2.8. Grammatical and stylistic considerations on Titus Livius' work .....                          | 85        |
| 2.8.1. <i>Praefatio</i> or the method appeal .....                                                 | 85        |
| 2.8.2. Livy's portraits .....                                                                      | 88        |
| 2.8.3. Paintings .....                                                                             | 100       |
| 2.8.4. Speeches.....                                                                               | 106       |
| 2.8.5. Battle descriptions' rhetoric.....                                                          | 112       |
| 2.9. Partial conclusions.....                                                                      | 119       |

## CHAPTER THREE: POLYPHONIC AUDIBLE PHENOMENA IN *AB URBE CONDITA*.

|                                                                                                            |            |
|------------------------------------------------------------------------------------------------------------|------------|
| <b>NOMINAL GROUPS.....</b>                                                                                 | <b>122</b> |
| 3.1. Introduction .....                                                                                    | 122        |
| 3.2. Linguistic field theory.....                                                                          | 123        |
| 3.3. (Micro)field of audible phenomenon.....                                                               | 124        |
| 3.3.1. CFS in Romanian language.....                                                                       | 129        |
| 3.3.2. CFS in Latin language.....                                                                          | 131        |
| 3.3.3. Partial conclusions .....                                                                           | 142        |
| 3.4. Collective discursive beings in <i>Ab Urbe condita</i> .....                                          | 144        |
| 3.4.1. <i>Fama</i> – occurrences and lexicographic analysis.....                                           | 147        |
| 3.4.1.1. <i>Fama</i> – meanings in XIX <sup>th</sup> century dictionaries.....                             | 149        |
| 3.4.1.2. <i>Fama</i> – meanings in XX <sup>th</sup> century dictionaries.....                              | 153        |
| 3.4.1.3. <i>Fama</i> – meanings in online dictionaries.....                                                | 157        |
| 3.4.1.4. <i>Fama</i> –semic analysis .....                                                                 | 159        |
| 3.4.1.5. Inheritance of the term <i>fama</i> in Romance languages.....                                     | 162        |
| 3.4.1.6. <i>Fama</i> , analysis in the ScaPoLine grid .....                                                | 168        |
| 3.4.1.6.1. Axis 1 of significance: <i>fama</i> – „rumour”, „news” .....                                    | 168        |
| 3.4.1.6.1.1. Speech acts exercised through <i>fama</i> .....                                               | 171        |
| 3.4.1.6.1.2. <i>Fama</i> 's effects .....                                                                  | 174        |
| 3.4.1.6.1.3. Rumors' starting points.....                                                                  | 177        |
| 3.4.1.6.1.4. Rumors about Roman military actions.....                                                      | 179        |
| 3.4.1.6.1.5. FD, rumors' concrete surces .....                                                             | 181        |
| 3.4.1.6.2. Axis 2 of significance: <i>fama</i> – „good or bad fame”, „reputation”, „general opinion” ..... | 182        |
| 3.4.1.6.3. Partial conclusions .....                                                                       | 190        |
| 3.4.2. <i>Fabula</i> – occurrences and meanings.....                                                       | 193        |
| 3.4.2.1. Partial conclusions.....                                                                          | 199        |
| 3.4.3. <i>Rumor</i> – occurrences and meanings .....                                                       | 200        |
| 3.4.3.1. Partial conclusions .....                                                                         | 205        |
| 3.5. Individual discursive beings in <i>Ab Urbe condita</i> .....                                          | 206        |
| 3.5.1. Discursive beings designated by proper nouns.....                                                   | 206        |
| 3.5.1.1. Valerius Antias .....                                                                             | 210        |
| 3.5.1.2. Lucius Cincius Alimentus .....                                                                    | 216        |
| 3.5.1.3. Claudius Acilius .....                                                                            | 216        |
| 3.5.1.4. Fabius Pictor .....                                                                               | 217        |
| 3.5.1.5. Marcus Porcius Cato .....                                                                         | 220        |
| 3.5.1.6. Lucius Calpurnius Piso Censorius Frugi .....                                                      | 221        |
| 3.5.1.7. Lucius Coelius Antipater .....                                                                    | 223        |
| 3.5.1.8. Publius Rutilius Rufus .....                                                                      | 224        |
| 3.5.1.9. Quintus Claudius Quadrigarius .....                                                               | 224        |
| 3.5.1.10. Gaius Licinius Macer .....                                                                       | 224        |
| 3.5.1.11. Quintus Aelius Tubero .....                                                                      | 227        |
| 3.5.1.12. Gaius Clodius Licinus .....                                                                      | 227        |
| 3.5.1.13. Cincius .....                                                                                    | 228        |
| 3.5.1.14. Polybius .....                                                                                   | 229        |
| 3.5.2. Discursive beings designated by common nouns.....                                                   | 229        |
| 3.5.2.1. <i>Auctor</i> .....                                                                               | 230        |
| 3.5.2.2. <i>Scriptor</i> .....                                                                             | 231        |
| 3.6. Partial conclusions.....                                                                              | 233        |

|                                                                     |            |
|---------------------------------------------------------------------|------------|
| <b>Conclusions of the study.....</b>                                | <b>234</b> |
| <b>References .....</b>                                             | <b>239</b> |
| <b>Anexx 1: The audible phenomenon field in Latin language.....</b> | <b>258</b> |
| <b>Index of Authors .....</b>                                       | <b>273</b> |
| <b>Index of Works.....</b>                                          | <b>276</b> |
| <b>List of Tables .....</b>                                         | <b>279</b> |
| <b>List of Figures and Graphs .....</b>                             | <b>279</b> |

# ABSTRACT

**Key words:** *polyphony, polyphonic passage, utterer, discursive being, enunciative link, viewpoint, polyphonic configuration, –p structure, Latin historiography, audible phenomenon.*

In this doctoral thesis, entitled *Polyphonic structures in the work of Titus Livius*, we intend to carry out an analysis of the linguistic tools used by Titus Livius in the opera *Ab Urbe condita*, to give voice to multiple opinions. We will investigate how the polyphony effect occurs in the historiographical text at the linguistic level. The aspects we aim to capture in the description of the polyphonic configuration are:

- (i) the manner in which the polyphonic enunciative chains are constructed in the work of Titus Livius;
- (ii) the identification of social, political and military contexts that favor the emergence of polyphonic configurations;
- (iii) the degree to which elements of linguistic polyphony influence the overall meaning of the utterance.

Going further, the investigated elements will allow us to capture similarities, but also differences between the elements of the analyzed polyphonic configurations, both in terms of distribution and frequency, as well as meaning.

The specific objectives we consider are:

- (i) extracting and inventorying all the nominal groups that make up the polyphonic configurations;
- (ii) presenting the relationships between constituent elements of polyphonic configurations;
- (iii) describing the aspects that highlight the dynamics of the constituent elements;
- (iv) detecting the features that individualize the polyphonic configuration in Livy's text.

Ever since its appearance, the monumental creation *Ab Urbe condita* had a wide and varied audience, from emperors and nobles, to the common people. The pages of the Livy' text were read with keen interest by contemporaries and enjoyed wide circulation since the author's lifetime. The work has withstood the ages, although not in its complete form, and has been a subject of interest for different fields of research, such as history, Roman law, geography, ethnography, literature, rhetoric, stylistics, grammar, etc.

In the field of language and literature, a number of researchers from the European or American space have shown interest in the forms of expression of the text of Titus Livius. The topics of interest on which several specialists focused were the relationship between

Livius and Augustan politics, the religious spirit, the contribution to the development of historiography, the historiographical style, through comparisons with Caesar, Polybius, Tacitus, Cato Maior, Sallustius, patavinity, dating, structure, composition, style or oratory.

We emphasize the fact that the beginning of the 20th century, in the European space, is marked by a flourishing of Livian editions:

- Teubner, editors W. Weissenborn and M. Müller, Leipzig, Part I (1932): Books I-X, Part II (1933): Books XXI-XXX, Part III (1938): Books XXXI-XL, part IV (1939): books XLI-XLV and periochae;

- Oxford Classical Texts, Oxford: volumes I-IV: translation and notes by R.S. Conway and C.F. Walters: Volume I, 1914, Books I-V, Volume II, 1919, Books VI-X, Volume III, 1929, Books XXI-XXV, Volume IV, 1935, Books XXVI-XXX, Volume V, 1965, Books XXXI-XXXV, translation and notes by A.H. McDonald's;

- Loeb Classical Library, London&Cambridge, with an English translation in fourteen volumes: volumes I-V (1919, 1922, 1924, 1926, 1929), translated by B. O. Foster, volumes VI-VIII, by F.G. Moore (1940, 1943, 1949), volumes IX-XI, by E. T. Sage (1935, 1936), volumes XII-XIII, by E. T. Sage and A. C. Schlesinger (1938), volume XIV, by A. C. Schlesinger, with a general index by R.M. Geer (1959).

- Edizione Signorelli, Milano, Livio, libri delle 'Storie', publishes volumes corresponding to each Livian book, from 1932 to 1935, with translators such as: L. D'Amore: book I (1932), book II (1933), book IV (1933), N. Scarano: book III (1933), A. Nucciotti: book V (1933), F. Nunziata: book VI (1934), D. de Longis: book VII (1933), G. B. Bonelli: book VIII (1934) etc.

- Edition Garnier, Paris: Tite-Live, Histoire romaine. Translation, introduction and notes by E. Lasserre 1934-1943, vols I-VII.

- Collection Budé: Tite-Live, Histoire romaine, 1940-1975, ten volumes, text revised by J. Bayet and translations by G. Baillet, J. Bayet, R. Bloch, A. Hus, P. Jal.

Researches include analysis from the fields of oratory, language, style and grammar. Ragnar Ullmann achieved a comparative study of discourses in Latin historiography, comparing the Livian text with the works of Sallustius and Tacitus: *La Technique des discours dans Salluste, Tite-Live et Tacite: La matière et la composition* (1927). Ullmann is also the author of a study of speech style in *Ab Urbe Condita, Etude sur le style des discours de Tite-Live* (1929). A. D. Leeman, in the multidisciplinary study *Orationis ratio. The stylistic theories and practice of the roman orators, historians and philosophers* (1963), analyzes the relationship of the Latin prose writers with the literary and rhetorical doctrines and highlights the moralizing intention of the work of Titus Livius. J. Dangel, in *La phrase oratoire chez Tite Live* (1982), notes that the author from Patavium uses a mixture of styles in search of a unit of tone and carries out an analysis of the functionality of the syntactic, rhythmic and metrical structures of the speeches.

Regarding the language and style of Titus Livius, researchers have noticed the author's efforts to improve the foundations of a literary language, as well as aspects related to the local character of Livy's language, patavinity: K. Gries, Constancy in Livy's latinity (1947), Kurt Latte, "Livy's Patavinitas" (1940), A.H. McDonald, "The Style of Livy" (1957), H. Tränkle, "Beobachtungen und Erwagungen zum Wandel der livianischen Sprache" (1968), Chausserie-Laprée, Jean Pierre, *L'expression narrative chez les historiens latins. Histoire d'un style* (1969), H. Aili, "Livy's Language: A Critical Survey of research" (1982).

Studies of grammar are few and cover various aspects of semantics, such as: J. N. Adams, "The Vocabulary of the Later Decades of Livy" (1974), J. E. Phillips, "Form and Language in Livy's Triumph Notices" (1974). In the field of morphology, O. Riemann signs the work *Études sur la langue et la grammaire de Tite-Live* (1879) and R. B. Steele makes an extensive study in seven volumes, about the case inflectional system in the Livy text, *Case Usage in Livy* (1910- 1913). A point of interest in the direction of syntax was the conditional subordinate, researched by R. B. Steele, *Conditional Statements in Livy*, (1910), C. Bodelot, "Si R. B. 'complétif' chez Tite Live" (1998).

We thus note the absence of studies applied to the Livy work from the perspective of the new branch of language study, pragmatics, as well as an opportunity to investigate the text with modern discourse research tools. Our approach will consider a research of the work of Titus Livius with the methods offered in the last decades by linguists who have been concerned with a development of the concepts related to linguistic polyphony.

All natural languages have complex syntactic structures and the manner in which the component linguistic units are constructed and used differs quite a bit from one idiom to another. The construction of a phrase requires that the author show creativity in the instrumentalization of an amorphous mass of words and establish multiple connections, consistent with the message to be transmitted.

In our research, we start from the hypothesis that the Latin text *Ab Urbe condita* by Titus Livius contains a polyphonic structure, of multiple voices, which the author lets communicate through various manners.

The notion of *polyphony* became the subject of long debates in the fields of literature and linguistics, after Mikhail Bakhtin applied it to the study of Dostoevsky's novels. Our research is based on the ScaPoLine analysis grid, signed by a group of researchers concerned with linguistic polyphony: Henning Nølke, Hjersti Fløttum, Coco Norén. In their view, the -p structure, polyphonic structure, is fixed at the level of the language, and the polyphonic configuration, at the level of the word. A configuration contains marks of framed enunciative instances, especially that of the speaker, which is the essential element. This is created with the help of variable saturations provided by the -p structure. The polyphonic configuration consists of four elements: the utterer, the viewpoint, the discursive being and the enunciative links. The speaker is the director of a "mini-drama" in which other discursive beings take the floor to present opinions or points of view. Speakers' attitudes emerge from the context, by referring to other viewpoints identified with the help of enunciative links. Therefore, analysis in terms of the grid of Scandinavian linguists aims to identify discursive microconfigurations.

The analysis of the text *Ab Urbe condita* assumed two components: one, the Latin text, and the second, the Romanian translation. The Latin edition we consulted in our research is the digitized version of the work, available at <https://www.thelatinlibrary.com/Liv.html>, which we compared with the Teubner and Hachette editions, as well as with the bilingual edition, in two volumes, published by the Universitas publishing house (2000). We mention that the digitized version allowed, through the "search" option, to obtain faster results and favored the rigorous quantification of the results obtained. For this reason, within the sub-chapters, there is statistical information regarding the frequency of terms such as *fama*, *fabula* or *rumor*, centers of some polyphonic nuclei in the Livy's work.

The fragments in Romanian used as examples were taken from Titus Livius, *Ab Urbe condita* ("From the foundation of Rome"), vol. I-V: vol. 1, 1959, translated by Janina Villan, Florica Demetrescu, Paul H. Popescu, study introduction by Toma Vasilescu, notes by Paul H. Popescu, vol. II, 1959, translation and notes by Paul H. Popescu, vol. III, 1961, translation by Florica Demetrescu, Toma Vasilescu, Paul H. Popescu, notes by Paul H. Popescu, vol. IV, 1962, translation by Toma Vasilescu, Florica Demetrescu, Paul H. Popescu, notes by Toma Vasilescu, Paul H. Popescu, vol. V, 1963, translation by Toma Vasilescu, Florica Demetrescu, Paul H. Popescu, notes by Paul H. Popescu, Florica Demetrescu.

In the context of a revival of interest in the texts of Latin antiquity recorded in recent years, the Romanian classical studies that approach the text of Titus Livius are not numerous and the approach is mainly carried out from the perspective of the historical domain. There is no work in the Romanian language that focuses exclusively on a pragmatic approach to the work of the author from Patavium. Therefore, the choice of this theme gives originality to our analytical approach. We propose, as we have already shown, a description of the polyphonic configuration in *Ab Urbe condita*, through the analysis of nominal groups. We mention that this is not a contradiction in relation to previous statements, nor a challenge or a cancellation of the results obtained up to this point. The position we are in has, in our view, a complementary character, namely, the intention to combine the results of previous research with the observations extracted following the application of the analysis grid of Scandinavian linguists.

The fundamental objective of this work was to present the features that characterize the polyphonic configuration in the text of Titus Livius. We aimed to extract and inventory the nominal groups that are part of the polyphonic relations structure.

The study of the corpus of texts analyzed in the variants of the source language and the translation into Romanian facilitated the identification of the relevant aspects for the dynamics of the constituent elements in the ScaPoLine analysis grid: locutor, LOC, discursive beings, fd, viewpoints, pdv., and enunciative links, le.

The analytical approach was based on the theory of linguistic polyphony, abbreviated ScaPoLine, which allows applications on both literary and nonliterary texts. Our objective was not limited to presenting strictly theoretical aspects but also aimed to investigate how



polyphonic linguistic analysis reveals new insights into the structure of the Latin text *Ab Urbe condita*.

Polyphony is a multi-faceted phenomenon, a complex notion that has continued to fascinate literary and linguistic researchers since M. Bakhtin applied it for the first time in the study of Dostoevsky's work. It is precisely this "multidisciplinary" aspect that underlines the interest maintained in text studies.

Situated at the intersection of textual sciences, polyphony has proven to be a suitable framework for the collaboration between linguists and literary specialists, conducted within the group of Scandinavian polyphonists (scandinaves polyphonists). Inspired by O. Ducrot's work, the authors of *ScapoLine. La teorie scandinavie de la polyphonie linguistique* (2004), Nenning Nolke, Kjersti Flottum and Coco Noren, developed a theory to analyze polyphonic phenomena that could be reduced to the level of language.

Our research was qualitative in nature and involved applying the ScaPoLine analysis grid to the specifics of the analyzed Latin text. The research method used involved contextual analysis of the sequences containing elements of interest within the structure of the polyphonic configuration, in order to identify the stated viewpoints and describe the types of polyphonic relations generated in the discourse. We used the statistical analysis, in order to present the number of occurrences of relevant terms in Titus Livius's work, from the perspective of polyphonic linguistic analysis.

The results highlighted the frequency of the common names *fama* (348), *fabula* (19), *rumor* (34), *scriptor* (17), and, *auctor* (38) and proper names of historians (92) recurrent in *Ab Urbe condita*. The comparative analysis of lexicographic meanings was used for the term *fama*, whose high number of occurrences prompted us to investigate, on one hand, its semantic range in explanatory Latin dictionaries, and on the other hand, its inheritance in the Romance languages.

An innovative aspect is the approach to constructing the semantic field of audible phenomenon in Latin, using the model provided by structural semantics studies from the Romanian context, authored by Angela Bidu-Vrănceanu and Eugeniu Coșeriu. As a result, we inventoried 215 terms, which we described using various criteria: normal articulated – unclear, classified as individual sound – collective, articulated sounds – unarticulated sounds, etc.

In the first chapter, we focused on the fundamental structure and characteristics of the polyphonic phenomenon. We made a presentation of the origins of the polyphonic linguistic approach, with details on its general theoretical framework. ScaPoLine was developed as a theory whose field of analysis is the language and aims to provide a description of the constraints imposed by the language system on the genesis of meaning that occurs during the process of interpretation. The process involves a complex approach: semantic, structural, instructional, enunciative and discursive.

After this historical and epistemological preamble, we presented the ScapoLine analysis grid. Following the primordial opposition between language and speech, we discussed the distinction between the polyphonic structure (structure-p), which refers to language, and the polyphonic configuration, conceived as a phenomenon of speech. This is an element of the semantic description of the utterance understood as a result or as an image of the utterance. The polyphonic configuration is created using a saturation of the variables provided by structure-p, which contains four elements: LOC, the locuteur-en-tant-que-constructeur, who assumes responsibility for the utterance; pdv, the viewpoints; fd, the discursive beings, sources of pdv; and enunciative links, le.

By constructing the configuration, LOC creates a minidrama in which fd presents its viewpoints and/or expresses its attitudes towards the other views presentes using the statement links. The process of analysis consists of examining a concrete statement and its defining elements. There are different types of p-structures that lead to particular configurations, which in their turn influence textual structuring.

In the second chapter, we focused on analyzing the particularities of the text *Ab Urbe condita*. The author creates under the impulse of dissatisfaction with degenerate morals and seeks to reform civic life through a series of examples that are either worth following or to be avoided.

Livy's creation has a clear instructive purpose, as stated in the *Praefatio*, where he declares that his intention is to create a civic guide. The first-person verb forms in this PP demonstrate an autoreferential statement encapsulated within the current utterance.

Most autonomous modalization structures are metadiscursive constructions of the commentary type, which suggest Titus Livius's attitude towards the evoked events. Among the argumentative roles that LOC, Titus Livius, develops are the marks of an enunciative assumption, assertion modalizers (*credo, invenio*, etc.), certainty modalizers (*haud dubia, certa fama*, etc.), and uncertainty (*ego neque adsentior, sine ullo certo auctore*).

*Ab Urbe condita* contains a clichéd vision that adheres to the directions of Augustan politics, from which multiple voices can be discerned, in addition to that of LOC.

The role of his work is to show contemporary audiences how the greatness of Rome was built and which moments led to the creation of an empire. His history should be considered a valuable source of information about the climate of the eras evoked. The author creates discursive passages in which characters deliver memorable speeches. Each speaking character becomes a discursive being through which the reader becomes acquainted with the issues of the Roman world in the presented centuries. Titus Livius is the LOC who constructs the message, organizing multiple viewpoints into hierarchical structures in accordance with the purpose of his work.

The author builds his speech by appealing to discursive beings of the oral and written tradition from the Roman space of the centuries he investigates, towards which he places himself through various enunciative links. The past is recovered by the appeal to oral literature and to

the testimonies of other Latin historiographers, even Greeks, whose mentions are identified by the presence of nominal groups.

In the final chapter, we investigated the field of human-specific sound phenomena considered relevant to the study of polyphonic phenomena. We identified 215 nominal and verbal terms belonging to this field within the Latin language, including the terms *fama*, *rumor*, and *fabula*, which occur in the Livian text. Additionally, we aimed to demonstrate that the representation of discursive beings can be integrated into the semantics of both words and utterances. In our analysis, we uncovered the importance of enunciative links for achieving polyphonic coherence through links of responsibility and non-responsibility.

Among the non-responsibility links in Titus Livius's text, the link of rejection is expressed through negative structures that vehemently deny the viewpoint with which it is correlated (*nisi ...*, *neque ...*, *non ...*). The polyphonic structures we analyzed most often revealed hierarchical viewpoints that commented on other viewpoints. The discursive beings identified in the Livy's work were grouped into two categories: collective fd, *les tiers*, public opinion, and individual beings, other analysts, designated by proper names or common names, *scriptor* and *auctor*.

Among the sources of viewpoints updated in Livy's text were sets of encyclopedic information related to the mentality of each era and public opinion, updated through the terms *fabula*, *fama*, and *rumor*. The analyzed lexemes are images of LOI, homogeneous collective third parties within the group, individuals who formed the basis of the communication chain and whose identity is impossible to determine. *Vox publica* is as old as history itself, and for this reason, the Latin historian includes in his work these attestations of collective discursive beings marked by the terms we analyzed.

Through constant exposure to the same messages, the relational-communicative function is validated, so that the individuals of a community get to share, at a certain moment, the same cultural values and cultural representations, to assimilate similar knowledge, to reason by similar information and examples, to have behavioural reactions, moral judgments and identical symbols.

The messages perpetuate common values, moral benchmarks, positive examples (military mobilization, heroic actions), to embed them into "tacit conventions", similar, with a view to their assimilation by the receivers, in accordance with Augustus' policy, to glorifying the deeds of the predecessors and providing the contemporaries examples worthy to follow. This results in the conditioning and perpetuation of ethical-moral reflexes through continuous internalization and practical application of human values.

Following the comparative analysis of the meanings of the term *fama* in explanatory dictionaries, alongside the comparative-Romance perspective used, we concluded that all varieties of the term, both old and medieval, share significant features regarding the polyphonic configuration. *Fama*'s particularities, in Livy's context, as marks of linguistic polyphony are *credulitas*, *temerarius error*, *vana laetitia* and even *consternanti timores*. The chain of fd. updated in the context of the nominal terms differs with the change of meaning. In

the world evoked by Titus Livius, citizens naturally expose themselves to rumors to satisfy their need for communication or because the information is necessary for daily life. The consumption of information is active. Messages have perlocutionary effects; once they reach the citizens, they are actively decoded based on knowledge, values, ideas, beliefs, sensitivity, and expectations.

We found that, as evidenced by the work of Titus Livius, we do not have access to information regarding the prestige and credibility of the source of the message, the nature of the arguments and the rhetorical strategies of the message. *Fama*, *fabula* and *rumor* are a synopsis through which a script outline of the events in the subject is compiled. In contexts containing battlefield information about the actions of enemies, the propagator – fd<sub>1</sub> has a dynamic role. The initial discursive beings may be scouts who conduct field investigations, and these discursive beings, which we infer, create a chain effect of polyphony.

The contextual analysis research method revealed that the Latin historiographer has the ability to structure various polyphonic networks. Titus Livius presents viewpoints of other historiographers, , whom he mentions either by proper names or by referring to the titles of their works (*Aciliani Annales*, *Libri Lintei*). These contexts represent evidence of external polyphony in the strict sense, with specific source enunciative islands (ilot textuel): l<sub>0</sub> creates a link of total non-responsibility when an third individual is in charge of X. The non-coincidence of the discourse with itself occurs when modalizations indicate another discourse embedded within the enunciator's discourse, referring to a different enunciative source; a certain portion of the text is not assumed by the speaker but is mediated by another voice: as X says, to repeat X's words.

In the text of Titus Livius, we identified sequences of the reported speech, where a statement refers to another statement. In this situation, LOC does not take responsibility for the statement and relies on another speech. This represents a case of second speech modalization: after X, according to some sources, it seems. In relation to the records of the other authors, Titus Livius chooses to note in his text opinions different from his own and to record the discrepancies in statements related to the same subject. All analysts mentioned by their proper names or by common names (*auctor* and *scriptor*) are images of the represented utterer: a discursive being presented by LOC as responsible for a speech represented. LOC appeals to other voices, to which it positions itself in various ways: either enunciates them in a neutral manner, or discursively engages through bonds of adhesion, rejection, or simulates that it accepts. In few situations, the author from Patavium takes responsibility for the stated ideas, for example in *Praefatio* or in cases when he disputes with other historiographers, as evidenced by the lexico-grammatical marks of subjectivity: verbal forms (*invenio*, *ambigam*, *accipio*, *opino*, etc.) and first person pronominal forms (*ego*, *mihi*, etc.).

The analysis of Livy's text using the ScaPoLine theory can be extended, for example, by focusing on linguistic analyses of the verbal group's force in creating enunciative links within the polyphonic configuration, of the enunciative islands (ilot textuel) without source: l<sub>0</sub> creates a bond of total non-responsibility when an undetermined fd is responsible for X (*trado*, *consto*, *dico*, *fero*, *nuntio*, *prodo*, *adferro*).

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