Sing wistfully! The Expression and Conceptualisation of Emotions in Medieval and Early Modern Croatian Written Culture

[Croatian: *Poj željno! Iskazivanje i poimanje emocija u hrvatskoj pisanoj kulturi srednjega i ranoga novoga vijeka*]

Description Emotions have been a very popular interdisciplinary research topic in the world for several decades, and this is the first book exclusively focused on the history of emotions in pre-modern Croatian culture. The book contains nine papers, each based on a different methodological and theoretical approach, written by linguists and literary historians from several Croatian scientific institutions (Institute of Croatian Language and Linguistics, Old Church Slavonic Institute, University of Zagreb and the University of Osijek). These papers research the expression and conceptualisation of emotions in Croatian texts of the middle ages and early modern period, written in three languages (Old Church Slavonic, Croatian, and Latin).

Abstracts

TIJMEN PRONK, Institute of Croatian Language and Linguistics, Zagreb
Where do our emotions come from? (On the etymology and semantic development of Croatian words relating to emotions) (1–24)

The article discusses the etymology of Croatian words denoting emotions and feelings, as well as a number of related words. The words in question are the following: *bijes* 'rage, fury', *bunilo* 'delirium', *čemer* 'distress', *duša* 'soul', *gnjev* 'wrath', *grižnja (savjesti)* 'guilty conscience', *jad* 'sorrow, misery', *jarost* 'passion, fury', *jed* 'rage, fury', *jeza* 'thrill', *ljubomora* 'envy', *ljutnja* 'anger', *mračan* 'sullen', *mrziti* 'to hate', *narav* 'nature, disposition', *ogorčenje* 'embitterment', *sram* 'shame', *srditi se* 'to be angry', *stid* 'shame', *strah* 'fear', *strast* 'passion', *sumoran* 'somber', *tmuran* 'sullen', *tuga* 'sadness, sorrow', *užas* 'horror', *veselje* 'joy', *zavist* 'jealousy', *zebnja* 'anxiety', *žar* 'passion, fervour' and *žudnja* 'yearning, desire'. A critical evaluation of the existing etymologies is given, while in some cases a new analysis is proposed. The focus of the paper is on the semantic development that these words have undergone. We find a diverse set of semantic shifts. The three most common patterns involve shifts from one emotion or feeling to another, shifts from a bodily sensation to an emotion and shifts from a "bodily image" (Wierzbicka 1999) to an emotion. The semantic developments that have taken place in Croatian emotional terms discussed in this paper are compared with similar semantic developments in various other Slavic and Indo-European languages.

VIDA VUKOJA, Old Church Slavonic Institute, Zagreb
*Good and bad – two facets of love (Semantic analysis of the Croatian Church Slavonic lexemes derived from the stems containing the root **ljub**-)* (25–85)

Examples of the lexemes derived from different Croatian Church Slavonic stems containing the root *ljub-* are examined in the article. The corpus was extracted from a card-file of excerpts prepared for the

compiling of the *Dictionary of the Croatian Redaction of the Old Church Slavonic Language*, and it consists of 69 lexemes attested in 1187 examples. Conceptually, the analysis relies on medieval system of the passions and affect articulated by Thomas Aquinas (*Summa theologiae* 1a.2ae.22–48), and not on any of the contemporary theories of emotions. Particular attention is drawn to the fact that, formatively and semantically, lexemes derived from stems containing the root *ljub-* can be divided into two groups. The first one consists of the stems *ljub-*, *vzljub-*, *prêljub-*, *obljub-*, and is primarily connected to love conceptualized as a morally positive passion or affect. The second one consists of stems *prêljub-*, *ljubodê-*, *prêljubodê-*, and is connected to the morally negative activities (specifically, marital or spiritual adultery). The main morphological difference between the two groups of stems is that the second one comprises a *dê-* – root expressing the meaning of acting or doing, which is extraneous to passions and affect as well as to emotions.

KRISTINA ŠTRKALJ DESPOT, Institute of Croatian Language and Linguistics, Zagreb
The emotion language of medieval Croatian eschatological poems (87–116)

The paper analyzes the emotion language of medieval Croatian eschatological poems. The theoretical and methodological approach used in the paper is based on Zoltan Kövecses's cognitive-linguistic emotion theory. Expressive emotion terms and descriptive emotion terms have been separately analyzed. Closer attention has been paid to the descriptive terms by analyzing both figurative (metaphorical and metonymic) expressions as the manifestations of conceptual metaphor and metonymy, as defined by Lakoff and Johnson, and literal expressions. The figurative emotion language of the mentioned poems is determined by the dominant emotional metaphorical concepts HAPPY IS UP – SAD IS DOWN and HAPPY IS LIGHT – SAD IS DARK, and not by the "master" metaphor for emotions (EMOTIONS ARE FORCES), as one might expect. In addition to common metaphorical emotion concepts, one rare conceptual metaphor has been detected: SADNESS IS FIRE. Within the category of literal emotional expressions, the use of *basic emotion terms* (or *prototypical* in the sense of prototype theory defined by Rosch, 1975) is predominant. Attention has also been paid to the "emotional normativism" of medieval emotion language, which is evidenced primarily in terms of a clear, prescriptive separation of morally and religiously desirable emotions from undesirable ones. In the corpus, fear is evidenced to be the most desirable and the most frequently mentioned emotion and obviously served to keep Christian folk obedient and submissive. There also exists a very clear distinction between desirable and undesirable love: love for God is desirable, and therefore conceptualized by the metaphor LOVE (FOR GOD) IS UP, while love for this world and its transient beauties and joys is unacceptable, and therefore conceptualized by the metaphor LOVE (FOR THIS WORLD AND WORLDLY THINGS) IS DOWN. "Desirable" love will be rewarded with eternal life in heaven, while the "undesirable" one will be punished with eternal suffering in hell.

JOSIP VUČKOVIĆ, Old Church Slavonic Institute, Zagreb
Emotions in medieval Croatian passion plays and the elicitation of compassion (117–149)

Although the importance of emotions in the reception of medieval Croatian Passion plays has been repeatedly emphasized, they have not been studied thoroughly. This paper is an attempt to fill the obvious gap by studying the usage of the strategies employed in the plays in order to provoke the audience's compassionate tears. Two such strategies were identified: the Passion plays used to provoke compassion by staging Jesus' sufferings and by introducing so-called 'mirror characters' who were meant to provide the audience with 'emotional scripts' for the performance of compassion. While the usage of both strategies can be observed in both the *Passion* in the *Tkon Miscellany* and the *Passion of Our Savior* in the *Play Miscellany*, these strategies were used more frequently and elaborately in the latter play. The paper revises the common interpretation of the role of emotions in the reception of medieval Croatian Passion plays. While compassion is usually interpreted primarily as a means of religious and moral instruction, this paper takes the stance that the compassion was the end in itself. The close relations between compassion and repentance suggest that the elicitation of compassionate tears was likely to be intended as a ritual which helped devotees to purge their souls.

SANJA PERIĆ GAVRANČIĆ, Institute of Croatian Language and Linguistics, Zagreb
Amor, poeta et amator (151–185)

The paper deals with the literary concept of love established by Latin poets during the period of Croatian humanism. The starting point of the analysis is the well-known and commonly accepted fact that the literary forms of Latin humanistic poetry are mostly imitations of the ancient model. One of the most appropriate examples of this kind of literary influence seems to be the neo-Latin elegy, which

owes its generic pattern to the Roman love elegy. Following the inherited conventions within the genre, the lyrical subject in the neo-Latin love elegy plays a double role – as a poet and a lover (*poeta et amator*) who breaks with the common way of life by avoiding any public or private duty (*recusatio*) and by retreating into the alternative elegiac world. According to the accepted model of the genre, the elegiac lover imagines his love as an eternal bond (*foedus aeternum*), campaign of love (*militia amoris*) and servitude of love (*servitium amoris*). These typical motifs often exceed the boundaries of the elegiac genre and have been attested in lyrical forms as well. After a short overview of a group of the Croatian humanists who implemented the above-mentioned literary conventions in their poems (Šižgorić, Pucić, Crijević, Benešić), the described model is presented based on a corpus of neo-Latin love elegies written by Ludovik Paskalić (1500–1551) which was published posthumously in Venice in 1551. Besides being treated as the reinvention of the Roman love elegy, Paskalić's elegies are also compared to the Petrarchian interpretation of love. The metaphors used in the description of the beauty of woman such as 'ebony on the eyebrows' (*superciliis hebenum*), 'coral on the lips' (*coralia labris*) etc. remind evoke close links with Petrarchian poetry as another source of the humanistic love elegy.

AMIR KAPETANOVIĆ, Institute of Croatian Language and Linguistics, Zagreb
Imprints of the body in the mind and speech (Emotions in Marulić's epic) (187–215)

It is not known today how extensively and in what detail the most distinguished Croatian humanistic writer, M. Marulić (1450 – 1524), wrote about emotions in his lost work *Psichiologia, de ratione animae humanae*, whose title contains the term "psychology", which he was the first in history to use. In his epic works (*Suzana, Judita, Davidias*), Marulić built upon the tradition of the ancient Biblical Vergilian type of epic, and made good use of manifestations of the protagonist's emotions as an important foothold for his epic narration (descriptive and axiological function). In this research, we did not look for cultural differences between Marulić's texts and other texts from his and other times, since we concentrated on the centuries-long continuity in understanding and displaying emotions and confirmations of this continuity in Marulić's texts. We found many conventional conceptual metaphors for so-called basic emotions (anger, fear, sadness, joy) in Marulić's epic texts as well as for love and hate, which are characteristic for the western world. Most of those emotions are conceptualized as a container or fluid within a container (emotions cannot be understood without the human body). Research of our everyday life has confirmed this, and the same or similar conceptions as today are also found in the middle ages and early modern period. Other conceptual metaphors for emotions are also very interesting, and many of the same connections between two domains (for example: anger and fire or fear and cold) are also present both in Marulić's old texts and in modern times. A split in emotional concepts and displays of emotion has not been found between Marulić's Latin and Croatian epics.

DAVOR DUKIĆ, Faculty of Humanities and Social Sciences, University of Zagreb
Reading anger and fear in the Croatian sixteenth century anti-Turkish epic poetry (217–242)

The corpus of the Croatian sixteenth century anti-Turkish epic poetry consists of two epics whose authorship is known (B. Karnarutić, A. Bratosaljić Sasin) and six anonymous epic poems, all dealing with battles against the Turks, from the Battle of Mohács (1526) to various episodes of the Long War (1593–1606). The analysis focuses on four levels of expression of anger and fear: 1) direct designation; 2) periphrastic/indirect signification; 3) description; 4) concealing or substitution with another emotion. The article provides insight into a part of the emotional vocabulary of the analysed corpus and reflects on the status and significance of the two emotions, not only within Croatian renaissance epic discourse, but in the whole literary culture of the period. According to the Christian epic tradition, anger, as a sin and as God's Weapon, is conceivable only as an attribute of the Other (Turks). This conclusion must be viewed as relative if one takes the renaissance Senecan tragedy (of revenge) into account. The cultural status of fear seems to be less one-sided – in these popular, quasi-propagandistic epic poems, it can also be attributed to the Christian side.

NEVEN JOVANOVIĆ, Faculty of Humanities and Social Sciences, University of Zagreb
Emotions in Latin praises of eastern Adriatic cities (243–275)

In ancient rhetoric, expressing positive emotions is a means of achieving the effects of *ethos*. We have analysed such effects using a digital collection of Neo-Latin texts *Laudationes urbium Dalmaticarum*. This collection currently comprises 60 Latin praises of eastern Adriatic cities from Trieste to Shkoder written between 1268 and 1608. The presence of superlative was postulated as a verbal sign of *ethos*. Statistical analysis shows that it can certainly be used as a rough indicator; however, the distribution of

superlatives in the collection is uneven, and it is encountered less frequently before 1400. There are three levels of affectivity: superlatives can serve as simple marks of verbal elegance, or they can refer to the object of praise indirectly, or, in the strongest form and on the highest affective level, they refer to the object of praise directly. Even expressing negative qualities, superlatives can be vehicles of compliments, thanks to the rhetorical figure of litotes. In their litteral negative sense, such superlatives are marks of criticisms or of autobiographical statements. Affectivity is less pronounced in narratives, where there is more opportunity to speak about something other than the object of praise. A group of superlatives express qualities which are neither positive nor negative. Some of them can be seen as mannerisms of individual authors; in other cases the level of affectivity depends on reference to the object of praise, in the same way as in the case of unambiguously positive or negative values. We conclude that, in Latin praises of cities, pragmatics has more importance than semantics. If affectivity is defined as "superlative plus reference to the object of praise or the author praising it", key to the strength of this connection turns out to be the intensification of interpersonal relations. For such intensification, the humanistic Latin, though a "cultural" and not a "natural" language, could easily offer a specific set of linguistic devices and rhetorical conventions.

MILOVAN TATARIN, Faculty of Humanities and Social Sciences, University of Osijek
The rhetoric of grief (Expressions and gestures of grief in the 18th century Slavonian epics) (277–323)

The second half of the 18th century in Slavonia saw the creation of a number of epic works in verse about characters exposed to various adversities and temptations, due to which they experience social, material and symbolic losses. These works are *The Life of Saint Olivia* (*Život svete Olive*) and *The Life of Saint Genoveva* (*Život svete Genuveve*) (Budapest, 1761) by Antun Josip Knezović, and *The Life of Saint Eustace* (*Život svetoga Eustahije*) (Osijek, 1795) by Antun Josip Turković. This paper focuses on female and male sorrow (familial, marital) and attempts to show whether expressions and gestures following the process of mourning are different when concerning, for example, the loss of one's home or the loss of one's spouse, whether the description of pain is susceptible to some form of gender stereotype, or if the same rhetorical means are used for the presentation of pain in general, independent of its origin and the status of the character. In order to check these conclusions to at least some extent, descriptions of mourning for the loss of women and children in the 17th century epic *Dubrovnik Renewed* (*Dubrovnik ponovljen*) by Jakov Palmotić Dionorić were also examined, since this poet spoke of himself, not of fictional characters. The research has shown that tears are an inescapable metonymy for sorrow, and the heart is the metaphorical seat of sorrow. Thus, social loser are most frequently portrayed through the "broken heart" (the heart hurts, breaks, is pierced with an arrow or sword), and comparisons of the heart with marble / rock / stone are regularly used to describe pain. Sorrow in the analysed works is expressed both verbally and nonverbally (somatically): the pointing of the eyes towards heaven and lowering of the eyes towards the earth, falling to ones knees, contortion of the face, the pulling of one's hair or beard, the crossing of arms, beating one's chest, uncontrollable rolling of the eyes, shaking and exhaustion, loss of voice (the character is dumbstruck), swooning. Sorrow is also expressed through the wearing of black clothes, the growing of a beard, refusal to eat or drink, insomnia, and seclusion. Of course, only the sorrow of female characters is followed by the drying up of breast milk. The indescribability of sorrow is most frequently suggested through claims that the characters are beside themselves, more dead than alive, while radical somatic reactions are tied exclusively to social, and never to material or symbolic loss. Sorrow and mourning are always followed with unarticulated vocalisation: male and female characters sigh, whine, cry, yell, yowl. Monologues are a kind of rationalisation of the emotional disturbance of the character, and the relationship between the description of the character's status and the lament itself is conventionally illogical: the description states how the character suffers so greatly that he might nearly die, while in his monologue the character pedantically and in great detail speaks of his loss. In short, where a wordless cry would prevail in reality, *rhetorical profusion* prevails in literature, the result of a lack of a communal perceptory space — in reality we see the mourner, while in a literary work, the paralinguistic surroundings must be described.