Ovidiu- A Literary Figure In Romanian And German Literature In Romania And In The
Two German States Until 1989

The study traces the evolution of the literary figure Ovidiu, based on patterns. Ever since Vasile Alecsandri
and his play, “Fântâna Blanduziei” (“Blanduzia’s Well”), in the peak age of the idea of Latin legacy in Eastern
and Western Europe, the role of biography and personal example in the Romanian literature of that time is realized.
Then, the inter-literary dialogue between the work of Alecsandri and that of poet Georg Scherg, who was native
from Brașov, but wrote in German (from his play, “Ovidiu”, 1955), is traced, a dialogue in which the theme of
exile plays a major role. Next, Horia Vintilă evolves on the same thematic ground (“Dieu est né en exil. Journal
d’Ovide à Tomis”, 1960). The disagreement between the esthetic program created regarding Ovidiu and his heirs is
analyzed in one author from Transylvania (Valentin Franck von Franckenstein), one from the Democrat Republic of
Germany (Volker Ebersbach) and one from the Federal Republic of Germany (Gerald Bisinger). Von Franckenstein,
who was originally from Sibiu, began from the lyrics of Ovidiu and meditated upon the role of poetry in an age
which is hostile to artistic creation (the 17th century), Ebersbach, translator and editor of Ovidiu’s work, seeks to
define the role of writing in society, whereas Gerald Bisinger wants to bring back a classic author in a state of things
where all that is present is the common and unspectacular. All three (and several other authors, upon which the study
is less focused) plead for the way a classic author is relevant to all ages and how he can stimulate new works in
poetry, and show how the historical past can be the starting point for present research.