

Erotic Emissions in Greek Poetry: A Generic Integration Network

I use the network model of Blending Theory to present a conceptual generalization over several case studies of imagery, belonging to three different periods of Greek love poetry: ancient Greek lyric, medieval folksongs, and two 20th century poets, Ritsos and Elytis. All these linguistic expressions intend to convey an immediate emotional response to an erotic stimulus. In order to enhance the cause-effect vital relation, they prompt for the construction of a number of conceptual blends, all sharing a generic integration network of erotic emission. Variation in the realization of the pattern crucially relies on assigning the role of the emitter to the loved person or to an external agent, and on selecting a specification for the EMISSION image schema, like light, wind, or an object. Culture and context impose further constraints that can be studied systematically.

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1. Generalizing integration patterns in the study of verbal imagery: The *Erotic Emission* network

This paper presents a conceptual generalization across imagery in Greek love poetry from Antiquity, the Middle Ages, and the twentieth century. The linguistic expressions studied intend to convey a rather immediate emotional response to an erotic stimulus. Depending on cultural and individual factors, verbal figuration is used to talk about falling in love, sexual arousal, seduction, infatuation, etc. Examples include the arrows of love, bodies irradiating light, or analogies with wind, throwing of objects, or water dripping. I propose that in all these cases an embodied spatial schema is integrated with cultural knowledge and the relevant emotional situation to produce a new conceptual whole, which provides a skeletal narrative framing affect, causation, agency, and intentionality. At the generic level of erotic emission, the pattern recurs in very different works and periods. At the same time, through interaction with style and historical background, it becomes instantiated in a wide variety of surface products.

To model this pattern I use Conceptual Blending Theory (Fauconnier & Turner 2002). CBT identifies conceptual integration as the major cognitive

operation underlying meaning construction, and represents it by means of a network model connecting mental spaces (Fauconnier 1985, 1997), small conceptual packets assembled for purposes of thought and action. Selected elements projected from the mental spaces in the network interact to create a differentiated whole. This *blended space* has emergent structure that is not present in its inputs, and at the same time remains linked to them by conceptual mappings. The network model's capacity to describe on-line processes in spectacular individual examples has attracted most of the attention so far,¹ while systematic generalizations across metaphoric expressions tend to be regarded as the province of Conceptual Metaphor Theory (Lakoff & Johnson 1980, 1999; Lakoff 1993, 2008), as proposed by Grady, Oakley, & Coulson (1999).²

Conceptual Metaphor (and Metonymy) Theory, along with Idealized Cognitive Models (Lakoff 1987), have provided a framework in which studies of conventional emotion language have flourished (e.g. Kövecses 1986, 1988, 2000; Lakoff 1987: 380–415; Barcelona 1992; Wierzbicka 1999). However, novel or poetic metaphors have not enjoyed the same attention (e.g. Barcelona 1995; parts of Lakoff & Turner 1989 and of Freeman 2000), perhaps because the generalizations of the two-domain model are too broad for literary examples (Tsur 2000). Recent research suggests that conceptual metaphors are emergent structures resulting from intricate integrations of conceptual and cultural materials (Fauconnier & Turner 2008). The present paper intends to provide a more detailed generalization than the one offered by a two-domain unidirectional mapping. I employ a *generic integration network* to model the conceptual pattern underlying novel metaphoric expressions across a wide diachronic span. Thus I emphasize the efficacy of Blending Theory not only to describe individual examples, but also to point at generalized integration templates (Fauconnier & Turner 2002, especially part 2; Fauconnier 2009).

Consider the following passages, which I also analyze in the next section (all translations are mine):

τὰς δὲ Θεοζένου ἀκτῖνας πρὸς ὄσσω
μαρμαρυζοῖσας δρακεῖς
ὄς μὴ πόθῳ κυμαίνεται, ἐξ ἀδάμαντος
ἦ σιδάρου κεχάλκευται μέλαιναν καρδίαν
ψυχρᾶ φλογί [...]

1 This makes the model especially appealing for literary analysis (Kövecses 2002: 232). Some recent applications and methodological discussions are collected in Dancygier 2006. See also Brandt & Brandt 2005.

2 Although Conceptual Blending Theory and Conceptual Metaphor Theory have been regarded as complementary formalisms, they seem hardly compatible in some crucial issues, such as accounting for multiple inputs, or the unidirectionality of source-to-target mappings, which has been shown to be non-mandatory by Seana Coulson's work on frame-shifting (Coulson 1996, 2001).

But he who sees the glowing
 rays flashing from Theoxenus' eyes,
 and is not shaken by waves of desire,
 has a black heart of steel or iron
 forged with a cold flame [...] (Pindar. Snell & Maehler 123: 1–7)

Και στα σεντόνια μισοξαπλωμένο
 ένα κορίτσι – πώς το περιμένω!
 Κάθε που το 'να γόνατο σηκώνει
 μια μυρωδιά κανέλας με λιγώνει

Και κάθε που το χέρι του γυρίζει
 στο μέρος που σγουραίνει και μαυρίζει
 Με παίρνει τ' αεράκι και πηγαίνω
 στου Παραδείσου τα περβόλια μπαίνω.

And half lying on the sheets
 a girl – how I look forward to her!
 Every time she lifts her knee
 a scent of cinnamon makes me faint.

And every time she turns her hand
 into the place that curls and blackens
 The breeze takes me and there I go
 I enter the gardens of Paradise. (Odysseas Elytis. *The Veranda and the Window*)

Pindar and Elytis are separated by twenty-four centuries. The social and cultural settings in which the boy and the girl are observed are, of course, very different. That said, in both compositions the poet is confronted with the task of expressing the speaker's emotional reaction to the presence of the loved person. Both Pindar and Elytis set up a mental space with a simple scene: A is perceived by B, and B starts feeling passion for A. Causation is complex and underspecified when such an emotive bond is established, so a second mental space, this one with a narrative structure, is now recruited. The topology of this mental space is configured by the emission schema. This image schema is a skeletal story of spatial interaction abstracted from everyday experiences such as throwing, pouring, light irradiation, sound, odour, etc. Its structure can be expressed as follows: an emitter emits x towards a receiver, who upon receiving x experiences a relevant change, as a result of having received the emission. A straightforward example can be someone kicking a ball into a window and breaking the glass. Causality is normally enhanced in this sequence; responsibility and intentions can be easily brought into it.

Image schemata (Johnson 1987; Lakoff 1987; see also Talmy 1988) are condensed redescriptions of perceptual experience that play an important role in meaning construction (Oakley 2008). According to Jean Mandler (2004), the formation of image schemata through Perceptual Meaning Analysis in early

development lays the foundation for the conceptual system. The emission image schema is not in the catalogue proposed by Mark Johnson (1987: 126), which does not claim to be closed, neither, of course, in Mandler's list of spatial primitives (Mandler 2010).³ It can arguably be considered a complex schema composed by some of those primitives, like out of container, off-of surface, start path, motion, end of path, surface, and into container. We will see, however, that it functions as a unit and can have properties, like agency or causality, that are not necessarily present in those primitives. It is arguably emergent from the conceptual integration of basic schemata.

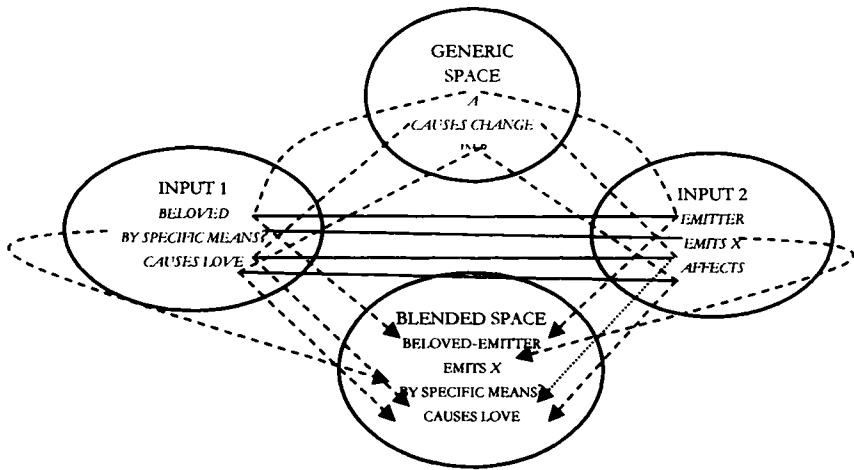


Figure 1. The Erotic Emission generic integration network: minimal version.

The emission schema frames the second input space in the generic network. What has brought these two spaces together is the pressure to enhance the cause-effect vital relation. The emotion scene demands to be explained within a causal chain: A has caused B's emotional response – although A might have actually done little or nothing at all, as is the case in our present examples. The emission schema is independently available as an event frame with causal meaning potential. The love and emission mental spaces are correlated in virtue of their common cause-effect structure. This shared topology of causation connecting both inputs can be expressed as the generic space in the network model. There is a mapping between the love space and the space structured by the emission schema: beloved-emitter, lover(s)-receiver(s), specific means (if there are any)-emission, passion-consequence of emission (change). Only the emotional response needs to be projected to the blend (Theoxenus' light does not illuminate), although there can also be a fusion with the typical effects of

3 Peña Cervel (2003: 49–55, 57–210) offers a typological hierarchy of image schemata and relates them to conventional emotion metaphors in English. She does not have an EMISSION schema either.

the thing emitted, as we see in Elytis' poem, where the scent and the wind also function as such, albeit with a hyperbolic power, and cause an emotional/sensual response. This possibility is represented by a dotted arrow in figure 1.

There might have been certain means by which passion is provoked, like glance or movement, but these cannot be projected to the blend as direct cause of love: only of the emission. For example, Theoxenus emits the rays by looking at the speaker, and then the rays cause the erotic response. It is important to note here that x , the thing emitted, does not usually have a counterpart in the love space, where typically nothing travels from beloved to lover. However, x is projected to the blended space and there it is usually the most salient element. In the texts above, agency is underspecified, for Theoxenus can perfectly gaze with no intention of seducing, and the girl seems unaware of being observed. The instantiation of x as light, odor or wind facilitates a blend in which the beloved does not need to be attributed any active role. Throwing an object, for instance, would have made this passivity less coherent. We will see that the way in which the emission schema is instantiated further constrains the final meaning.

This basic network can recruit further inputs. Its major variant includes a third space in which Love in general, as a more or less personified agent, is responsible for each specific erotic experience. This space results from a previous blend of specific love experience with causal tautology. From this third input Love in general will be projected to the blend as an agent external to the relationship between lover and loved person. Love in general, and not the beloved, assumes the role of emitter in this version of the network. The culture will usually provide a specific instantiation of Love in general. Of course, Eros is the best-known archetype from ancient Greece, and was subsequently inherited by the Western tradition. I refer to it again below.

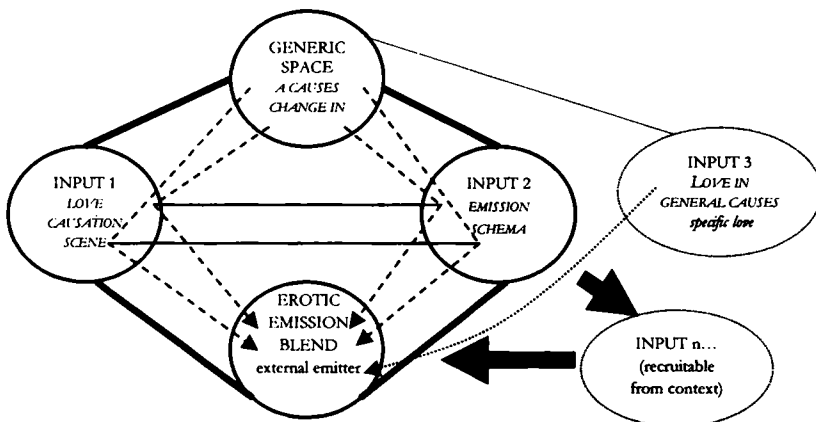


Figure 2. The Erotic Emission network: possibilities of expansion.

Other conceptual elements can be recruited from each particular context. For example, in the song by Elytis the gardens of Paradise are incorporated from the cultural background, so that they function as the metaphoric destination where the speaker is carried by the wind, thus opportunistically exploiting some properties of x . All these inputs will enrich the simulation prompted by the poetic image, and add to its meaning potential. Nevertheless, in all cases the core of the network remains the same.

In the following pages I present blends that realize the generic network with two major types of variations: one is the integration of either two or three main inputs, with the loved person or an external agent in the role of emitter; the other is the choice of the kind of emission that instantiates the generic schema, which opens a wide range of possible everyday experiences for activation. There is also variation, more contextual than structural, in the configuration of input 1 (one or more lovers, heterosexual or homosexual, etc.) and, of course, in the further inputs that each situation or the creative ability of each poet may activate.

2. Some instantiations of the *Erotic Emission* network in Greek poetry

The conceptual structure I have described gives us just a set of rules, which need to be further constrained. Different poets at different epochs find a variety of solutions, according to their expressive purposes. To show this, I have selected examples from three distant periods of Greek literature: ancient Greek lyric (7th–5th centuries b. C.), the section *Love Songs* (Τραγούδια της αγάπης) of *Selections of the Songs of the Greek People* (mostly of medieval origin, collected and published by the folklorist N. G. Politis in 1914), and compositions by Giannis Ritsos and Odysseas Elytis, two of the major figures of Greek poetry in the 20th century.

The historical and cultural conditions in which these works were composed vary dramatically. Ancient Greek lyric results from a long oral tradition of ritual and popular poetry. Its extant works are personal and individualized; they show increasing literacy and innovation, although at the same time they strongly rely on tradition.⁴ Modern Greek folksongs are, on the other hand, oral and anonymous compositions, a manifestation of the rich Balkan folklore, not really conscious of the classical past (Beaton 1980).⁵ Politis' anthology, albeit representative, provides only a reduced corpus and should be considered as a mere token of what a detailed survey could reveal. Adding to this diversity, twentieth-century poets Ritsos and Elytis were decisively influenced by modern

4 Just a few starting points in the vast bibliography: Petropoulos (2003): 1–3, 10ff, on the oral folksong background of ancient Greek lyric; Gentili (1984: 3–30), about the use of writing by Greek archaic poets; Thomas (1992: 113–27) for the social factors; Signes Codoñer (2004) on text transmission, and Nagy (1994) for the relations between the lyric and epic traditions.

5 For a more detailed comparison of erotic emission blends in both traditions see Pagán Cánovas 2004.

European culture, as well as by their national background. My examples from Ritsos are from his first book of love poems, *Spring Symphony* (*Εαρινή Συμφωνία*, 1938). The fraction of imagery studied in this work recurrently presents the irradiation of light as an erotic emission (Pagán Cánovas 2008). As for Elytis, the composition I study is from his book of songs *The Rs of Eros* (*Τα ρω του Ερωτα*, 1972), but there are other examples in his works (Pagán Cánovas 2007).

a. Assigning the emitter's role: two-input and three-input networks

The imagery I examine, like the vast majority of love poetry, takes the lover's point of view. In this case, the viewpoint is not only that of the person feeling passion, but also that of the receiver in the emission sequence. The lyric expression relies on the spatial narrative to construct its meaning. Assigning values to the slots in the schema, especially the emitter's role, is thus crucial to create one conceptual setting or another, each offering different possibilities.

When the minimal version of the network is at work, all major participants in the blend have to be projected from the love scene and emission schema inputs. In these cases the loved person is always fused in the blend with the emitter from the emission input. The action in the blend seems illogical, magical, often hyperbolic, and is always impossible in any of the inputs. Nevertheless, its active connections to the separate experiences in the other mental spaces allow it to make sense, often quite straightforwardly. In the Elytis example cited above, the observer is watching the window of a girl from his veranda. As in all other emission examples, a certain distance from emitter to receiver is intrinsic to the schema. In the first emission metaphor here, a slight movement of the girl releases an aromatic emission that provokes an intense sensual effect in the receiver:

Κάθε που το 'να γόνατο σηκώνει
μια μυρωδιά κανέλας με λιγώνει

Every time she lifts her knee
a scent of cinnamon makes me faint

In the blend there is a contradiction between the effects of the emission and the distance between receiver and emitter. Given the space that separates the participants, who seem to be in different buildings, a hyperbolic intensity in the emission is needed to cause this fainting, which is thus identified as a sensual or emotional response, rather than a mere effect of the scent. As the blended space maps back to its inputs, this clash becomes a meaningful sign of the girl's erotic power over the observer.

Examples multiply if we introduce variation from the other axis, that is, the type of emission selected to specify the schema. We will find the beloved emitting many different things in the following pages. But let us now turn to the other possibility in the two/three main input variation: the external emitter.

There is a variety of manifestations, but it is difficult to think of a more integrated and successful case than the arrows of Eros.

Our contemporary emblem for love has been inherited from classical culture. This attribute of the son of Aphrodite is not a primitive and is likely to have been developed during the archaic period (Pagán Cánovas 2009: chapter 4). Our first extant examples are literary texts and vase paintings from the 5th century b. C. (gathered and discussed by Furtwängler 1874; Lasserre 1946: 9ff.; Blanc & Gury 1986: 878–881; Hermary 1986; Spatafora 1995; Pace 2001, among others).⁶

Euripides, near the end of the 5th b. C., is using the symbol quite productively (*Medea* 529–531, 627–633; *Hippolytus* 533–536, *Iphigenia at Aulis* 543–557), though the arrows appear associated to Aphrodite already in Pindar (*Pythic Ode* IV, 213) and to love itself in Aeschylus (*Prometheus Bound* 649–651), both from the early 5th century b. C. From Euripides onwards, throughout the Hellenistic period and beyond, the arrows of love recurrently appear in literature and in many other cultural products. Very much like today, they can simply be mentioned as a well known convention (e.g. Asclepiades 5, 189; Theocritus, *Idylls* XXIII, 4–5) or developed into a detailed narrative like that of Medea falling in love with Jason by Apollonius Rhodius (*Argonautica* III, 275–287).

6 The earliest pictorial example so far seems to be a vase by the Brygos' painter (active 490–470 b. C.) in the Kimbell Art Museum (AP 84 16), where Eros is fully depicted as a winged archer, frozen in the moment of shooting an arrow.

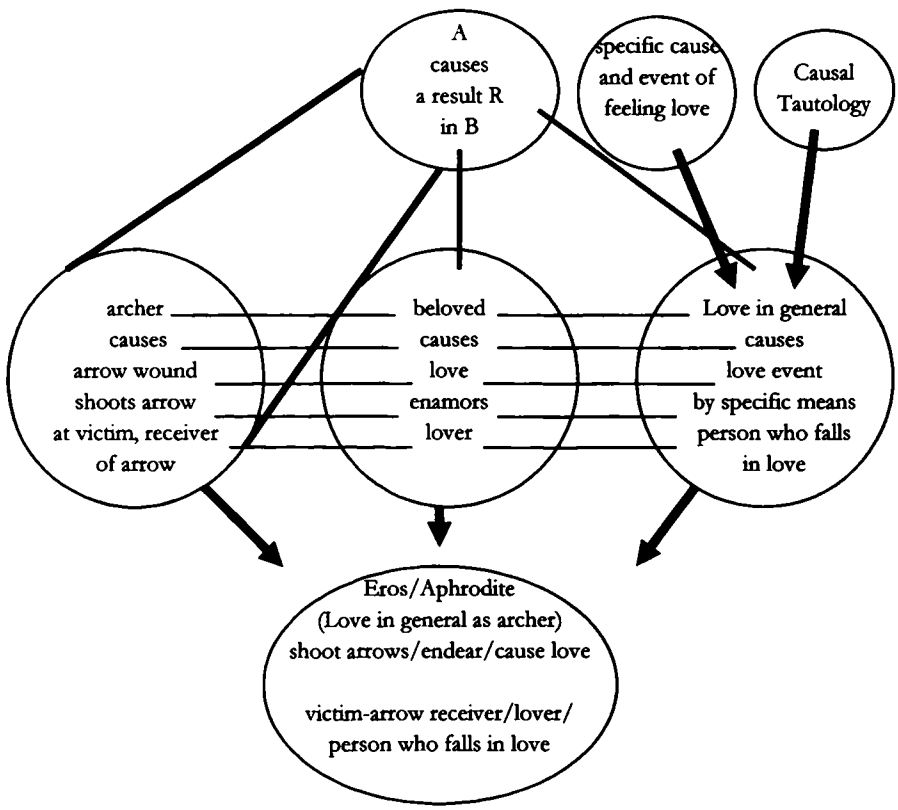


Figure 3. *Love the archer* blend.

The Arrows of Love blend recruits a third input space with the appropriate deity, Aphrodite or Eros/Cupid, and its conventional attributes. The god is then projected to the blend as emitter. This is the most celebrated member of the three-space branch of our family of blends. All networks belonging to this branch introduce an external emitter in the same way. In this version of the network the beloved plays a less crucial role in the causation story.

In ancient Greece there was great religious pressure to conceptualize anything outstanding as the result of divine action, and thus the emission-causation mental spaces were recruited into a wide variety of conceptual networks, whether they were linked to love or not. Something sent by the gods, from a distant and preferably higher position, was a very appropriate vehicle of their will to favor or harm humans. The gods could shoot arrows at mortals (Eros, Apollo, Artemis), pour mist or grace towards symbolic parts of their bodies, send appropriate personifications of mental blindness, confusion, beauty, fear, etc.

But the external emitter can also be used by modern poets. In *Spring Symphony*, Ritsos usually makes the beloved irradiate erotic light, up to the point

of once calling her “light incarnate” (το ενσαρκωμένο φως, poem IX). However, this does not prevent him from sometimes recruiting a third space with an external emitter. It is remarkable that, on each of those occasions, the lovers are together to receive the light, and the intensity and quality of this light is directly related to the intensity of their emotion. This variant in the motive does not place the beloved in a superior position, but in a much more symmetric relation with the lover.

The source of this irradiation is often unspecified, and we are left to imagine powerful and mysterious cosmic forces behind it. The time Ritsos comes closer to specifying it, it acquires a nature very similar to the divine condition of the external emitter in Antiquity. In poem III, a turning point just previous to the beginning of love, the lover is depicted as wandering in the limit between darkness and light, very close to receiving the shining that awaits behind a closed door, which will cause this powerful feeling, new to him. At this critical point he first hesitates, and then indulges a bit in the pleasure brought by this moment of discovery. Before entering the illuminated room where he will receive the erotic light, the speaker wonders about the prodigy that is about to happen:

Αγαπημένη
τι προετοιμάζεται για μας
μέσα στο βλέμμα των θεών
πίσω απ' αυτή τη φωταφία; (III)

My beloved,
what is being prepared for us
in the gods' gaze
behind that blinding light?

If, in Figure 3, we replace the archer space with a light irradiation space, and instantiate Love in general as “the gods,” we come up with an appropriate diagram for this example. The gods appear here not only as a result of Ritsos' cultural background, but also because the scenario created by the external emitter network favors the activation of a superior power as agent in the third input space. Having the light irradiated from a third person, a plant, an animal, or a material object would hardly serve the poet's intentions here. This does not mean it can never be done, but it seems seldom the case in love poetry. The external agent typically maps to Love in general as cause of a specific love event, in the love-causal tautology input.

b. Specifying x in the emission: irradiating, blowing, throwing

Light irradiation

What is emitted and how the emission is carried out depends on discourse, cultural factors, and the preferences of the poet. The choice can be quite

conventional or highly creative, but in any case it will follow the abstract pattern provided by the generic network. The recruitment of a given emission topology for input 2 and the blended space also depends on the context set by input 1, framed by the love causation scene. For example, a situation in which touching is the salient action will not easily meet the distance requirement in our emission-reception schema, and thus is unlikely to facilitate the type of blends we are studying. On the other hand, glance, a salient element in falling-in-love or seduction scenes, provides a perfect frame for recruiting an emission mental space and building a two-space network, with beloved and emitter fused in the blended space.

Again, the array of possible values for x is very wide, but not anything goes. And there are certain things that are less likely to work: for instance, it is possible, but not very easy, to make wind, odor, or sound come out of the eyes and reach the receiver with an erotic effect, while light or even arrows seem, for several reasons, better suited, although they are equally fantastic. Light could be argued to come out of the eyes as a reflection, but not with the properties and intensity that we can see in Pindar's example, which I reproduce here with its full context:

Χρῆν μὲν κατὰ καιρὸν ἐρώ-
των δρέπεσθαι, θυμέ, σὺν ἀλικίᾳ·
τὰς δὲ Θεοξένου ἀκτῖνας πρὸς ὄσσω
μαρμαρυζοίσας δρακίς
ὄς μὴ πόθῳ κυμίνεται, ἐξ ἀδάμαντος
ἢ σιδάρου κεχάλκευται μέλαινον καρδίαν
ψυχρῆ φλογί [...] (Snell & Maehler 123: 1–7)

One must reap loves, my heart,
in due season and at the proper age.
But he who sees the glowing
rays flashing from Theoxenus' eyes,
and is not shaken by waves of desire,
has a black heart of steel or iron
forged with a cold flame [...]

The text is inviting us to construct a counterfactual scenario in which someone does not feel passion when beholding the rays flashing from the eyes of the epebe. Given that this indifferent person has a metal heart that was even forged without any heat, we have to understand that everybody else is necessarily bound to be shaken by those waves of desire (πόθῳ κυμίνεται). The context of homoerotic symposiac poetry is active here, as can be inferred both from stylistic details and from our general knowledge of Pindar and his period (Davies 1988; Lefkowitz 1988). This setting is adequate for the poet's reflections about old age and love for young athletes. It also favors the

exchange of glances and the adoption of a specific pragmatic genre: the encomium.

Pindar’s pragmatic goal of praising Theoxenus on erotic terms also benefits from the emission network by focusing on the x emitted and its effects. Praise is very often found associated to them in networks with loved person-emitter fusion. If a poet is depicting someone as causing erotic effects through emission and finds it laudable, it is only natural to concentrate on the beauty and power of what is being emitted. On the other hand, in a scenario where a divine external emitter is about to shoot an arrow at a powerless mortal, prayer and supplication are more suitable genres. Context and conceptual integration – always an opportunistic operation – interact here to further constraint the conceptual path that leads to the poetic image.

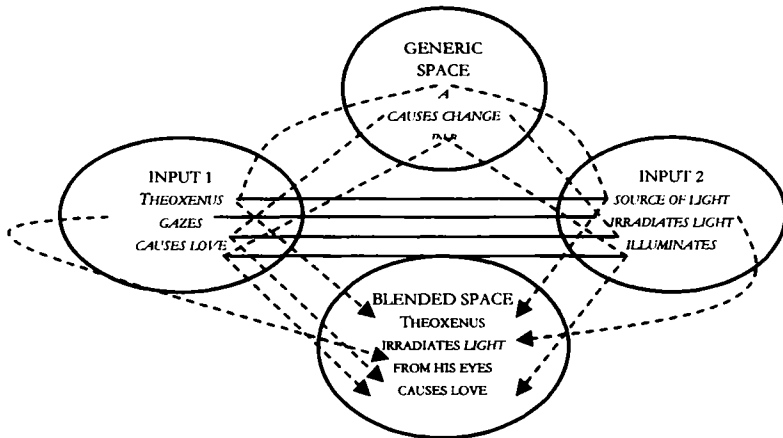


Figure 4. *Theoxenus' erotic rays blend.*

Culture also influences the choice of emission. Light has many strong connotations that make it very attractive for a poetic text of this kind. Some of these connotations might be grounded on our biology and hence be considered universal, but they are always articulated in cultural terms. For instance, in this case, shining is a traditional attribute associated to deities and heroes (van Groningen 1960; Suárez de la Torre 1983; Turkeltaub 2005; Scarry 1999: 83; Bonifazi 2008: 41–42) and Pindar is in many aspects a very traditional poet. Of course, it is not necessary to think of this light as literal when running the simulation in the blended space. The modern reader is likely to resist a non-symbolic interpretation. An ancient audience, with a different background, was surely much more prone to run the blend in full detail, and imagine Theoxenus’ glance really shining and the rays touching the observer’s glance with magical effects.

There are also ways to force the reader or listener to consider the light as such without losing its erotic and symbolic meanings. The conceptual recipe

would be this: run the simulation by depicting a rich scene, including a number of details from a frame different to that of the main inputs, and make the erotic emission the only unrealistic detail. This is, in fact, very similar to the imaginative formula that lies behind magic realism in contemporary narratives. Perhaps surprisingly, my best example of this sophisticated procedure is from an oral folksong, quite surely composed by an illiterate poet. In this composition an *Emirissa*, that is, a noble dame, comes near the sea to wash her clothes, surrounded by her slaves. Then a soft northern wind blows:

κι αντισήκωσε το γυροφούστανό της,
 κι αντιφάνηκε το ποδοστράγαλό της.
 Έλαμψ' ο γιαλός, λάμψαν τα περιγιάλια.
 Κάτεργο περνά, χρυσοπαλαμισμένο,
 μ' άρμενα κουπιά και μ' άξια παλληκάρια.
 Σκούζει ο ναύκληρος, λέει των παλληκαριώνε.
 «Λάμνετε παιδιά, λάμνετε παλληκάρια,
 Να προφτάσουμε κείνο που λάμπει ομπρός μας:
 κι' αν είναι παννί, να είναι του καραβιού μας,
 κι' αν είναι μάλαμα, να είν' των παλληκαριώνε,
 κι' αν είν' λυγερή, να είναι του καπετάνιου» (Politis 97, 6–13)

and it lifted her hemline,
 and her ankle appeared.
 The sea shined, the beach shined too.
 A galley, caulked in gold, passes by
 with sails, oars and worthy young men.
 The captain shouts, he says to the young men:
 "Row my boys, paddle my good men,
 let's reach that thing shining ahead of us:
 and if it is a sail, let it be of our ship,
 if it's gold, let it be of the men,
 and if it is a beautiful girl, let it be of the captain."

The literary game is different here. The focus is completely on the light. After the initial emission from the girl's ankle we are invited to construct a realistic scene with a captain directing his sailors to the source of the shining, which is 'literal' for them. *Simultaneously*, we are aware that this light is not realistic and has emotional value, so we are prompted to construct the blend of the beloved with a glowing body (generally a specific body part), just like in the case of Theoxenus above. This double value of the x in the blended space is the result of the complex set of mappings and relations within the network, and it would be hard to explain its functioning by means of unidirectional source-target projection. As in most of our examples of loved person as emitter, the emission is again fantastic and hyperbolic, which increases the interest for the source and our consideration for its erotic power.

Just a brief comparison with the Theoxenus blend, purely on cultural terms, can yield interesting insights, and I would like to suggest it is a necessary practice that would deserve more attention in comparative studies of imagery employing Blending Theory. Theoxenus emits rays – of unspecified intensity – through his glance. This choice of person and body part, as I showed, was not random at all, but motivated by the communicative situation and tradition of the ancient Greek symposium. Modern Greek folksongs do not have a tradition of homoerotic poetry and thus present a woman admired by men as a typical scene. Although we do not have space here to deal with it in detail, the motive of the shining beloved is productive, and she can be found competing with the Sun or the Moon to illuminate towns or to cause plants and men to wither (see, for instance, Politis 98). An interesting question about the Emirissa passage would be related to the shining part of her body: why her ankle?

This is not random either. The usually hidden parts of a woman's body, especially in a sexually conservative environment like the one of medieval Greece, have an attracting power greater than her facial features or her hands, that is, the parts that can normally be seen. This is why a seemingly inconsistent image of a woman irradiating light just from her previously covered skin is so meaningful: as the sender of the erotic emission, in the blend she is assigned the physical capacity to illuminate, and this capacity specifically resides in the parts of her body that are conventionally more erotic within the cultural context. The fact that it is the ankle and not some other covered part is facilitated by the simulation in the first input, where the beach frame easily brings the wind into play, to lift her skirt.

Of course, any other part of the loved person's body, or all of it at once, can be made to shine by any poet in any passage. It could not be possible to predict exactly what the text is going to do in the end. However, it is also true that there are very significant contextual constraints as to what is meaningful or cognitively and poetically efficient. Take the case of Theoxenus. He was a young boy at the time of the composition, which was probably commissioned by his lover to praise him (Groningen 1960). A significant part of the education of Greek youths was gymnastics, which, as the Greek word γυμνός denotes, would be practiced in the nude. Lovers were used to admiring their loved ones naked at the palaestra and at other public places related to athletics and recreation. In this cultural setting it is still perfectly possible to build an uncovering scene assigning light irradiation to an ankle, but it is likely to be less effective than in the Emirissa folksong. The blend of the uncovered body part that glows is much more favored in certain cultural conditions.

A modern example of erotic light irradiation can help enhance such stylistic and cultural differences. Ritsos' *Spring Symphony* displays a series of poems telling a love story, largely in terms of light-darkness and spring-winter/autumn symbols. As I said, poem III is pivotal in that it deals with the moment in which the speaker becomes a lover. In the previous compositions and in the first lines of poem III, the reader is confronted with a personal past full of

winter, darkness, and solitude. Now the speaker depicts himself as a beggar wandering around a lighted house. This frame has been conveniently recruited to accomplish an erotic irradiation blend:

Αγαπημένη
κοίταξε πώς διστάζουν
τα *νυχτωμένα* χέρια μου.

Πώς μπορεί να ανοιχτεί
αυτή η θύρα *του φωτός*
για μένα που δε γνώρισα
μήτε τον *ίσκιο μιας μαρμαρυγής*;

Στέκω απ' έξω στο ψύχος δειλός
και κοιτώ τα μεγάλα παράθυρα
τα *φωτισμένα* ρόδα
και τα κρύσταλλα
κι όλο λέω να κινήσω να φύγω
προς τη γνώριμη *νύχτα*
κι όλο λέω να 'ρθώ
κι όλο στέκω
έξω απ' τη θύρα σου.

My beloved,
look how they hesitate,
my "*nightfallen*" hands.

How can it open,
this gate *of light*,
for me who never knew
even *the shadow of a shimmering?*

I stand outside in the cold, timorous,
and I look at the big windows,
the *illuminated* roses,
the crystals,
and keep thinking I'll move away
towards the familiar *night*
and keep thinking I'll come
and I keep standing
outside your gate.

I have used italics to highlight all words explicitly referring to light irradiation as erotic emission, or to night as the absence of it. Every detail in this scene, which may look so "modern" in comparison with the traditional poetry analyzed so far, strictly complies with the network we have been studying. The speaker's *νυχτωμένα χέρια*, "nightly" hands, doubt because the realm of light-love seems strange to them, accustomed as they are to solitude and darkness.

They feel they belong to night because, in the blend, absence of light means absence of love, and that is the story of the person represented by the hands, until he met this brightness behind the windows.

The speaker doubts whether the gate of light will open so that he can fully receive the emission. Gate and window prove meaningful as obstacles preventing the lover from meeting the shining. What is crucial is to be directly exposed to the light: seeing it through a glass is not valid. This is incompatible with our experience of light and glass, but meaningful within the blend, where the outsider longs for the homely inside containing the source of the erotic irradiation.

The receiver's inexperience in the realm of light is verbalized by his never knowing even a shadow of its faintest manifestation, and by his fear for this unknown brightness, which incites him, in a moment of hesitation, to make for the well-known night, that is, the absence of emission, the absence of love, his familiar experience. We see that Ritsos has exploited the possibilities of the network to develop a simulation enriched by several operations: incorporating a container and an obstacle schema that modify the emission setting, enhancing the light-darkness opposition and its vital connotations and making the night an emotional destination, matching intensity of emission with intensity of emotion, etc. Nevertheless, his point of departure is a network of mappings similar to that in Figure 4, shared with the *Theoxenus* and *Emirissa* examples and, at a more abstract level, with the generic erotic emission network common to all the examples in this study.

Wind

Wind provides another possible specification of the emission schema, offering a different range of possibilities. There is a folk conception of wind, in Greek culture and in many others, as involving the action of blowing, whether by a deity or superior force, by an unspecified agent or by itself, as a causal tautology, which we see in conventional language (in modern Greek too: ο άνεμος φυσάει, the wind blows). This frame, already the result of blending, matches the emission story we are dealing with.

Connotations change with respect to light. First of all, it is much more typical, due to the actual physical experience, to attribute violence to the effects of wind. This makes it very appropriate as a counterpart of Eros in the Greek archaic and classical periods, because it fits the generalized view of the time, which regarded this deity as violent and terrible, bearing no resemblance at all with the playful child that we find in later periods (Thornton 1997: 29). Eros (here the \times in our schema) was also usually sent by Aphrodite, just like the winds were sent by other deities. In the earliest of our examples, Sappho (late 7th century b. C.) makes Eros and the wind the main elements of one of her characteristic similes. The mapping is based on the structure of descending trajectory shared by Eros (as sent from above by Aphrodite) and the wind blowing downhill:

Ἔρος δ' ἔτιναξέ μοι
φρένας, ὡς ἄνεμος κατ' ὄρος δρύσιν ἐμπέτων. (Voigt 47)

Eros shook my senses,
like the wind down the mountain falling upon the oaks.

This short fragment of Sappho provides no further details. In a longer passage, Ibycus creates a powerful image that attaches typical attributes of Eros to a fantastic Northern Wind, blowing in the middle of the winter, an allegedly inappropriate season for love. The poem begins with a description of springtime as the typical setting for love, and then objects:

ἐμοὶ δ' ἔρος
οὐδεμίαν κατάκοιτος ὥραν.
††† ὑπὸ στεροπᾶς φλέγων
Θρηϊκίος Βορέας
ἀλίσσων παρὰ Κύπριδος ἀζαλέ-
αις μανίαισιν ἐρεμνὸς ἀθαμβῆς
ἐγκρατέως πεδόθεν φυλάσσει†
ἡμετέρας φρένας (PMG 286)

[...] but for me love
is asleep in no season.
And under lightning, on fire,
Thracian Boreas
darting from beside Cypris,
with a parching fury, dark, fearless,
violently off the ground, ambushes
my senses

Ibycus' Boreas does not exist in mythology, where Aphrodite is not related to wind control, neither, of course, in meteorology, for the Northern wind in Greece is always cold, and frequently wet. Its attributes and its goal, to attack the poet's inward emotional center,⁷ make it impossible but highly significant, due to the conceptual clashes in the blend. Thus, the prototypical conception of love as a springtime feeling is questioned.⁸

7 The attack meaning is speculative: both the reading φυλάσσει and my translation are tentative, since the passage presents serious textual problems at this point.

8 Questioning standard views is one of the major functions of poetic metaphor according to Lakoff & Turner (1989: 67–72), though I wonder whether it is not an essential feature of literary texts in general. An echo of Sappho, Voigt 47, quoted above, is possible (Gerber 1997: 195), but quite difficult to prove.

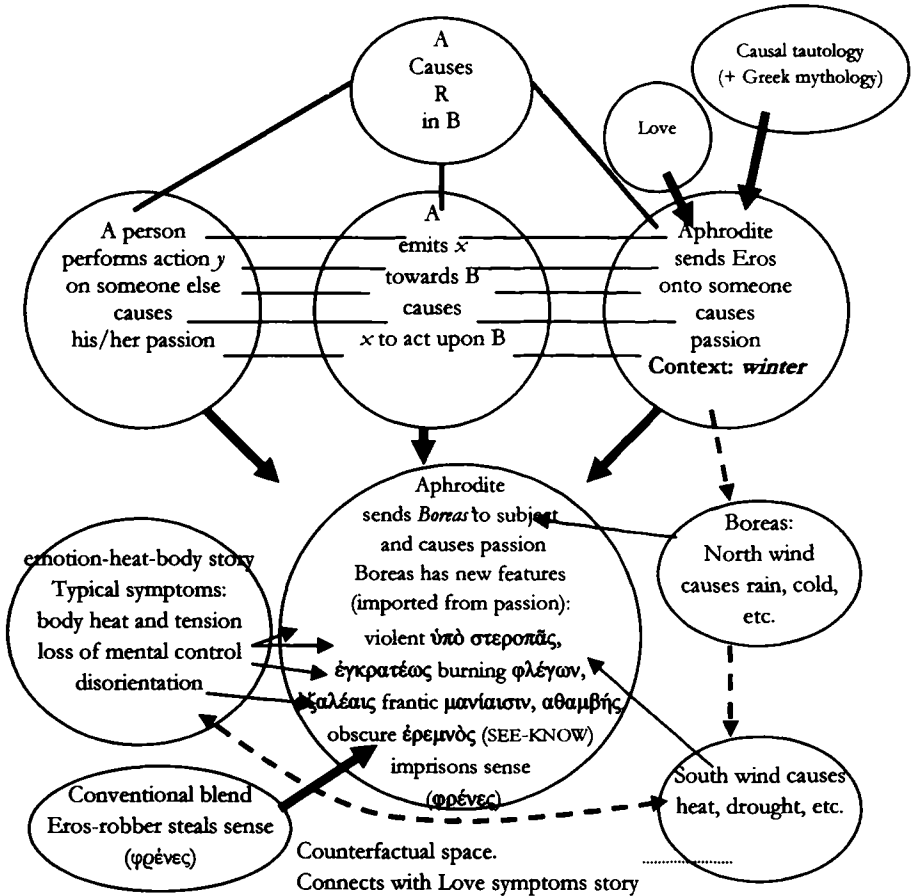


Figure 5. Ibycus' Boreas-Eros blend.

Figure 5 sketches how the three input version has been expanded in this case, while still keeping the same structure of other cases, like *Love the archer*. Ibycus has twisted the conceptual system in his culture in order to create an animated being that is, at the same time, the Northern wind, the Southern wind, a compelling erotic emission coming from the appropriate deity, a storm approaching, someone dark or obscure, and a bold assaulter of the metonymic residence for the subject's feeling and judgment (φρένας). How can all this stick together and make sense? The blended space resulting from the emission network (where love is a wind sent by a god), prompted by context, recruits the season spaces, and the Eros-robber and heat-emotion-body (Fauconnier 2009) blends, all available from the cultural background. Then everything is integrated into this, albeit paradoxical, meaningful Boreas.

Wind offers yet other possibilities, like dragging things along as it passes. This is normally not available if the schema is realized as light, for example. We have already seen an example of the lover being carried away to a metaphorical destination in Elytis' *The Veranda and the Window*.

Throwing and dripping

The \times in the emission schema can also be an object. Again, the arrows of love are the prototypical example. But the arrows of glance might be even older. They appear as early as Aeschylus:

καὶ παρθένων χλιδήσιν εὐμόρφους ἔπι
πᾶς τις παρελθὼν δμματος θελκτῆριον
τόξευμ' ἔπεμψεν, ἰμέρου νικῶμενος.

and, at the fair delicacy of maidens,
every passer-by shoots enchanting arrows
from his eyes, overcome by desire. (*Suppliants* 1003–1005)

μαλθακὸν ὀμμάτων βέλος,
δηξίθυμον ἔρωτος ἄνθος.

a soft arrow from the eyes,
a heart-eating flower of love. (*Agamemnon* 742–743)

They can also be found quite frequently in modern Greek folksongs, as in the following couplet (λιανοτράγουδο):

Α θέλεις νὰ μὴν σ' ἀγαπῶ, περὶ τῶν ὀμματιῶ σου,
ὅπου με σαγιτετεύουνε ὅταν περνῶ ἀπ' ἐμπρὸς σου.

If you don't want me to love you, say so to your eyes,
which shoot arrows at me when I pass in front of you. (Politis 135 νη')

We cannot know which came first, the arrows of Eros or the arrows of glance, neither whether one of them derives from the other. Since this is the two-input version of the network, the arrows are here shot by the beloved. Again, the sharpness and speed of the arrow map well into a sudden outburst of passion caused by glance.

Many other things can be erotically thrown. In ancient Greece, a variety of round objects performed this function, probably originated in ritual. These were usually more pleasant contexts, where the violent passion of the arrow was less suitable, like in the following lines from the late 6th century b. C., by Anacreon. The speaker, an old man, observes a group of young girls playing:

σφαίρηι δῆϋτέ με πορφυρήι
 βάλλων χρυσοκόμης Ἔρωσ
 νήνι ποικιλοσαμβάλλωι
 συμπαίειν προκαλεῖται·

its purple ball again
 throwing at me, golden haired Eros
 invites me to play
 with a girl wearing colorful sandals. (PMG 358)

As one could expect from Anacreon, the poor old man is ignored in the end. Note it is the invitation, the throwing by the god and the reception by the speaker, what is depicted. No ball game with the girl takes place in this poem, for the roles in the erotic throwing have been assigned and correspond to the slots in our schema: the speaker-lover could not throw the ball, because the emitter's role implies agency and control, which he lacks. Most of the interpretations that have been offered for this passage, in spite of their diversity, comply with the conceptual structure I propose.⁹

In ancient Greek weddings, apples were used to provoke sexual desire in women. However, they were not merely delivered with the indication to eat them, but thrown at or near the bride, as in Atalanta's myth. It seems the act of throwing and receiving mattered more than actually eating the fruit. In fact, there is an ancient Athenian expression, μήλα βάλλειν, "throwing/being hit by an apple," meaning falling in love, or being sexually aroused (see all documents in Faraone 1999: 70–76 and Anagnostou-Laoutides 2005: 46–49). The apple thrown by Eris, the goddess of discord, in the nuptial banquet of Thetis and Peleus (e. g., Apollodorus, *Epit.* III, 2) or the one in the legend of Acontius and Cydippe (e.g. Calimachus fr. 67–75 Pfeiffer, Ovid *Heroids* XX and XXI, *Ars amandi* I 457, *Remedia amoris* 381, *Tristia* III 10, 73ss.) are probably reminiscences of this ritual.

A liquid *x* in the erotic emission blend will, again, have its own properties, as we can see in this other Greek folk couplet:

Στάλα τη στάλα το νερό τρουπάει το λιθάρι,
 κ' η κόρη με τα νάξια της σφάζει το παλληκάρι. (Politis 121, 3–4)

Drop by drop the water drills the stone,
 and the girl with her mincing slaughters the lad.

The composition is paratactic, giving no explicit instructions for analogical mappings. However, we cannot help matching water with girl, dripping with mincing, stone with boy, drilling with killing (in erotic terms), and thus build up

⁹ Scholarly debate about the fragment to which these lines belong has gone on for decades and cannot be dealt with here. For textual problems one can start at Gentili (1958: 12). An updated bibliography and discussion can be found in Pfeijffer 2000.

a love-emission network. In the analogy, which can only exist in the blend, the water-girl seems fragile, but nonetheless has the power to destroy the stone-boy, who, in spite of all his apparent strength and impermeability, cannot stand drops-coquetry without dissolving-falling in love, and is also motionless, unable to escape from the girl's emission. Millennia of attrition are compressed into a human-scale period. The emission schema of the water drops eroding the rock has proved suitable for establishing these analogical mappings with the scene of the coquetry signals 'sent' by the girl. The quick compression to a human-scale scene also suits well the concise genre of the folk couplet.

3. Some conclusions

Across the vast diachrony of Greek literature, the examples of erotic emission blends I have offered retain their abstract conceptual recipe, despite containing quite detailed mappings and instructions for integration and expansion, as shown by figures 1 and 2. Also recurrent in different epochs are the major conceptual variations: the choice between the loved person or Love in general as emitter (two or three input network), and the many possible instantiations of the x emitted. We can reasonably expect to find the pattern in other times and literatures, in visual representations and even in conventional language – the arrows of love are, again, the most salient example, but by no means the only one. Once this network of meanings is built, it provides a schematic spatial story to frame the otherwise confusing and scattered causality of the falling-in-love scene it refers to. This “family of blends” seems to be a successful integration of spatial, emotional, and cultural materials.

The erotic emission network is likely to be accompanied by certain rhetoric goals. It helps present the lover, whose point of view is typically adopted, in a passive role, quite often as merely contemplating the loved person. It depicts the erotic experience as an event external to the lover, controlled by superior beings or by a powerful beloved. It presents passion as sudden, and often violent, due to the structure of the emission schema. A different story would not work in the same way: for example, a liquid gradually filling a container would require reaching an explosion or overflow, which is not mandatory in that schema. The erotic emission scene, on the other hand, typically includes direct and immediate causation. There is also a vast choice of instantiations of x , depending on how we want to conceptualize the experience: there are violent and non violent emissions, they can be indiscriminate (e.g. light irradiation as in the *Emirissa* example) or be precisely aimed (e.g. arrows, emission through glance), they can represent the instant when passion begins or a sustained, recurring attraction. Some of these instantiations connect with cultural frames that integrate the event within a particular worldview, like the causal tautology of religious or personal significance.

The network appears within a semiotic process, at a particular moment in discourse. Almost in all cases, the speaker is feeling the emotion and conceptualizing it by means of the erotic emission blend. Depending on the

way \times is instantiated, it can trigger different speech acts: praise, complaint, supplication, etc. The choice of thing emitted thus interacts with context to determine whether the beloved or a superior force is addressed, whether the text is more descriptive, lyric, narrative, etc. The possibilities of expansion are also many. A variety of new inputs can be recruited from context and cultural background as the text unfolds. Besides, the emission schema is a narrative structure, and its story can be evoked in a few words or developed in detail through many lines.

My diagrams and discussions mainly aim at exposing the conceptual structure underlying all examples, beyond – but not ignoring – their individual features. Modeling the systematic interactions between the conceptual network, discourse, and context would require a full study by itself, and is certainly one of the major future steps this research should take. The network model needs special refinement to cope with that task, as the proposals incorporating discourse grounding have made patent (Brandt & Brandt 2005, Coulson & Oakley 2005, Oakley & Coulson 2008).

Another major line of research is the interaction of the group of blends with the cultural and historical factors. The sampling in this paper was syncopated, and mainly aimed at exposing the conceptual functioning of the network. However, we have seen some of the possibilities for diachronic comparison that the structure can offer. If we take individual instantiations of \times , we can observe in detail how sociocultural conditions determine the framing of the spaces and some final properties of the blend, as in the case of the light in *Theoxenus*, the *Emirissa*, and Ritsos' *Spring Symphony*. Some instantiations also have given rise to cultural products that have a history, like the arrows of Eros, which integrated the erotic emission and the arrows of Apollo as causal tautology for death, and then evolved from divine punishment to the playful Cupid we have inherited from the Hellenistic and Roman periods (Pagán Cánovas, forthcoming).

Moreover, the erotic emission blends should be considered a system of *emotives* (Reddy 2001), speech acts building and expressing affective meanings as overlearned cognitive habits, and always subject to historical and cultural conditions. The history of emotions is largely the history of these *emotives*, and of the diachronic conceptual integration that shapes them. They do not only have a history, but also make history. We have literature in Greek from each of the last twenty-eight centuries. A more systematic study, well beyond the scope of the present one, would probably reveal that patterns such as the erotic emission do not only develop within the tradition, but also shape the way love is experienced within it, and within other related or unrelated traditions. Cross-cultural comparison is probably the other major path opening to this research.

I hope to have shown that Conceptual Blending Theory should be used for generalizations across many individual cases. It can reveal conceptual patterns linking products of creativity that do not appear to be related, like many of the examples I have offered. Its conceptual generalizations can be more detailed

and more useful than the unidirectional mappings between domains commonly employed for these purposes, and they can account better for the interaction with context and discourse, and for historical and cultural evolution. For generalization and comparison, the network model needs to operate at an abstract level, and working with *generic integration networks*, like the one I have used, might be worth considering. Studying the patterns in extended diachronies can be crucial too. Regarding universality, image schemata, which frame mental spaces in these networks, can provide a common background of spatial cognition that can be used as the basis for comparing how story (Turner 1996) is integrated with emotion across periods and cultures.

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