Understanding Trauma and Catharsis in Ovid's *Metamorphoses* 10: A Fantasy Reading

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For my parents, *Jan and Sannetjie Pieterse*, for everything they have done for me

and

for *Clifton Bekker*, who still bravely stands despite the many traumas he has suffered

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Summary

Notwithstanding the extensive research done on Ovid's *Metamorphoses*, only a few scholars have attempted to discuss the frequent presence of trauma and catharsis in the episodes of the *Metamorphoses*. The hypothesis in this thesis is that the reader can participate in the cathartic responses of the characters to traumatic experiences in the episodes of Ovid's *Metamorphoses* 10, through entering the sub-created world in the narrative. The hypothesis is tested by reading Ovid's *Metamorphoses*, and especially Book 10, through a fantasy perspective based on Tolkien's concept of sub-creation. The method to be used in the investigation of the Latin text is a combination of an intratextual and a narratological analysis. Episodes with a traumatic theme from Book 10 are used to identify three traumatic themes: the trauma caused by the loss of love or a lover, the trauma caused by the loss of someone or something other than a lover and the trauma caused by forbidden or unnatural love. Episodes which share the same traumatic themes from other books of the *Metamorphoses* are also selected and discussed. Each episode is discussed by means of Tolkien's elements of sub-creation, namely recovery, escape and consolation, as focal points. The research concluded that it is possible for the reader to identify with the characters in their experiences of trauma and catharsis by means of participation in the sub-created world. The participation of the reader is made possible by the narrator's use of defamiliarisation, the use of Tolkien's aspects of sub-creation and narratological elements.

Keywords

Ovid, *Metamorphoses* 10, Trauma, Catharsis, Sub-creation

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CHAPTER 1: INTRODUCTION

1.1 Topic Introduction

The investigation of trauma and catharsis in Ovid's *Metamorphoses*,[1] particularly in Book 10, forms the core of this study. The text will be read as a fantasy narrative. A fruitful approach to reading Ovid is to look at his writing through the lens of Tolkien's sub-creation[2] theory of fantasy. The hypothesis in this work is that the reader, along with the characters, can participate in the cathartic responses of the characters to traumatic experiences in the narrative episodes of Ovid's *Metamorphoses* 10 through entering the sub-created world of the fantasy narrative.

The central question to be asked is how it would be possible for the reader upon reading the narratives in Book 10, to experience cathartic responses along with the traumatised characters in the narratives. In order to find the answer to this question, investigating other questions becomes necessary. Additional sub-questions to be asked to answer the main question include: How do the presence of the fantastical elements, the fantasy setting and others, influence the reader's experience of the characters' trauma and their response to it? How do the fantasy elements enable the characters to deal with the trauma or experience catharsis? How do the theoretical approach and a defamiliarised reading of the text allow the reader to participate in

[1] The text used is that of R. J. Tarrant (2004), which forms part of the series *Scriptorum Classicorum Bibliotheca Oxoniensis*. The text edition is supplied with apparatus criticus. The only amendment made to this text is that of the "Ramist" letters (Oniga 2014:11), the capital *U* and small *v*, in order to distinguish graphically between the vowel *u*, and the semivowel *v*. Unless otherwise stated, the translation used when citing from the *Metamorphoses* (in English) will be that of the writer. When other translations, mainly that of Charles Martin (2010), are used, it is so stated. The translation of Charles Martin (2010) is appropriate as an additional translation because it tries to maintain the poetry-like line division in blank verse. It is also a reasonably literal translation that conveys the Latin clearly without being too idiomatic or free, although it is in good, understandable English.

[2] Sub-creation is Tolkien's term for the building of imaginary worlds through the use and recombination of existing concepts and ideas, as opposed to the *ex nihilo* ('from nothing') creation that only God is able to do. Thus, he appends the "sub" prefix to create the term "sub-creation", which literally means "creating under" (Wolf 2012: 381 – 382). The imaginary world created is called the sub-created or secondary world. In contrast with the secondary world, the primary world is the author's "real" world which supplies the writer with the "existing concepts and ideas" to use in his process of sub-creation (Wolf 2012: 381 – 382).

the narratives? To what extent is it possible for the reader to reach a stage of catharsis in this reading of the episodes of Ovid's *Metamorphoses*?

This thesis focuses mainly on Book 10, the last book of the second part of the *Metamorphoses*. Fratantuono (2014:2) views Ovid's *Metamorphoses* as a "formidably tripartite" divided into Books 1 – 5, 6 – 10 and 11 – 15, each part thus consisting of 5 books. Liveley (2011) also comments on this division in the macrostructure. Within this tripartite structure Books 5, 10 and 15 (the last book of each section) are especially important as it is in these books that the fundamental concern of Ovid's epic is explored: the eternal human problem of immortality versus mortality and the inevitability of death (Fratantuono 2014: 4). The exploration of this central theme can thus be pursued through particular attention to Books 5, 10, and 15. But the position of Book 10 within this tripartite structure provides an important preliminary clue to the centrality of Book 10 in any study of the *Metamorphoses*. Book 10 not only presents the multiple facets of psychological trauma, it also has specific features that make it a suitable focal point for this study.

1.1.1 Orpheus's Presence in Book 10

Firstly, it possesses the unique feature that one person, Orpheus, is present throughout the entire[3] book, even though there is a constant shifting in narrators, narratives and characters. The continuous presence of Orpheus (either as character or narrator), throughout the 739 lines, makes it possible to investigate his trauma (10.1 – 10.85) and reaction to it (10.86 – 10.739) in a much broader and detailed perspective than would have been possible in a shorter, isolated episode dealing with the trauma of another character in a different book. The narratives (10.86

[3] In the first section, 10.1 – 10.85, an external narrator relates the story of Orpheus and Eurydice and the double loss of his beloved. Section 10.86 – 10.105 describe the setting, a space in which, and an audience to which, Orpheus sings the successive narrative episodes (10.143 – 10.559 and 10.708 – 10.739). Section 10.106 – 10.142 serves as an extension of 10.86 – 10.105 that develops into the narrative of the death of Cyparissus and prepares the reader for the narratives that are about to follow, sung by Orpheus.

– 10.739 – which deal directly or indirectly with Orpheus's processing of his trauma) are also reflections on the nature, experience and processing of the psychological trauma of the other characters such as Apollo (10.143 – 10.219), Pygmalion (10.243 – 10.297), Myrrha (10.298 – 10.502) and Venus (10.503 – 10.559 and 10.708 – 10.739).

1.1.2 Ovid's *Metamorphoses* and Fantasy

The second significant feature pertains to the nature of myth and specifically to the fact that Ovid's *Metamorphoses*, which is in essence mythological literature, can be read as a fantasy narrative. It may seem anachronistic to regard Ovid's *Metamorphoses*, an ancient poem filled with epic and mythical themes,[4] as fantasy. And yet, surprisingly, it is not – the reason being the close connection between the genres of myth, fantasy and epic. Several critics offer persuasive arguments for viewing ancient mythological epic literature as the origin of all Western fantasy literature. Mendlesohn and James (2009:7) point out that fantasy, and not realism, has been the natural form of Western fiction throughout the better part of its history. However, the appearance of realism as a genre has resulted in the recognition of fantasy as a genre. They also argue that ancient literature has influenced many of the modern writers of fantasy as ancient "stories of gods and heroes" have served as a forerunner to fantasy fiction. Stableford (2009:130) agrees with this in stating that epics like the *Gilgamesh* epic and Homer's *Iliad* and *Odyssey* were "the first works of fantasy literature". He defines epic as a lengthy narrative poem, mostly about famous heroes from mythology, establishing the shared nature of myth, epic and fantasy. Sandner (2004:6) succinctly sums this up in a statement that

[4] The genre, or indeed genres, into which Ovid's *Metamorphoses* falls is a matter of debate among scholars and has included both epic and myth, see Croally & Hyde (2011:298), Otis (1966:46) and Ziogas (2013a:14). This has led to the use of many different interpretative methods and, consequently, many interpretations of the text. However, this thesis will treat Ovid's *Metamorphoses* as fantasy literature.

fantasy has always been present in ancient fables, epics, romances and fairy tales, thus making the case for regarding a classical poem like Ovid's *Metamorphoses* as fantasy.

The argument for reading the mythological Book 10 (and the entire *Metamorphoses*) as fantasy literature is strengthened by all the fantastic elements it contains. For example: Orpheus's semi-divine genealogy; the magical ability of Orpheus's music; the supernatural aspect of Orpheus travelling to the underworld to bring his beloved back from the dead; the presence of gods and goddesses like Apollo and Venus as characters in the narrative episodes; the magical metamorphoses of humans into flowers or trees (or constellations); Adonis's fantastic birth out of his tree-mother, and so forth. Accordingly, Mendlesohn and James (2009:7) note that ancient Greek and Roman novels frequently contain what they refer to as "tropes of fantasy", such as "magical transformations, strange monsters, sorcerers and dragons, and the existence of a supernatural world."[5]

If Book 10 (and the entire *Metamorphoses*) is read as fantasy, Tolkien's fantasy theory of sub-creation provides unique possibilities for the investigation of trauma and catharsis in Ovid's *Metamorphoses*. Fantasy provides the traumatised human mind with a secure dimension in which it can intellectually and emotionally review trauma and the process of healing without being exposed to re-living the trauma, which will result in an intensification of the psychological damage suffered.

Trauma becomes evident in Ovid's *Metamorphoses* not only through the intensity and frequency of the negative experiences of the characters, but most strikingly through their

[5] This supernatural world does not have to be a totally different world from our own (as in high fantasy) but can be our own world (as in low fantasy), into which the fantastic intrudes. Or it could be an altered version of our world in the distant past. For definitions of jargon such as low or high fantasy, intrusion fantasy and so forth, see Mendlesohn and James (2009:253 – 255).

emotional responses[6] and physical reaction (frequently in the form of a metamorphosis) to their negative experiences. These reactions (conscious or unconscious) reveal the grave impact misfortune has on the characters, an impact that manifests as psychological trauma. For this reason, Ovid's *Metamorphoses* and specifically the tenth book is ideal for an in-depth examination of the presence of trauma and catharsis. The structure and episodes of Book 10 will provide insight into the effect trauma has on the characters and how and why some of them undergo catharsis, and others not.

1.1.3 The Structure of *Metamorphoses* Book 10 and the Identification of Themes Related to Trauma

The structure of *Metamorphoses* 10 is taken as a guide to start the identification of themes related to trauma. The focus firstly falls on Orpheus and everything that leads up to his song (10.1 – 10.148). Book 10 starts with Hymen making his way to Orpheus's marriage. Orpheus does not function as a narrator in this section, but as a character in the narrative and is referred to in the third person. This continues until line 10.148, where Orpheus takes on the primary role of narrator. This larger section is divided into smaller subsections of which the first is 10.1 – 85: Orpheus and Eurydice, which deals with Orpheus's double loss of Eurydice, his wife. As seen in the intratextual reading, this trauma, the double loss of his lover, has certain effects on Orpheus. Thus, the first theme that can be identified here is trauma caused by the loss of a lover or loved one. Although closely connected to the previous lines, line 10.106 introduces a shift in focus.

[6] For example, Daphne (1.546 – 1.547); Echo (3.393 – 3.398); Narcissus (3.441 – 3.473); Pyramus and Thisbe (4.105 – 118 and 4.142 – 4.161); Proserpine and her mother Ceres (5.514 – 5.522); Lycabas and Athis (5.63 – 5.73); Orpheus (10.64 – 10.75), Cyparissus (10.132 – 10.142), Apollo and Hyacinthus (10.196 – 10.216), Myrrha (10.402 – 10.422), Venus and Adonis (10.722 – 10.727) and Daedalion and the death of his daughter Chione (11.291 – 11.345).

The preceding lines name many different trees which come to surround Orpheus where he sits. Line 10.106 now narrows down the perspective to a particular tree, the cypress, and continues to relate the story behind its metamorphic creation. In this narration, the main characters are the giant stag, Cyparissus and Apollo. The next subsection is the narration of the story of Apollo, Cyparissus and the stag in 10.106 – 10.142. Here, the first character to suffer and experience trauma is Cyparissus after he accidentally kills his pet stag. Once again, it is the loss of something or someone that causes the boy's trauma. In this case it is not the loss of a lover, but the loss of something loved or very dear to him. An episode in the rest of the *Metamorphoses* that share this theme is the episode in 11.266 – 11.345: Daedalion and the death of his daughter Chione. Back to Cyparissus, the boy's trauma and his reaction to it cause him to make a choice that leads directly to the second trauma in this subsection: Apollo's trauma at the loss of his lover, Cyparissus. This instance can thus be categorised under the first identified theme. This larger section comes to an end with the build up to Orpheus's song in 10.143 – 10.147.

Lines 10.143 – 10.147 may be viewed as an introduction to Orpheus's song (which starts with line 10.148) but also function as a link between the following song(s) and the previous sections: *nemus* (line 10.143) links this section (lines 10.143 – 10.147) to especially lines 10.90 – 10.105, the list of trees, while *vates* (line 10.143) serves as a link to lines 10.1 – 10.89.

As Orpheus's songs may be regarded as different sections, the next section starts with the introduction to the song (10.143 – 10.147) and the song itself, which begins with the prayer to the Muses (10.148). Following the prayer, lines 10.152 – 10.154[7] may be viewed as a summary

[7] *... puerosque canamus* / *dilectos superis inconcessisque puellas* / *ignibus attonitas meruisse libídine poenam.* (10.152 – 10.154).

introduction to the song, stating the main themes: boys loved by gods and girls driven crazy by forbidden passions that deserve punishment.

Lines 10.155 – 10.219 introduce the theme of the "god-boy" pair. Jupiter and Ganymede are introduced and focused on as the first "god-boy" pair in lines 10.155 – 10.161, followed by Apollo and Hyacinthus as the second pair in lines 10.162 – 10.219. Although we meet these two "god-boy" pairs in Orpheus's song, another such pair is mentioned prior to Orpheus's song in lines 10.106 – 10.142: the pair of Apollo and Cyparissus.

Regarding trauma, the second main section contains Orpheus's song and starts with a brief stating of the song's main themes in 10.148 – 10.154. One of the themes is briefly narrated in 10.155 – 10.161 in the story of Jupiter and Ganymede. Although this small subsection does not explicitly contain trauma, it provides a smooth transition into the next section: lines 10.161 – 10.219 containing the narration of Apollo and Hyacinthus. This subsection shows remarkable parallels to the Apollo, Cyparissus and the stag section. However, one of the main differences is that Apollo here (in lines 10.161 – 10.219), represents Cyparissus, rather than himself (10.106 – 10.142). This time, he is the one accidently slaying the one dear to him. His trauma is caused by the loss of his lover and intensified by the fact that the destruction is by his own hand. This is a third case that can be categorised under the first identified theme. The idea of Sparta, not being ashamed of having brought forth Hyacinthus (10.217)[8] links this section to the next: the city Amathus, if asked, will not only be ashamed of having brought forth the Propoetides and the Cerastae but would deny it (10.220 – 10.223).[9]

In the next subsection (lines 10.220 – 10.243) Orpheus narrates these two short incidents, the story of the Cerastae and the story of the Propoetides. This section does not contain any

[8] *nec genuisse pudet Sparten Hyacinthon* (10.217).
[9] *'At si forte roges fecundam Amathunta metallis / an genuisse velit Propoetidas, abnuat aeque / atque illos, gemino quondam quibus aspera cornu / frons erat; unde etiam nomen traxere Cerastae…'* (10.220 – 10.223).

reference to personal trauma, but is in any case important for other reasons, such as introducing Venus and creating a scene from where the next will naturally follow by way of an antithetic parallel: Pygmalion will be different, and act in a different manner than the Cerastae and the Propoetides. Substantially, this section introduces, by means of either a synonymous or antithetic manner, quite a few of the following episodes, such as the narrative of Pygmalion and his statue.

The story of Pygmalion starts in line 10.243 and is linked to the preceding lines 10.220 – 10.242 (The Cerastae and the Propoetides) by a type of antithetical parallel in that Pygmalion is doing the opposite of what the Cerastae and the Propoetides have done. Pygmalion shows excellent reverence towards the gods, and especially Venus, in contrast to the Cerastae and the Propoetides who have dishonoured her. As a result, his gift is also the exact opposite of the Propoetides' punishment. Where the Propoetides' bodies turn to stone, Pygmalion's stone (ivory) statue turns to life. Lines 10.241 – 10.242 state that as the Propoetides' shame ceases to exist and they are consequently not any longer able to blush, the Propoetides change to stone. The Propoetides' metamorphosis thus serves by means of an antithetical parallel as a link to line 10.289, Pygmalion's discovery of his statue that has turned into a body possessing veins, thus enabling her to blush.[10] Although Pygmalion's situation is quite unique and different from all the stories discussed above, his treatment of his creation, the statue-lady, shows signs of unnatural behaviour. His actions, although not explicitly stated, may be caused by the trauma of being in love with someone or something that does not possess the ability to return that love. His unrequited love for the statue must have been a traumatic experience for Pygmalion. He compensates in his own unique way by showering it with love. If it is assumed that his actions are his way of compensating for the trauma he is experiencing, his trauma is caused by

[10] *corpus erat; saliunt temptatae pollice venae.* (10.289).

unnatural love. Fortunately for Pygmalion, his unnatural love is turned natural by Venus's intervention. Venus gives life to the statue and thus grants Pygmalion a chance at natural love, causing any possible trauma to end. In *Metamorphoses* 10, this is the only subsection with a "happy ending" in the marriage of Pygmalion and his wife. The fate of their descendants will, however, be far from happy. The account of Pygmalion comes to an end in line 10.297.

The next line may be taken as the start of the next subtheme. One of the new main characters of the section following the Pygmalion-section (10.243 – 10.297), namely Cinyras, is introduced. Cinyras, the grandson of Pygmalion and his miracle wife, is also the father of Myrrha. Myrrha and her nurse are the other two main characters of lines 10.298 – 10.502. This section is linked to the preceding section by the genealogical relationship, and to the section of 10.220 – 10.242 (The Cerastae and the Propoetides) by the *crimen-poena* theme. Just like the Cerastae and the Propoetides,[11] Myrrha has sinned in a way that is offensive to the gods (10.321 – 10.322).[12] Cinyras's daughter falls in love with her father. Knowing the unnatural and illicit nature of her passion, Myrrha is plunged into trauma that, at one stage almost drives her to take her own life. She eventually acts on her passion and her father's reaction intensifies her trauma, causing her to flee, pregnant, from her home and her land, losing not only everything she has known up till then, including the object of her love and passion. Her trauma is thus caused by forbidden or unnatural love, and although not exactly the same as that of Pygmalion, it could be categorised under that theme. An example from the rest of the *Metamorphoses* that shares the theme of forbidden or unnatural love is that of Echo and Narcissus, with the focus on Narcissus's self-love, found in 3.402 – 3.510. Like the previous section, the ending of this section also heralds the beginning of the next one.

[11] cf. *"sacris offensa nefandis … alma Venus."* (10.228 – 230).
[12] *"di, precor, et pietas sacrataque iura parentum, / hoc prohibete nefas scelerique resistite nostro …"* (10.321 – 10.322).

As the Myrrha section ends with her still highly pregnant and transformed into a tree, line 10.503 starts the new section with the birth of the baby, focusing primarily on Venus and Adonis. Venus falls in love with Adonis. In spite of her warnings, he persists in his hunting of dangerous animals and gets himself killed by a wild boar. His death causes Venus trauma. Her trauma is thus due to the loss of a lover and will fit into the first identified category.[13] This narrative is, however, interrupted by Venus as she tells the story of Atalanta and Hippomenes (10.503 – 10.559). The main narrative continues again with line 10.708 and ends in 10.739, which is also the end of Book 10.

Schematically the structure of Book 10 looks like this:

1 – 147 Orpheus's loss and the genesis of his song

- 1 – 85 Orpheus and Eurydice
- 86 – 105 The coming of the trees
- 106 – 142 Apollo, Cyparissus and the stag
- 143 – 147 Introduction to Orpheus's song

148 – 739 Orpheus's song:

- 148 – 154 Summary introduction to the song: the main themes
- 155 – 161 Jupiter and Ganymede
- 161 – 219 Apollo and Hyacinthus
- 220 – 242 The Cerastae and the Propoetides
- 243 – 297 The Pygmalion section

[13] Episodes in the rest of the *Metamorphoses* that fall under the first identified theme: The traumas caused by the loss of a lover, are: 3.339 – 3.510: Echo and Narcissus (with the focus on Echo); 4.55 – 4.166: Pyramus and Thisbe; and 5.30 – 5.73: Lycabas and Athis.

298 – 502 Myrrha

503 – 559 Venus and Adonis

560 – 707 Atalanta and Hippomenes

708 – 739 Venus and Adonis continues

1.2 The Conceptual and Theoretical Framework: Trauma and The Theoretical Approach to Fantasy Literature based on J. R. R. Tolkien's Concept of Sub-creation

1.2.1 Introduction

The theoretical framework that is used to investigate trauma and catharsis in episodes selected from Ovid's *Metamorphoses* is constructed from different theories and perspectives, namely: Tolkien's concepts of sub-creation, narratology, Norman N. Holland's neuropsychoanalytic concepts applied to literature and an understanding of psychological trauma and catharsis. In this section, each of these is discussed.

1.2.2 Psychological Trauma and Catharsis

1.2.2.1 Psychological Trauma

In order to investigate trauma and catharsis in Ovid's *Metamorphoses* a thorough understanding of the phenomenon is required. Currently, psychological trauma remains challenging to define concisely (Weathers & Keane 2008:659). Reyers, Elhai and Ford (2008:x) states that "[a] common feature of past and current definitions of psychological trauma is that it represents events that are emotionally shocking or horrifying, which threaten or involve death(s) or a violation of physical integrity (such as sexual violation or torture) or that render the affected person(s) helpless in preventing or ending the resultant psychological and

physical harm. Psychological trauma may involve physical traumas such as severe wounds, injury, illness, invasive or painful medical procedures. However, most psychologically traumatic events involve only the imminent threat of severe physical trauma or being an observer or witness to physical traumas experienced by other persons."

The understanding of psychological trauma and post-traumatic stress disorder is primarily based on the following publications which prove scientifically valuable. *The Encyclopedia of Psychological Trauma,* edited by Reyes, Elhai & Ford (2008) was born from the need to have authoritative and factual information about psychological trauma (Reyes, Elhai & Ford 2008: vii). The *Encyclopedia* has been composed with the help of experts in the field of psychological trauma and post-traumatic stress disorder to provide academic research and scientifically-based evidence as a source of reference to readers ranging from clinical practitioners and academic researchers to students of psychiatry, psychology and education. The work not only discusses the difficulty of defining psychological trauma and its background but also evaluates the different entries in the *Diagnostic and Statistical Manual of Mental Disorders* of psychological trauma and post-traumatic stress disorder and their development across volumes up to 2008. Even though the work is twelve years old, the information contained in this piece of literature is still relevant. In *Waking the Tiger: Healing Trauma,* Levine & Frederick (1997) propose a valuable perspective on psychological trauma by comparing the "human animal" to wild animals in order to expose the reasons behind human trauma. From this biological view on trauma, the authors propose a different perspective on the route to the understanding and healing of trauma.

Complementing the previous four sources, Van der Kolk (2014) in *The Body Keeps the Score: Mind, Brain and Body in the Transformation of Trauma,* proposes a different perspective and new paradigm for the understanding and healing of psychological trauma. The principal value of Van der Kolk (2014) resides in the fact that he, as one of the world's leading experts in the

field of psychological trauma, integrates the mind, brain and body in his approach to psychological trauma.

McDowell and Hostetler (1996) discuss grief, and specifically the grief of youth caused by the loss of a loved one. McDowell and Hostetler (1996) discuss the especially vulnerable state of youth in, as he calls it "the midst of a time of life that is characterized by turmoil and crisis – hormonal, psychological, emotional, spiritual [and] relational." McDowell and Hostetler discuss both the physical and emotional as part of the devastating effects of grief on a young person, also referring to the five stages of grief as laid down by the well-known Elizabeth Kubler-Ross. As part of trauma suffered, grief plays a role in many of the episodes found in *Metamorphoses* Book 10, as well as in other episodes from different books where the character touched by trauma and grief is often a youth. An understanding of grief is therefore essential for understanding trauma in Ovid's *Metamorphoses*, especially when "normal" or "healthy" grief as part of the healing process of trauma, turns to pathological grief.

Another ever-present and crucial theme/concept in Ovid's *Metamorphoses* is emotion, which is closely connected to both trauma and catharsis. From a psychological perspective, Grieve, Van Deventer and Mojapelo-Batka (2006) discuss emotion with its physiological, cognitive and behavioural components. Understanding the concept of emotion and applying this insight to the characters of the *Metamorphoses* will deepen not only understanding of the text, but also research about trauma and catharsis.

Retief (2010) succeeds in breaking down psychological trauma into smaller, more digestible units. Her approach not only enhances the understanding of psychological trauma as a human phenomenon but also emphasises the existence and importance of the different phases of the trauma process. But for Retief the different traumatic phases cannot be separated. She sees the victim's post-traumatic stress disorder as starting with the traumatic event or incident and ending with recovery. Retief's (2010) work is also of value to this thesis because it explains

the critical physiological and psychological changes and experiences of a victim of psychological trauma. Knowledge of these changes and experiences is crucial for developing an understanding of the psychological trauma, the state and the subsequent actions of the characters in Ovid's *Metamorphoses*. Useful for this theoretical approach is Retief's (2010:30 – 44) division of trauma into four phases. These four stadia or phases can be summarised as follows:

A. Phase 1: The impact phase

The first phase directly follows the traumatic event. The primary sensations the traumatised victim is experiencing, are feelings of numbness and disbelief. The victim's brainwaves change from Beta-waves (14 – 30 Hz) to Theta-waves (8 – 13 Hz). The victim is no longer in their[14] conscious mind, but in their pre-conscious mind and does not function "normally". Everything seems confused, and the victim may experience everything around them as if it is happening in slow motion (Retief 2010:30 – 32).

B. Phase 2: The reaction phase

The reaction phase activates as soon as the victim's adrenal glands excrete large amounts of adrenalin into the victim's bloodstream. The raised levels of adrenalin enable the victim's fight, flee or freeze reaction to kick in and empower the victim to perform deeds that they, under normal circumstances, would never be able to achieve. This phase can take minutes, hours or even days, varying from person to person (Retief 2010:33 – 34).

[14] In this thesis the neuter third person plural pronouns "they", "their" and "themselves" will be used to denote the unknown gender of the singular "victim", "reader" and such.

C. Phase 3: The withdrawal phase

The withdrawal phase starts when the victim's adrenal glands excrete cortisol (a stress hormone) with adrenalin. The victim tends to avoid places, people or situations that may act as triggers, causing them to relive the traumatic event as if it is happening again. Reminders of the traumatic event are also experienced as back flashes or nightmares. The victim suffers an obsessive fear that the traumatic event (or something similar) is going to re-occur. The constant state of over-alertness causes severe physical exhaustion (Retief 2010:35). To become stuck in this phase, and not being able to move on to the fourth phase, is called post-traumatic stress disorder.

D. Phase 4: The integration phase

In the integration phase, the victim's levels of stress hormones, as well as their brainwaves return to their normal parameters. The over-alertness and obsessive fear of a re-occurrence of the traumatic event fade. Triggers no longer cause a realistic reliving of the traumatic event but may still evoke memories, now part of the victim's life story (Retief 2010:40 – 41).

Complementing Retief, Van Wijk (2013) distinguishes between different types of psychological trauma, namely primary trauma, secondary trauma, second-hand trauma and collective trauma. She also states that post-traumatic stress disorder may be the result of any of these types of trauma if the traumatised victim does not succeed in processing the trauma (Van Wijk 2013:55). Even though both authors' guides to trauma focus on contemporary society, the basis of their research can be applied to the characters (and readers) of Ovid's *Metamorphoses* on the principle that trauma is an essentially human experience.

1.2.2.2 Catharsis

In this thesis, catharsis is mainly understood as the "reliving [of] emotional trauma to relieve emotional suffering" (Barlow & Durand 2005:157). Abrams and Harpham (2009:371) state

that how to interpret Aristotle's concept of catharsis is still a matter of debate. However, he indicates that many commentators agree on at least two points. Firstly, that Aristotle shows that tragic literature such as plays, leave the audience feeling relieved, and not depressed. Secondly, that Aristotle uses this unique effect (which he calls "the pleasure of pity and fear") to differentiate between tragic and other forms of literature and he "regards the dramatist's aim to produce this effect in the highest degree as the principle that determines the choice and moral qualities of the tragic protagonist and the organization of the tragic plot" (Abrams & Harpham 2009:371). This focus laid down by Aristotle is also kept in mind, especially in the investigation of how the reader may identify with the characters and share their trauma and catharsis.

These and other relevant concepts regarding trauma and catharsis are incorporated in Chapters 2 – 5, where the trauma and catharsis of the characters and the investigation of how the reader can share in these, are examined. For the purposes of this thesis the consistency of fundamental human nature across the ages, its unchanging fundamental instincts and needs, is accepted. Although man has developed technology, which has had a significant impact on his daily life, the elemental characteristics of human nature have remained constant. For example: since the beginning of time, throughout various ages and cultures, people have experienced emotions such as happiness, anger, anxiety and emotional pain. Irrespective of the differences in culture, ritual and perspectives on psychology and science, people have lived, loved, experienced loss and trauma as part of their shared human nature.

1.2.3 Tolkien's Concept of Sub-creation

Wolf (2012:1) begins his book *Building Imaginary Worlds: The Theory and History of Subcreation* with the following words:

> "Since the advent of daydreaming, imaginary worlds have drawn us away vicariously to fantastic realms culled from endless possibilities. The allure of such wayward speculation, conjuring new wonders, strange terrors, and the unexplored byways of

> beckoning vistas, has grown stronger over time along with our ability to render them into concrete forms, albeit mediated ones."

Wolf (2012:6) also states that in the academic field, the building of these fantastical worlds has been "discussed and theorised by writers and poets like George MacDonald, J. R. R. Tolkien, Dorothy L. Sayers, and C. S. Lewis". So, although sub-creation is as old as storytelling itself, Tolkien has been one of the first to give academic attention to the phenomenon. The theoretical approach is mainly based on Tolkien's concept of sub-creation, discussed in his essay *On Fairy-stories* (first published 1947).[15]

It is, therefore, appropriate to provide a brief discussion of Tolkien and his significant works, including his two works which are essential for the construction of this theoretical approach. J. R. R. Tolkien (1892 – 1973) was a South African-born British scholar and author of well-known high-fantasy fiction such as *The Hobbit* (1937), *The Lord of the Rings* trilogy: *The Fellowship of the Ring* (1954), *The Two Towers* (1954) and *The Return of the King* (1955) and *The Silmarillion*, published posthumously by his son, Christopher Tolkien in 1977 (Stableford 2009:407). Stableford (2009:407) states that Tolkien's essay *On Fairy-stories* (1947) "became the cornerstone of modern fantasy theory". *On Fairy-stories* is Tolkien's critical study in which he defines his central understanding and theories on fantasy (Flieger & Anderson 2014:9) and investigates the two main parts of his "sub-creative methodology: myth-making and language invention" (Fimi & Higgins 2016: xii – xiii).

The theoretical framework for this thesis will largely rest on Tolkien's conceptual thoughts on sub-creation in *On Fairy-stories.* A study of Tolkien's works makes it clear that it is impossible to fully understand or implement any theoretical ideas found in O*n Fairy-stories* without cross-

[15] Although first published in 1947, Tolkien's essay *On Fairy-stories* was first delivered as a lecture on 8 March 1939 (Flieger & Anderson 2014:15).

reading it with *A Secret Vice*.[16] Tolkien himself highlights this necessity in *A Secret Vice*: "… the making of language and mythology are related functions (coeval and congenital, not related as disease to health, or as by-products to main manufacture)" (Tolkien 1983:24). A people's language and their mythology thus cannot be detached from one another. Hence, ideas from *A Secret Vice* will also be implemented in the construction of a theoretical framework for use in this thesis.

In constructing this theoretical framework, it is necessary to discuss Tolkien's ideas on sub-creation, as well as all its elements. Because this thesis does not primarily investigate the concept and definition of "sub-creation", but uses it as a theoretical framework and tool to investigate trauma and catharsis in Ovid's *Metamorphoses*, the investigation of the theory behind sub-creation[17] will not be as in-depth as that of Schult.[18] The elements in this theoretical basis are appropriate for approaching psychological trauma through a reading of fantasy literature. Tolkien's "secondary world", the fantasy world constructed by the writer and based on the writer's primary world, not only provides a secure space within which to review and process psychological trauma, but the elements identified by Tolkien as recovery, escape and consolation are focused on human (and by proxy the reader's) emotional wellbeing, providing a new perspective on their "primary world", with hope as final destination.

Tolkien's concepts of fantasy include recovery, escape and consolation, as set out in his essay *On Fairy-Stories*. Thus for the purpose of this thesis fantasy will be understood as a literary narrative in which sub-creation has taken place: the creation of a "secondary world". This "secondary world" has been constructed from the writer's "primary world", and thus shares

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[16] Although first published posthumously in 1983, Tolkien's essay *A Secret Vice* was first delivered as a paper before the audience of the Johnson Society, Pembroke College, Oxford in 1931 (Fimi & Higgins 2016:xii).
[17] In this thesis, except in citations from sources that use the spelling "subcreation", Tolkien's spelling of "sub-creation" is used.
[18] Schult (2017) discusses the theory of sub-creation in detail as part of her investigation of sub-creation in the modern fantasy literature of Terry Pratchett and Tad Williams.

many elements which have been transferred to this new world. Although many similarities exist, there are also many differences. These differences are mostly recognised by the presence of the fantastic or fantasy elements. This fantasy narrative's "secondary world" is thus constructed from elements belonging to both the ordinary as well as the fantastic.[19] Because this "secondary world" contains many elements of the "primary world" in its construction, it will enable the reader to review or rethink different aspects of their life. The fact that the "secondary world" differs from the "primary world" through the presence of the fantastic or elements of fantasy, enables the reader (aided by those characters in the fantasy setting that have fewer physical limits and thus more power over nature and life) to deal with essential human experiences such as trauma, love, emotions, and so forth on a new and different level than that of the "primary world" with its much more limited ways of expression and limited power over circumstances, actions and life.

Aspects of sub-creation are language and linguistic variation, physiopoeia, anthropoeia and mythopoeia. Elements constructing sub-creation will be considered as recovery, escape and consolation. A preliminary reading of Ovid's *Metamorphoses* suggests that these elements can be found in several episodes in this work. Although the definition, meaning and value of these elements are mainly based on those of Tolkien, they will be adapted, expanded on and redefined where necessary to accommodate their relation and relevance to trauma in the narrative.

[19] Although it will be both unthinkable and impossible to disconnect the two terms "fantasy" and "the fantastic (or elements of the fantastic)", there is a difference between the two terms and they will not be used, in this thesis, as synonyms. In this thesis the term "fantasy" will imply the literary narrative (with all its different elements and characteristics), while "the fantastic/elements of the fantastic" will be reserved for features found in the story of the fantasy narrative (like character, setting and action) that set them apart or make them different from the "primary world" (for example: with regard to character: wizards, magicians, witches, elves, dwarves, talking animals, other worldly monsters, gods and goddesses; with regard to setting: animated forests, magical portholes, surrealistic landscapes etc.; with regard to action: magical abilities of healing, fighting, the godly ability of metamorphosis – like changing a human into an animal, a flower or constellation).

In her doctoral thesis, published in 2017 under the title: "Subcreation: Fictional-World Construction from J.R.R. Tolkien to Terry Pratchett and Tad Williams" Stefanie Schult investigates sub-creation, and analyses the works of the fantasy writers Terry Pratchett and Tad Williams. She proposes a new, broader term, subcreation, partly different from Tolkien's original sub-creation to be used for "the discussion of the making of fictional worlds in literary discourse" (Schult 2017). The first part of the thesis consists of a systematic and detailed analysis and comprehensive discussion of Tolkien's notion of sub-creation. Here Schult pays attention to all the essential elements present in sub-creation, such as Faerie, secondary world and secondary belief, escape, recovery, consolation and others. She subsequently investigates the possible similarities and differences between subcreation (as she re-names the developed concept of Tolkien's "sub-creation") and mimesis and worldbuilding/worldmaking. In the second part of her thesis Schult investigates, analyses and discusses "subcreation" as found in the works of the modern fantasy authors Terry Pratchett and Tad Williams. Each of the features is presented under the themes "language and linguistics, physiopoeia, anthropoeia and mythopoeia" (Schult 2017:12).

Schult's discussions of the different aspects of Tolkien's concept of sub-creation as well as its development after Tolkien provide clear, detailed and analytical information on which to base a theoretical framework for an approach to sub-creation. Schult's focus is on the Fictional-World Construction, and particularly on those found in the writings of Pratchett and Williams and thus not on Ovid's *Metamorphoses*. Where stated, revised concepts and theoretical ideas proposed by Schult, useful to this thesis, will also be employed.

Konzack (2018) discusses Tolkien's concept of sub-creation, the link between *On Fairy-stories* and literary criticism, as well as Tolkien's precursors and successors. Konzack's (2018) discussion of Tolkien's views on the difference between the two concepts "the (willing) suspension of disbelief" and "secondary belief" are of particular value for this thesis because

of the importance of secondary belief and defamiliarisation in the theoretical framework of this thesis.

It is necessary to state how both the *elements* and *aspects* of sub-creation in the fantasy narrative are understood:

1.2.3.1 The Elements of Sub-creation

It is important to note that the *elements* of sub-creation cannot always be divided into rigid sections in the narrative but are, rather, processes that may overlap each other in the reading act. The natural order, however, is recovery, escape and consolation.

A. Recovery

According to Tolkien (1947:67), recovery "includes return and renewal of health" and is a "regaining of a clear view." Based on this view, recovery will firstly be understood as the process that commences with the reader's first contact with the fantasy narrative. It not only initiates the process that leads to the cross-over into the "secondary world" but also keeps the reader rooted throughout the narrative. This process of recovery is thus a continuous process. This process is mostly achieved through the writer's artistic use of language: morphology, syntax, figures of speech, poetic techniques and descriptions. By utilising this aesthetic value of language, the writer creates the fantastic *aspects* of the secondary world. The process of recovery – the "regaining of a clear view" – develops in the reader's mind through the process of defamiliarisation, which leads to an increased concretising of the "secondary world" with all its fantastic elements.

The reader enters the "sub-created or secondary world" created by the writer by reading the fantasy narratives. Through the process inherent in the *elements* and *aspects* of sub-creation, the reader becomes part of this "secondary world". Through participation, becoming one with the character(s) existing in this fantastical setting and involved in the action, the reader

develops a defamiliarised understanding of the "primary world". The term "defamiliarisation" is a contribution from Russian Formalism, described by (Schmitz 2007:23) as "[the] effect [of art which] offers us a fresh perception of everything that we normally just take for granted; it makes us 'see' objects to which we have become accustomed and prevents us from merely 'recognizing' them without paying attention." The use of the term "defamiliarisation" corresponds, more or less, to Berthold Brecht's coined term *Verfremdungseffekt*. Schult (2017:37) mentioned that although Brecht intended his term *Verfremdungseffekt* for use in theatrical discourse, it can be "applied to fictional literature". The essence of *Verfremdungseffekt* can be summarised as the notion that the changing of smaller detail of things belonging to the primary world, introduced as something new, has a more significant impact on the spectator (or in the case of fictional literature, the reader). This defamiliarised understanding of the text may include every aspect of human existence, for example, love, pain, joy, hate, sorrow, relationships (with the self, nature, lovers, friends and family) and so forth.

It will thus be necessary to investigate this defamiliarised understanding more closely specifically in connection with traumatic experiences and cathartic responses in the narrative episodes of Ovid's *Metamorphoses* 10. This investigation will be undertaken firstly by examining the trauma experienced by the characters and their responses, then by investigating the participation of the reader in these traumatic and cathartic experiences and their possible reactions to the process by means of the defamiliarised understanding of their "primary world", gained through entering in and participating in the "secondary world".

In light of Tolkien's discussion of recovery, and Schult's analysis of it – with Brecht's *Verfremdungseffekt* in mind – the understanding of defamiliarisation (as the essence of recovery) in this thesis can be explained as follows: defamiliarised reading contrasts with normal reading. In "normal" reading, while reading about familiar objects or subject matter, a reader tends to take notice of the concepts in the sentence, vaguely forming a picture in their

mind to come to an understanding of what they have read. During a defamiliarised reading resulting from the changed subject matter of the "primary world", the reader, although familiar with all the concepts present in this sentence, will deliberately step back, exclude all their factual knowledge for a moment and observe the sentence as if it is something new that they are witnessing. The defamiliarised reading is more than an emotional reading; it is a reading in which the reader is not only taking notice of the characters, setting and actions in the text but is also experiencing and participating in the characters, setting and actions in the text (even if only through intense observation). The effect of defamiliarised reading is mostly established by the references to the *aspects* of sub-creation present in the text.

It is necessary to establish that there will be a difference in approach between a reader who has read Books 1 – 9 of Ovid's *Metamorphoses* when approaching this section, and a reader beginning Book 10 without having read the previous nine books. The reader reading Book 10 as a sequel to the first nine books will thus be familiar with the world of Ovid's *Metamorphoses* and especially the *aspects* of sub-creation. For the reader who has not read the previous nine books, the processes of recovery, secondary belief, escape and such will start with the reading of Book 10 and develop from this point onwards. The episodes investigated in this chapter are discussed from the perspective that the reader has read the previous nine books of the *Metamorphoses*. It is also necessary to mention that recovery is an ongoing process that, by continually enforcing defamiliarised reading, enables the reader to maintain secondary belief and to keep them transported into and firmly rooted in the continuous developing story in the narratives.

B. Escape

Tolkien uses the term "escape" which seems to have been unpopular when he was writing. Tolkien responds to this in his *On Fairy-stories*: "I have claimed that Escape is one of the main

functions of fairy-stories, and since I do not disapprove of them, it is plain that I do not accept the tone of scorn or pity with which 'Escape' is now so often used…" (Tolkien 1947:69).

"Escape" does not imply exiting the "real world" into a dream world through the relaxation provided by fiction, which may occupy the reader's mind in such a way that they momentarily escape from the daily stress and problems. It implies, in fact, quite the opposite. By applying both intellect and imagination, the reader enters ("escapes" into) this sub-created "secondary world" where they gradually begin to decode their own "primary world".

Here, escape is to be understood as the escape of the inner self, with its problems, traumas and such, to a safe place in which one possesses much more power over actions and events than in the primary world. Its scope is thus wider than merely escape in the sense of "forgetting your problems and traumas for a while". The sub-created world is a safe dimension since the reality of the sub-created world can neither harm the reader physically nor emotionally. The trauma present in the sub-created world is not the reader's own trauma, but universal trauma basic to all mankind and human nature.

C. Consolation

In *On Fairy-stories,* Tolkien describes the consolation of the happy ending as the "the sudden joyous 'turn'", or "a catch of the breath, a beat and lifting of the heart, near to (or indeed accompanied by) tears, as keen as that given by any form of literary art, and having a peculiar quality" (Tolkien 1947: 75 – 76). Tolkien contrasted drama with fairy stories by stating that tragedy is the central purpose of drama, while "the happy ending" can be seen as the highest function of fairy stories (or by extension, fantasy). This consolation or happy ending does not have to be a "happily ever after" ending, but can sometimes be a moment of grace, a single sentence or statement: a sudden "turn" of events where a glimpse of hope or joy can be seen.

Based on Tolkien's description of consolation, this word will function in this thesis as a moment or moments of hope breaking through the (mostly) traumatic, terrible and sad events in the episodes of Ovid's *Metamorphoses*. Where consolation occurs in some of the episodes, this moment of hope most often stands in correlation with a physical metamorphosis and contains a form of beauty – sometimes the cause of a desperate prayer that has been answered or of a god or goddess that took pity on a character/s.[20] Because the characters' traumas are not the reader's traumas or identical to the reader's previously suffered traumas, the experience is more indirect than a direct reliving of their own traumas, which may be harmful (Levine & Frederick 1997:10).

D. Secondary belief

Although not precisely an *element* of sub-creation, secondary belief is the desired result any fantasy writer wants to obtain through their effort of sub-creating a secondary world. In *On Fairy-stories*, Tolkien (1947:61) writes that to sub-create a world and to make it credible, secondary belief is necessary. He furthermore states that the creation of secondary belief is, in itself, thoughtful labour that "certainly demand[s] a special skill". However, the accomplishment of creating secondary belief, to "any degree" is "a rare achievement of Art: indeed narrative art, story-making in its primary and most potent mode" (Tolkien 1947:61).

Tolkien connects his concept of "Secondary Belief" to the concept of "arresting strangeness" (Tolkien 1947:60). Wolf (2012:24) states that Tolkien departs from the "audience's state of mind" with his discussion of Coleridge's (1817) concepts of "willing suspension of disbelief"

[20] It is true that this moment of consolation will not be found in all the episodes containing a physical metamorphosis. This *element* is missing in episodes where the physical metamorphosis is the direct cause of divine punishment, for example in the metamorphosis of the evil Lycaon. Here the metamorphosis amplifies the character's evil nature and the episode ends in more horror than it started with.

and "poetic faith". Tolkien (1947:52) argues that the terms are not a good description of the reader's state of mind when they enter the secondary world, he writes:

> What really happens is that the story-maker proves a successful 'sub-creator'. He makes a Secondary World which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather the art, has failed.

Tolkien thus argues for a new form of belief and not disbelief (Wolf 2012:24). "Secondary belief" is thus the state of mind that enables the reader to step into the "secondary world", which the writer created by using the *elements* mentioned above and the *aspects* of sub-creation. Secondary belief enables the reader to experience the sub-created world and its characters and events as a reality.

1.2.3.2 The Aspects of Sub-creation

A. Introduction

After discussing how the *elements* of sub-creation are understood, it is necessary to explain the *aspects* of sub-creation. In this discussion, special reference is made to the elements of the fantastic. It is crucial to gain a more holistic perspective on the text instead of focussing on the identified episodes only to understand world-building in the *Metamorphoses*. Therefore, it is necessary to include essential references to *aspects* of sub-creation found in the rest of Ovid's *Metamorphoses*. The *aspects* of sub-creation discussed in this chapter are language and linguistic variation; physiopoeia; anthropoeia and mythopoeia. When these *aspects* are mentioned as part of the discussion below, it is crucial to keep in mind that some *aspects* of the sub-creation, such as many of the characters, already exist in common knowledge. But in Ovid's recreation of the mythological world, his specific placement of myths in the order found in the *Metamorphoses* and his alterations of the myths (for example the merging of the myths

of Echo and Narcissus; his use of anthropoeia, such as the characters, physiopoeia and mythopoeia) he employs all the sub-created *aspects* in his unique way and for his own purpose.

B. Language and linguistic variation

Language and linguistic variation can be divided into subcategories. Firstly, the focus can fall on the language and language use in the text (Schult 2017: 67 – 84). However, the focus can also fall on the language and linguistic variation found in a text. Modern fantasy literature tends to make much use of linguistic variation. One example is Tolkien himself, who has written several different constructed languages[21] and used some in his fictional works. Different people, tribes or species may use different languages, which establish the distinction between them. Dialects of the same language may also be used to denote some differences in culture, social standing or geographic separation. As is also found in the primary world, for example, the royal people in a sub-created world may use more formal language, and the rest of the population may use more informal language. Vulgar language may be typically found in a bar scene. In the *Metamorphoses,* however, the focus will rather be on the unique use of language instead of the use of different dialects or linguistic variations of language, or different languages in the secondary world.

The first characteristic feature of the language of the *Metamorphoses* is that it belongs to the epic tradition, along with the use of dactylic hexameter (Liveley 2011:3). The language thus firstly places the reader in the distant epic and mythic past of gods, heroes, and monsters. The use of this specific poetic metre and other features reconstruct for the secondary world this

[21] On Tolkien's constructed languages see: Noel (1980) and Fourie (2012). On the philosophy of language in Tolkien's works, see: Kreeft (2005: 153 – 162). On the phenomenon of constructed languages in fantasy worlds, see Wolf (2012:183 – 189).

distant time, placing the reader in a world and time characteristic of the literature written by Homer and Virgil.

The second characteristic of the language of the *Metamorphoses* is captured in Galinsky's (1975:5) words, "[t]he how is more important than the what." From a narratological perspective, this instantly highlights the importance of focalisation. The *how* of the information being brought over to the reader, in other words, the narratological focalisation, enables the reader to experience the secondary world through the use of features that appeal to their senses. This endows the secondary world with an experience of reality, reinforcing the reader's experience of secondary belief. The appeal to the reader's senses also includes the appeal to their emotions. Focalisation is frequently used to evoke an emotional response from the reader, enabling the reader to feel the characters' emotions and experience their thoughts, fears and feelings.

The third characteristic, the rich use of poetic features like similes, describes the presence of the fantastic elements clearly in a way that empowers the reader to experience the magic of the secondary world from the inside. The narration, and specifically the detailed focalisation of most of the transformations in the *Metamorphoses*, enriched by the poetic language and features, thus create an appealing, realistic experience for the narratees. Interestingly, Holland (2009:3), from his neuropsychoanalytic perspective, states that "[t]he language of literature, particularly poetic language, draws more on our right brain systems for processing language than normal, everyday languages does." Holland (2009:7) also states that "[w]e meet a work of literature through its form, the fourteen lines of a sonnet or the successive chapters of a novel. Abstract things like rhyme or metre or cross-cutting or digression work in our brains to make our responses to what is being represented into pleasure." In this regard, the language of the *Metamorphoses* contributes to the reader's experience of the sub-created world.

Language manifests in many parts of Book 10 as songs. The message is communicated to the first narratees (a term drawn from the field of narratology) by means of song with accompanying music, Orpheus playing on his lyre. The first narratees, Orpheus's immediate audience, are the trees that are gathered around him; they are the first listeners of his narrative. The reader is viewed as the external narratee or receptor of Orpheus's song. The reader approaches the text as poetry with the knowledge that it has been initially sung. Kreeft (2005:161), while discussing the philosophy of language in Tolkien's literature, calls music "the most powerful and magical language". He also states that "music is not ornamented poetry, and poetry is not ornamented prose" (Kreeft 2005:162). He says that "[p]oetry is fallen music, and [that] prose is fallen poetry. He states that poetry is "fundamental speech" (Kreeft 2005:157), that prose is "poetry made practical" (Kreeft 2005:162) and that poetry is music "made speakable" (Kreeft 2005:162). The poetic form in which the reader meets the text of the *Metamorphoses* thus makes the music, which indeed covers the most substantial part of Book 10, speakable. In poetry, the "most powerful and magical language" is therefore made speakable and through it the power or magical potential of language also manifests.

In Tolkien's literature, language and music[22] possess power (or magic) and specifically the power of creation (from the divine, such as Ilúvatar), and the power of sub-creation (from the created beings, such as the Ainur and the elves).[23] The power of language is explained by the fact that everything in Tolkien's sub-created world has been initially created through language[24] (speech – and through song/music). Zimmer (2004:51) uses Read's (1925)

[22] In *The Silmarillion*, Tolkien employs music as a metaphor for creation: "Moreover, in the Ainulindalë, Eru Ilúvatar is spoken of as creating through music, or through music manifested by his subcreations, the Ainur (the group out of which emerge the Valar, the subcreative, angelic agents" (Birns 2011: 47).
[23] Harvey (2016:39) notes that "[a]lthough the Ainur have the power to make and shape, only Ilúvatar can give them the materials and realise the Creation". In other words, only Ilúvatar has the power of creation, and the Ainur who assist him, have only the power of sub-creation or change.
[24] In *The Silmarillion* (Tolkien 2013:15), the mythology of Tolkien's sub-created world, and its creation is written: "In the beginning Eru, the One, who in the Elvish tongue is named Ilúvatar, made the Ainur of his thought; and

distinction between the different stages of magic, to discuss the first two stages of verbal magic found in Tolkien's literature. The first is called direct magic, and is done by direct command, wish or warning. The second stage of magic is called "indirect" magic: the speaker (or performer of magic) "creates in language the effect he wishes to realize in material form".

Zimmer (2004:51) uses the following example from *The Lord of the Rings* to demonstrate the second stage, or "indirect" magic found in Tolkien's literature:

> As Gandalf banishes Saruman from the Council, he creates in language the effect he wishes to realize in the material realm: "He raised his hand, and spoke slowly in a clear cold voice. 'Saruman, your staff is broken.' There was a crack, and the staff split asunder in Saruman's hand, and the head of it fell down at Gandalf's feet" (*LotR*[25] 3.10, 569).[26]

In both the episodes of Apollo and Hyacinthus and Venus and Adonis, the same principle of "indirect" verbal magic can be seen. Although both Apollo and Venus add a physical deed to their word,[27] their creation of the flowers from their dead lovers' blood is primarily brought forth through the use of the creative power of language. By using language to create an analogy or supposed situation, both Apollo and Venus create the tributes to both their grief and their lovers' memory – flowers that materialise in the realism of the sub-created world (10.206 – 10.213 and 10.734 – 10.739). Juno's punishment of Echo (3.366 – 3.69) is also an example of the indirect use of verbal magic in the *Metamorphoses*. Thus, as in Tolkien's sub-created world,

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they made a great Music before him. In this Music the World was begun; for Ilúvatar made visible the song of the Ainur, and they beheld it as a light in the darkness".

[25] The abbreviation "LotR" is used for Tolkien's fictional work *The Lord of the Rings* series, first published in 1954 – 1955.

[26] The edition used in this thesis: Tolkien (2005), reset edition (first published in 2002) on the second edition (1966).

[27] Apollo engraves the letters of his grief *AI AI* on the petals of the flower (10.215 – 10.216) and Venus sprinkles nectar on Adonis's blood (10.731 – 10.732).

language also has the power of creation, or at least sub-creation, or change in the sub-created world of the *Metamorphoses*.

C. Physiopoeia

Physiopoeia is the building or construction of the physical aspects of the secondary world in sub-creation, such as the geography, meteorology, the fauna and flora and such in sub-creation. In Schult's (2017:95) words "Physiopoeia, denoting the creation of a physical 'reality' for a fictional world, is the *aspect* of sub-creation that furnishes bones and flesh to the story world." A few of the *sub-aspects* of physiopoeia, identified as relevant to the investigation of the episodes in the *Metamorphoses* in this thesis, are discussed here.

Creation

Just as Tolkien's sub-created world has its own creation described (*cf. The Silmarillion*), the sub-created world of the *Metamorphoses* has its creation described. The presence of a creation myth not only interlinks with the *aspect* of mythopoeia but also provides the secondary world with a firm foundation on which the other details of the physiopoeia, as well as the anthropoeia, are built.

Right from line 1.1, one of the major themes of the *Metamorphoses*, namely change, is introduced: 'My mind compels me to tell of forms changed into new bodies' (1.1 – 1.2).[28] The sub-created world is, from its creation, characterised as a world in which constant change will be present. The theme of change receives explicit attention in Book 15 in the section known as "Pythagoras's teaching" (15.60 – 15.478). Pythagoras states in lines 15.165 – 15.185 that

> …everything changes, nothing perishes… there is nothing in the whole world that remains unchanged / all flow and every image is formed while wandering / even time

[28] *In nova fert animus mutatas dicere formas* / *corpora* (1.1 – 1.2).

> itself glides with constant movement / just like a river. For neither a river nor the fleeting hour can come to a standstill, but as one wave is driven forward by another one / and the first one is driven forward by the next one coming and drives the first one on, so the moments pass equally and follow similarly (i.e. as the waves), / and are always new. For what was there once, is left behind, / and that which had not been there, now comes into being and all the moments are renewed (15.165 – 15.185).[29]

The physical creation of the secondary world is described in Book 1:

> My mind compels me to tell of forms changed into / new bodies. Gods, inspire my attempts / (for you have changed those things too) / from the beginning of the world to my time / and bring forth the unbroken song! / Before the sea and lands and the sky that covers all, / there was one face of nature in the whole world / which they called chaos; … (1.1 – 1.7).[30]

From here onward the whole creation of the physical world is described: the four ages of the world (1.89 – 1.150) including the mention of the first god (1.21 – 1.88); the creation of the animals (1.69 – 1.75) and of the human race (1.76 – 1.88); the recreation of the human race after Jupiter's destruction of the entire race but for two people, Deucalion and Pyrrha (1.313 – 1.415), in the great flood (1.253 – 1.312).

Geography

The construction of the physical elements of the secondary world in the selected episodes is mostly based on the geography of existing places from the primary world. References to areas

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[29] *omnia mutantur, nihil interit… nihil est toto quod perstet in orbe; / cuncta fluunt, omnisque vagans formatur imago. / ipsa quoque adsiduo labuntur tempora motu, / non secus ut flumen. neque enim consistere flumen / nec levis hora potest, sed ut unda impellitur unda / urgeturque prior veniente urgetque priorem, / tempora sic fugiunt pariter pariterque sequuntur / et nova sunt semper. nam quod fuit ante relictum est, / fitque quod haud fuerat, momentaque cuncta novantur* (15.165 – 15.185).

[30] *In nova fert animus mutatas dicere formas / corpora; di, coeptis (nam vos mutastis et illa) / aspirate meis primaque ab origine mundi / ad mea perpetuum deducite tempora carmen /Ante mare et terras et quod tegit omnia caelum / unus erat toto naturae vultus in orbe, / quem dixere Chaos* (1.1 – 1.7).

such as mountains, for example Rhodope and Haemus, mountains in Thrace (10.77), rivers such as the river Cephissus in Boeotia (3.342 – 3.343) and the river Ganges in India (5.47), and regions and countries (India 5.47) lend the narrative such a sense of realism that the construction of the reader's secondary belief is aided. However, these places are frequently enhanced by the presence of the fantastic: The two mountains, Rhodope and Haemus, mentioned in 10.77 were once, according to lines 6.87 – 6.88, two people that have been changed into mountains. In 3.342 – 3.343 the river Cephissus is mentioned, but in a personified (or deified) form as the river god Cephissus. The same applies to the Ganges, deified and represented as the river god and father of the Indian youth Attis.

Besides the references to physical geographical landmarks from the primary world, there are places, rivers and other geographic features that are unique to this world and do not exist in the primary world. The integration and interweaving of the more realistic features of the secondary world's physiopoeia with the characteristics of fantastic elements, contribute to the more extensive process of defamiliarisation. Orpheus's descent into the underworld to ask his beloved wife back exposes the reader to a sphere of the secondary world unknown to the primary world.

Meteorology

One feature of the secondary world's meteorology that frequently arises throughout the *Metamorphoses* is the heat around noon. This heat often serves as a sign foreboding something tragic that is about to happen, such as in 10.125 (Cyparissus), in 14.51 – 14.54 (Scylla), in 3.407 – 3.415 (Narcissus) and implied in 10.174 – 10.175 (Apollo and Hyacinthus).

Fauna and Flora

In the *Metamorphoses,* continuous development of physiopoeia is also present. This becomes visible in especially the metamorphoses of characters into plants and animals that have not

previously existed in the secondary world. In the selected text, the following examples emerge, the creation of the narcissus flower (3.508 – 3.510), the hyacinth (10.209 – 10.216) and the anemone (10.731 – 10.739). Many other metamorphoses add to the previously known or unknown fauna and flora of the secondary world. Myrrha is changed into the myrrh tree (10.489 – 10.502), the girl turned into the mint plant by Persephone (referred to by Venus in 10.728 – 10.731), Atalanta and Hippomenes into lions (10.698 – 10.704) and Daedalion into a hawk (11.339 – 11.345), to mention just a few.

Larger Cosmological Changes

In isolated cases, people dear to a god have been changed into astrological bodies. Some examples are Callisto and Arcas (2.505 – 2.507), and Hercules (9.271 – 9.272) turned into constellations, while Castor and Pollux (8.372) and Julius Caesar (15.843 – 15.851) were transformed into stars. In the episode of Apollo and Hyacinthus the narrator tells the narratees that if Apollo had enough time, he would have placed Hyacinthus in the heavens, thus changing him into a constellation (10.162 – 10.163).

D. Anthropoeia

Anthropoeia, briefly defined, is the creation of beings in sub-creation to populate the secondary world. These beings can be from different species, races, cultures and such. Tolkien, for example, creates quite a great variety of different beings to populate his world: the Valar, approximately equal to gods or angels, who have taken part in the creation in Tolkien's universe (Day 2016:238), the elves, dwarfs, humans, hobbits and the ents. All of these may have their unique physical appearance, language, culture, history and sometimes mythology.

Non-fantastic and Fantastic Characters in the *Metamorphoses*

Anthropoeia is also found in the *Metamorphoses*. The creation of characters (and other living beings) to populate the secondary world of the *Metamorphoses* also contributes to the process

of defamiliarisation by an integration of more realistic species, such as humans (which constitute the majority of characters in the *Metamorphoses*' narratives), with beings from the realm of the fantastic, such as gods: Hymen (10.1 – 10.7); Apollo (10.106 – 10.142 and 10.161 – 10.219); Venus (10.270 – 10.297 and 10.503 – 10.739); Juno (3.359 – 3.369); Jupiter (3.362 – 3.363 and 10.148 – 10.161) and Cybele (10.689 and 10.700 – 10.704). Also from the realm of the fantastic, there are nature spirits (wood, mountain and river nymphs as in 3.402 – 3.403, 3.505 – 506 and 10.8 – 10.9), the spirits of the dead in the underworld (as in 10.48 – 10.49) and giants (mentioned in 10.149 – 10.151).

The gods of the *Metamorphoses* are mostly portrayed with a great sense of realism as anthropomorphic gods, set aside from humans by, amongst other things, their physical superiority over humans and their power over the fantastic or their fantastical abilities. This can be seen in examples such as Juno's ability to alter Echo's speech (3.366 – 3.369); Nemesis's supernatural (implied) preparation of the place where Narcissus will be punished for his *superbia*; Jupiter's ability to change himself into an eagle to abduct Ganymede (10.155 – 10.161); Apollo's ability to change Hyacinthus's blood into a flower (10.209 – 10.219) and Daedalion into a hawk (11.339 – 11.345); Venus's ability to change the Cerastae and the Propoetides into respectively bullocks and prostitutes (and eventually into stone) (10.220 – 10.243), Pygmalion's statue into a living woman (10.270 – 10.289) and to change Adonis's blood into the anemone (10.724 – 10.735). The nature spirits such as river gods and nymphs are likewise portrayed as anthropomorphic beings, for example, Cephissus as a humanoid character able to rape the nymph Lyriope (3.342 – 3.343). This realistic, anthropomorphic portrayal of the gods makes it easy for the reader to relate to the characters.

Some of the monsters of the secondary world were people before having been changed into dreadful beings feared by other people in the secondary world. Examples of these are Achelous's daughters who were turned into Sirens (5.872), Scylla who was transformed into a

sea monster (14.83), Medusa whose hair was turned into snakes (4.1190) and Lycaon who was changed into a werewolf (1.332). The creation of these monsters affects many of the other characters in the *Metamorphoses*, for example, Medusa's metamorphosis into a monster with the snakes for hair, whose eyes turn anyone who looks at them into stone, affects many people throughout the *Metamorphoses*. Alive, Medusa's gaze turned nameless people and even wild beasts in the areas where the Gorgons lived to stone (4.779 – 4.781). The following characters have been turned to stone by her head (used by Perseus as a weapon): Aconteus (5.202 – 5.203), Ampyx (5.184 – 5.186), Astyages (5.205 – 5.206), Atlas (4.655 – 4.662), Eryx (5.199 – 5.199), Nileus (5.192 – 5.194), two hundred nameless people (5.209), Phineus (5.232 – 5.235), Polydectes (5.248 - 249), Proetus (5.240 – 5.241) and Thesculus (5.181 – 183). Seaweed becomes coral, thus adding to the ocean's fauna, flora and geography, by the touch of Medusa's head (4.743 – 752). The anthropoeia and changes of characters into monsters continue to effect changes in the secondary world. In the case of Atlas, the shift in anthropoeia even causes a shift in the physiopoeia of the geography of the secondary world.

Integration between Non-fantastic and Fantastic Characters

Some human characters, however, are not entirely free from the fantastic. Most of them have some or other connection to the fantastic or possess one ability that makes them almost superhuman, such as beauty in Narcissus (3.344 and 3.354), Hyacinthus (10.120), Athis (5.49), Pyramus and Thisbe (4.55 – 4.56) and Adonis (10.515 and 10.523). Atalanta possesses speed (10.560 – 10.561); Daedalion and his brother are of divine descent, as are Chione's demigod twins in 11.266 – 11.345. Witches (such as Medea) and humans performing magic demonstrate an extent of power over the fantastic or supernatural. They can also be seen as an integration of non-fantastic and fantastic elements since they possess characteristics of both categories.

E. Mythopoeia

In sub-creation mythopoeia can be defined as the creation or establishment of a mythology for the secondary world. Mythology provides the secondary world with a history or pre-history that serves as a foundation for all the other *aspects* of sub-creation because it gives a sense of reality (Wolf 2012:189). A narrative or episode in a narrative never takes place in complete isolation; things have happened before and will probably continue to occur after the story time of the narrative. To place a narrative in a continuum of events emerging out of a faded or mystical mythological past and with an implied or a possible, albeit an uncertain, future, provides the story time with not only a time-related context but also stability.

The Foundation of a Pre-existing Mythology in the *Metamorphoses*

The mythology of the secondary world of the *Metamorphoses* is primarily based on Greek mythology. This mythology has been adopted from the Greeks and adapted and introduced into Latin literature by Ovid's predecessors such as Virgil. Ovid not only continues in this tradition of Romanising Greek mythology, but he also goes further by making his own amendments. These amendments emphasise Ovid's freedom in building his sub-created world. For example, Ovid is, as far as research can determine, the first writer to combine the characters of Echo and Narcissus in one narrative (Braund 2002:178). Griffin (1981:147) states that Ovid is the first writer to ever link three particular metamorphoses, those of Daedalion, Ceyx's brother into a hawk, the sheep into stone when the wolf attacks Peleus's livestock and that of Ceyx and Alcyone into birds.

The mythology created for and expressed in the *Metamorphoses* is thus embedded in a pre-existing mythology. The presence of this pre-existing mythology or its sense of reality becomes

visible in lines 10.40 – 10.48[31] when Orpheus visits the underworld, and the effects of his song are described by the reaction of other mythological characters, such as Tantalus and Sisyphus, to his song. All of these characters or creatures mentioned in 10.40 – 10.46 have their histories that have taken place in the distant 'mythic past'. They all have their personal stories building up to this point of the story time where they are now suffering eternal punishment for something done in the past. By involving these characters in the narrative, something of the time continuum becomes visible and sensible to the reader.

Mythologising – Expanding the Mythology

Regarding mythopoeia, it is also important to note the tendency in Book 10 to mythologise characters and make them part of the mythology of the secondary world, where characters such as Cyparissus being changed into a tree and Hyacinthus and Adonis being changed into flowers will have their existence and stories witnessed forever. The secondary world's mythology is thus dynamic and still evolving. The structure of the *Metamorphoses* that uses links between seemingly unrelated narratives, enhanced with the frequent presence of prolepsis and analepsis, furthermore simulates the sense of reality and of a time continuum in the secondary world.

F. Conclusion

The discussion of the *aspects* of sub-creation in Ovid's *Metamorphoses* provides a few essential concepts necessary for this study. Firstly, it becomes clear that all the *aspects* discussed above are, in some way or another, present in the *Metamorphoses*. This not only shows that sub-creation did take place in the writing of the *Metamorphoses*, but that a full and developed sub-created secondary world exists therein. Secondly, the presence of a sub-created

[31] *Talia dicentem nervosque ad verba moventem* / *exsangues flebant animae; nec Tantalus undam* / *captavit refugam, stupuitque Ixionis orbis,* / *nec carpsere iecur volucres, urnisque vacarunt* / *Belides, inque tuo sedisti, Sisyphe, saxo.* / *tum primum lacrimis victarum carmine fama est* / *Eumenidum maduisse genas; nec regia coniunx* / *sustinet oranti nec qui regit ima negare,* / *Eurydicenque vocant* (10.40 – 10.48).

secondary world means that the *elements* of sub-creation, namely recovery, escape and consolation will also be present in the text. Lastly, it is clear that the *aspects* of sub-creation assist the reader's defamiliarised reading and secondary belief, which form part of the *element* of sub-creation, named recovery. This is discussed under the identified themes related to trauma in the discussion of the *elements* of sub-creation in the next three chapters.

1.2.4 Norman N. Holland's Neuropsychoanalytic Concepts Applied to Literature

Holland's research has been born from questions such as why and how humans can believe the impossible while reading literature and subsequently, why and how humans can experience emotions when engaging with literature. Investigating these questions has led to his publication, *Literature and the Brain* (2009). Here Holland explores, by using neuropsychoanalysis, how the human brain can simulate situations, how it is possible to "lose oneself" in a story, and how humans can experience feelings when engaging with literature. These happen even though the reader knows the text is "only a story" or have emotional responses towards characters and situations in the text, which they know are not "real". Although not a book on sub-creation, *Literature and the Brain* supplies the researcher with background information about the human brain's reaction towards literature and narrative texts. Some concepts from Holland's work are incorporated into the theoretical approach of this thesis to show how the human brain assists the reader in experiencing the sub-created processes as recovery, escape and consolation.

Holland's (2009) concepts can be summarised as follows: Holland demonstrates, utilising neuropsychoanalytic investigations, what happens in specific brain systems when a reader approaches literature. Holland (2009: 47 – 50) states that, due to the fact that the reader cannot change the narrative or the story, the systems in the brain that are always aware of the body and the environment (in order to survive and reproduce – two primitive human instincts that

are always engaged in order to change the environment or the human body in the environment) are shut down. Because of this, the reader loses touch with their body and environment. The shutting down of these processes thus aids the reader's recovery since the reader's normal awareness of the body and environment is now directed towards the reading of the text (or watching of a play or a movie, for example).

Due to the function of "mirror" neurons in the brain, the human brain can react to observed emotional responses. The observed emotion is interpreted as communication, and the observer's brain responds (automatically) towards this communication with similar or different emotions. This neurological function of the brain assists the reader in identifying with the characters' emotions in any literary genre, be it a poem, narrative, play or a movie. In discussing Kant's concept of "disinterestedness" (not to be mistaken as being uninterested), Holland (2009:57) states that Storey (1996:115), while applying neuroscience to narrative, says that the reader "can have the pleasure of the emotions that accompany loss or injury while remaining certain that [they] will suffer the real effects of neither". This concept ties in with the proposed idea in the theoretical framework that the sub-created world is an appropriate place or dimension in which the reader can experience the trauma and catharsis of the characters since it provides a dimension in which they cannot be physically or emotionally harmed.

Holland's research brings the neurological and cognitive dimension behind the theory of sub-creation to the table. Although Holland (2009) does not apply his concepts to specifically ancient or fantasy literature, his investigation is useful for this thesis because it will supply the theoretical framework with useful answers to questions regarding the reader's engagement and participation in the text of Ovid's *Metamorphoses.* Understanding the reader's involvement is crucial when investigating trauma and the cathartic responses of both the characters in and readers of the *Metamorphoses*. Thus, when applicable, Holland's neuropsychoanalytic findings will be incorporated in the investigation of trauma and catharsis in Chapters 2 – 6.

1.3 The Current State of the Debate

Ovid's *Metamorphoses* is not only one of the longest but also one of the most enduring and popular epic poems to survive from ancient Rome (Frantantuono 2014:1). Although Ovidian scholarship, and in this case, scholarship focussed on the *Metamorphoses*[32] has a long and extensive history, it is generally accepted that Ovidian scholarship has entered a new age of bloom in the middle of the last century (Solodow 1988:7).

However, even though Ovid's *Metamorphoses* has been, and still is favoured as the object of academic study by many Latin and classical scholars, only a few scholars have endeavoured to propose classical studies which integrate the aspect of fantasy, or fantasy literature. This gap in classical research remains despite the fact that the tendency of viewing fantasy as a genre pertaining only to children's literature and not "adult" literature, was finally shaken off by the late 1960s.[33]

A few scholars have attempted to bridge the worlds of ancient literature and modern fantasy literature or fantasy theory. As far as could be determined, Rabkin is one of the first theorists

[32] For studies on Ovid's life and works see: Syme (1978), Jones (2007), Newlands (2005), Knox (2006) and Volk (2010). For the historical development in Ovidian studies see: Elliot (1979 – 1980), Solodow (1988: 6 – 8) and Fielding (2017). For research in the reception of Ovid, and especially his *Metamorphoses* see: Hardie, Barchiesi & Hinds (1999), Enterline (2004), Fox (2009) and Siler (2014). For general companions to Ovidian studies and introductions to Ovid's *Metamorphoses*, see: Galinski (1975), Hardie (2002a), Boyd (2002) and Knox (2009). For Ovid as both author and editor of his work, see: Martelli (2013). For Ovid's poetry and the politics of his day see: Otis (1966), Luce (1982), Barchiesi (1997) and Feldherr (2010:13 – 122). For discussions on specific aspects or themes related to the *Metamorphoses* see the following literature: on allusion, see: Hinds (1998) and Van Tress (2004); on spectacle and visual arts see: Feldherr (2010:123 – 341); on the genre of and fusion of genres in the *Metamorphoses*, see: Otis (1966), Tooney (1992:144 – 165), Boyle (1993), Innes (2013), Allan (2014), Michalopoulos & Michalopoulos (2016) and Mayor (2017); on the structure of the *Metamorphoses*, see: Otis (1966), Solodow (1988: 9 – 36); on motherhood, see: McAuley (2016); on Ovid's *Metamorphoses* and Augustan poetry, see: Knox (1986); on Ovid's 'Little Iliad' in the *Metamorphoses*, see: Papaioannou (2007); for textual studies on the *Metamorphoses* or specific books thereof, see: Keith (1992) and Liveley (2011); on tragedy in Ovid, see: Curley (2013); on simile, identity and the self in the *Metamorphoses*, see: Barsby (1978), James (1986) and Von Glinsky (2012); on women in the *Metamorphoses*, see: Ziogas (2013a); on the narrator, narrative, narrative techniques and narratology in the *Metamorphoses*, see: Solodow (1988), Barchiesi (2002) and Pavlock (2009); on translations of the *Metamorphoses*, with editorial introductions and notes, see: Squillace & Miller (2005), Martin (2010) and Lombardo & Johnson (2011); for an online bibliography of scholarship on the *Metamorphoses*, see: Holzberg (n.d.).

[33] See Stableford (2009:xxxvii – xliv) and Mendlesohn & James (2009:4).

who has established a connection between Ovid's *Metamorphoses* and the fantastic, and he is not even a Classicist. Rabkin (1976) explores character and use of the fantastic in literature. As part of his study, Rabkin investigates, amongst others, the relationship of the fantastic from the perspective of escapist literature, genre criticism and literary history. While discussing the connection between the fantastic and escapism, he connects Ovid's *Metamorphoses* to the escapist genre,[34] but without further explanation or discussion, turns to modern literature. Rabkin thus, maybe even unknowingly, at the time of his publication opens the room for further research into the connection between escape (as an element of fantasy) and classical literature of a mythological nature, such as Ovid's *Metamorphoses*.

Besides Rabkin, the natural starting point for an endeavour to bring the worlds of ancient literature and modern fantasy literature together has proved to lie in the historical research of the fantasy genre and its roots. Mendlesohn and James (2009) reproduce a thorough overview and evaluation of the history of fantasy literature, from ancient myth to the fantasy literature of 2010. They firstly acknowledge the great importance and influence of Tolkien and his contemporary Lewis in the history of fantasy and fantasy theory, dedicating an entire chapter to the discussion of these two authors. Secondly, they highlight the natural and chronological development that has taken place from ancient myth, such as Ovid's *Metamorphoses* to modern fantasy literature. The emphasis on this natural and chronological flow supports the logic of this thesis in reading Ovid's *Metamorphoses* as fantasy literature. Mendlesohn and James, however, do not pay attention to either trauma or catharsis in fantasy literature or the exploration of Ovid's *Metamorphoses* as fantasy literature except by placing it in the chronological development of fantasy literature from mythology.

[34] See: Rabkin (1976:44).

The natural relation between (ancient) myth and fantasy, as outlined by scholars such as Mendlesohn and James, also paves the way for a reversed process of investigation. This process looks at myth through the perspective of modern fantasy or, as Attebery (2014:9) named the first chapter in his book, "Fantasy as a Route to Myth". In this chapter, he explores the similarities and differences between the two concepts of "myth" and "fantasy". He furthermore explores, as he calls it, the "particularly convoluted" relationship between myth and fantasy. Attebery (2014:22) further states that Ovid's *Metamorphoses* is one of the two works from the first two centuries CE that "might be considered at least precursors of modern fantasy." As Attebery's research progresses, his focus shifts to other themes, such as colonial and postcolonial fantasy.[35]

Reading ancient myth as fantasy literature is a fairly recent phenomenon. Only a few scholars have published on this in any way. In a recent publication, *Fantasy in Greek and Roman literature*, Anderson (2020) bridges the dimensions of ancient literature and modern fantasy. He discusses, amongst other issues, the use of katabasis and anabasis in existing myths.[36] This way of recreating the myth to the poet's own liking connects with the mythologising *aspect* of sub-creation. Anderson's secondary scholarship is, implicitly, in line with the argument that Ovid reworks the familiar myths and hence sub-creates his own mythology[37] for his sub-created world. Unlike many of the sources that compare the Virgilian and Ovidian versions of the Orpheus and Eurydice myth, Anderson displays a preference for Ovid's version. He highlights "the strong geographical evocation" found in Ovid's version of the myth (Anderson 2020:78). The geographical evocation recalls physiopoeia as an *aspect* of sub-creation. Although

[35] For different subgenres of fantasy see: Mendlesohn & James (2009:253 – 255) and Stableford (2009).
[36] See: Anderson (2020:76 – 89).
[37] On classical mythology see: Grimal (1990), Houtzager (2006), Morales (2007), Woodard (2007), Roman & Roman (2010) and Segal (2015); on the evolution of myth through languages, media and cultures, see: Pestell, Palazzolo & Burnett (2016).

Anderson refers to literary thinkers, such as Todorov and Rabkin, he only lists Tolkien in the biography, but he does not discuss either Tolkien or his concept of sub-creation.

Except for these few academic endeavours, researchers interested in this unified field of Ovid's *Metamorphoses* and fantasy, or fantasy theory, have to turn to other academic work. This research may be divided into two themes. The first theme consists of Ovidian research which focusses on the *Metamorphoses* or specific text selections of it. Scholarly work done on the *Metamorphoses* is, by definition, extensively broad, and also has undergone shifts in focus through the passing decades.[38] The overview of this theme is limited to the discussion of academic contributions relevant to the current debate in question. The first topic consists of a discussion of academic research which engages in the current debate on the study of trauma and catharsis in Ovid's *Metamorphoses*, the main focal point of this thesis.

1.3.1 Trauma and Catharsis in Ovid's *Metamorphoses*

When discussing the current state of secondary research on the study of trauma and catharsis in Ovid's *Metamorphoses*, one can make a few observations. Because Ovid's narratives mostly treat traumatic themes such as the loss of love or a loved one and emotional pain and suffering thoughtfully and empathetically, secondary scholarship has looked at themes of personal identity and the psychology of loss.[39] The prevalence of this treatment throughout the *Metamorphoses*, particularly in Book 10, provides room for further research. These traumatic themes also suggest an essential dimension of the *Metamorphoses*, one that has been studied using psychological or theatrical audience-response methods (Chirico 2008), but has not been studied in terms of the theory of fantasy literature and sub-creation theory.

[38] Before the 1960s the *Metamorphoses* was mainly studied from the perspective of "literary history... [f]or a long time" (Solodow 1988:6).
[39] See especially Barsby (1978:35 – 36).

Tutter (2011a & 2011b) is the only scholar who comes close to addressing certain aspects of this research into Ovid's *Metamorphoses*. She views the metamorphoses of some of Ovid's characters into trees as "marked to 'signal grief'", as containing unbearable, all too human realities of violence, pain, mortality and loss. These experiences may be made more bearable by escape into alternative, non-mortal form …" (Tutter 2011a:429). Although the article (Tutter 2011a) focuses on the paintings of Nicolas Poussin of Apollo and Daphne and this quotation is aimed explicitly at tree-metamorphoses in Ovid's poem, she draws a connection between the characters' escape from trauma (pain, grief, and so forth) and the metamorphoses of the characters in Ovid's poem.

In line with the title and theme of her article, Tutter's focus is on metamorphoses, art and the psychoanalytic perspective on these. She does not discuss in detail how the character that transforms into a tree gains escape from their trauma. She also does not refer to any part of Tolkien's perspectives on fantasy, except the *element* of "escape". Tutter also does not involve the reader of the fantasy narrative in the process of escape, because that is not the focus of her article. Her use of the word "escape" can instead be defined as a way in which the character's grief is eased through the physical metamorphosis into a tree that is neither alive (in the human sense) nor dead. But "escape", as defined in the theoretical framework of this thesis, has a much deeper and richer meaning that does not stop at the easing of pain, but encapsulates "recovery", "consolation" and emotional catharsis.

Chirico (2008) investigates the effect of myth, as used in modern theatre, on the spectator. She argues that "the production's hermeneutic dramaturgy" of Zimmerman's *Metamorphoses* (the drama as performed in Chicago in 1998 and in New York shortly after 9/11) "which not only involves retelling myths but [also] emphasises the very process of 're-vising' or 're-seeing' them, prompts the audience members to rethink their own conceptual understanding of death, not as loss, but as transformation" (Chirico 2008:150). This statement confirms that the

spectator, while watching the production, identifies with the character(s). In this research, the same principle is present where the reader, while reading the narratives in Ovid's *Metamorphoses,* identifies with the characters. This direction of thought-analysis shows how the theatrical dramatising of nine of the myths found in Ovid's *Metamorphoses* "had a spiritual and cathartic effect upon New York audiences" shortly after the traumatic events of 9/11 (Chirico 2008:152).

The difference between Chirico's research and the research done in this thesis is that Chirico's field of work is the theatre, and specifically, the response of the audience to the drama, while the research of this thesis will focus on the literary form of Ovid's *Metamorphoses* as seen through the perspective of a theoretical framework based on Tolkien's theory of sub-creation. The research in this thesis will investigate the trauma and catharsis of the characters in the narratives as well as the corresponding, vicarious experience of the reader.

Newlands (2018) begins her chapter by criticising Zimmerman's play (see Chirico [2008]), and points out the lack of violence that is, according to her, "a central … theme and [the] verbal texture of Ovid's *Metamorphoses*" (Newlands 2018:140). In a sense, Newlands's chapter builds on Tissol (1997) but with the exception that she includes the "power-relations", especially those of "gods and rulers" which she states as a shortcoming in Tissol (Newlands 2018:142). Tissol's (1997) work mainly focusses on verbal witticism, and its relation to physical transformation in the *Metamorphoses*. Beyond wordplay, he also pays attention to the function and consequences of larger narrative styles found in Ovid. Newlands (2018) does not *per se* discuss violence in Book 10 of the *Metamorphoses.* However, her emphasis on the "tension between aesthetics and violence … as vital to the dynamic power of Ovid's poetry" (Newlands 2018:177), as well as her discussion of the *locus amoenus* provide recent academic scholarship on these themes in Ovidian studies. Newland's findings, although focused on Book

6 of the *Metamorphoses* which cover the primary focal point of her discussion, thus enters the larger debate on violence as an essential theme in the *Metamorphoses*.

In a broader sense, highlighting the importance of a psychological awareness[40] in the studying of characters or the reading of episodes from the *Metamorphoses*, Barsby's (1978) contribution to the debate in question cannot be overstated. He says about the *Metamorphoses* that "[i]t is possible to see the poem as an escape from contemporary reality into a world of imagination and fantasy…" (Barsby 1978:35), forging the link between the *Metamorphoses* and escape and fantasy. The contribution Barsby's research makes to a study of trauma and catharsis in Ovid's *Metamorphoses* lies in his focus on the importance of psychology in the poem. He claims that "the human interest of the *Metamorphoses* is more psychological than philosophical", thus steering away from "turn[ing] the whole poem into a deliberate political statement" (Barsby 1978:34 – 35).[41] However, Barsby does not investigate trauma and catharsis in the *Metamorphoses* in-depth, and does not explore the use of Tolkien's concept of sub-creation in the research of trauma and catharsis in the *Metamorphoses*.

Although many scholars of the *Metamorphoses* do not explicitly research the phenomenon of trauma and catharsis in the episodes of the *Metamorphoses*, some studies on specific text selections contain traces of arguments relating to either trauma or catharsis, as part of the author's investigation. In the second subsection, the discussion is thus focused on Ovidian research that engages in the current debate on specific themes or text selections of the *Metamorphoses*, which are relevant to this thesis. Themes focussing on, and research done on

[40] Barsby's (1978) psychological awareness in his reading of the *Metamorphoses* must not be confused with the psychological theories on, or analyses of myth, as done by exponents such as Freud and Jung. For a discussion on this theme, see Segal (2015: 82 – 99).
[41] As part of the continuous shift in academic focal points on the *Metamorphoses*, Barsby's statement also shows his deliberate notion of steering away from the older notion of reading Ovid's *Metamorphoses* only as Ovid's critique on the politics of his day. Barsby (1978) thus shows that an awareness of other aspects present in the poem may break free from limited readings of the text and hence add new layers of understanding in the research of the *Metamorphoses*.

text selections in which Orpheus, Eurydice, Apollo and his male lovers in Book 10, Pygmalion, Myrrha, Venus and Adonis, Echo and Narcissus and Pyramus and Thisbe are characters, are discussed.

A category of scholarly work on the *Metamorphoses* that deserves a brief discussion here is textual commentaries on the Latin text. Due to their nature, textual commentaries not only reveal the different focal points in the historical development of academic research on the *Metamorphoses* but also are, to a smaller or larger extent, interpretations of the particular commentator. Thus the commentaries shape the interpretation of the researcher, who utilises them in understanding of the text. Quite a few commentaries on either a particular bundle of books[42] or an individual book[43] of the *Metamorphoses* have stood the test of time and still frequently emerge as consulted sources in the bibliographies of recent scholarship on the *Metamorphoses*. A particular, and relatively recent commentary that engages in the current debate on the scholarly research on the *Metamorphoses*, and also implicitly enters the discussion of trauma and catharsis, is that of Frantantuono (2014). In his commentary, the Latin scholar provides a recent in-depth commentary on Ovid's *Metamorphoses* Book 10. This commentary, which takes the form of a line-by-line analytical explanation and discussion of the delicate morphological and syntactical features of the text, also offers socio-cultural background where he thinks it necessary for the understanding of the context. Although commentaries such as that of Frantantuono engage in discussions of episodes containing psychological trauma, they do not specifically investigate trauma and catharsis as a theme. Commentaries also do not focus on the characters' response to trauma and catharsis, or the reader's involvement in the characters' experiences.

[42] See: Anderson (1972) and Hill (1985).
[43] See: Henderson (1981), Hopkinson (2000), Frantantuono (2014) and García (2018).

Von Glinski's (2012:1) discussion of the epic simile in Ovid and of identity as "one of the essential aspects of the *Metamorphoses*" includes characters from Book 10 and thus sheds light on the identities of many of the characters discussed in the following chapters of this thesis. Although Von Glinski does not view the text from a fantasy perspective or the theory of sub-creation, her discussion of the epic similes in Ovid's *Metamorphoses* and her research into identity often touch on the trauma experienced by the characters. However, the reader's vicarious participation in the trauma and cathartic experiences of the characters falls beyond the scope of her research.

In the debate on trauma and catharsis in Ovid's *Metamorphoses* Book 10, the god Apollo plays a significant part, being a character subjected to trauma in more than one of the episodes. Fulkerson (2006) discusses "examples of divine repentance" in Ovid's *Metamorphoses* in episodes closely connected with the god Apollo.[44] He discusses the difficulty of translating an emotional word like *paenitentia* into another language. Although Fulkerson's discussion focusses more on the similarities between the god Apollo and the emperor Augustus, he still provides useful textual readings and interpretations of some of the episodes of the *Metamorphoses* in which Apollo features as a character. Some of these episodes are also to be discussed in this thesis.

The presence of Apollo in Book 10 and the narratives in which he plays a part, also foreground the issue of pederastic relationships in the particular book. The theme of "boys loved by gods" (10.152 – 10.153) constitutes one of the major themes found in Book 10 of the *Metamorphoses* (cf. Apollo and Cyparissus, Apollo and Hyacinthus and Jupiter and Ganymede). While examining the concept of Roman homosexuality, Williams (2010: 60) discusses the "pederastic relations between gods and young men". In addition to boys being loved by gods, Williams

[44] See: Fulkerson (2006:388).

(2010) also discusses physical male beauty (such as Adonis in *Metamorphoses* 10.10.503 – 10.559 and 10.708 – 10.739) and young men loved by goddesses such as Venus.

Makowski (1996) also investigates pederasty as a theme in Ovid's *Metamorphoses* Book 10. In his investigation, he summarises the diverse academic perspectives on Ovid's Orpheus and especially Orpheus's spurious sincerity about his loss of Eurydice. He investigates Orpheus's character and regarding his emotion, his "total obliviousness towards Eurydice" and Orpheus's connection to boy-love (Makowski 1996:29). Although Makowski does not limit the importance of homosexuality in Book 10 to Orpheus's personality, he states that homosexuality is a "detail of Orpheus's characterization". His discussion of Orpheus opens up the field for an essential debate on the character of Ovid's Orpheus since the investigation of the bard's trauma and catharsis is a significant point in this thesis. In his article "The Stupor of Orpheus: Ovid's *Metamorphoses*", Heath (1996) proposes a similar discussion while evaluating Orpheus's character, mostly through contrasting Orpheus's journey to the underworld and his subsequent "failure" to that of Hercules and his success. In his discussion Heath (1996) not only gives commentary-like information on Orpheus's *stupor* in Book 10, but he also touches on essential themes, such as loss, shock, human weakness, human emotion, death-defying love – in other words, the need to die to be united with a loved one in death.

In her chapter "Till Death do us Part… or Join: Love beyond Death in Ovid's *Metamorphoses*", in Frangoulidis and Harrison (2018), Sharrock joins Heath's (1996) discussion by exploring a theme which frequently emerges in the *Metamorphoses* as a whole, but is omnipresent especially in the sections of focus in this thesis: "the romantic desire for union in death". Sharrock (2018) investigates the narrative diversion of the two episodes containing the theme of union in death, those of Orpheus and Narcissus. Even more important, in terms of the debate on trauma and catharsis in Ovid's *Metamorphoses*, is Sharrock's (2018) point that it seems that Orpheus is in a totally different world than the real world around him. He is in the world of his

narrative. Although Sharrock (2018) does not explicitly use the term sub-creation in her argument, a compelling case can be made for the presence of sub-creation, where Orpheus is mentally present in his own sub-created world, detached from the primary world around him.

More scholars enter the academic debate on Orpheus, arguably the most important character in Book 10. Fantham (2004) undertakes to provide an introduction to Ovid's *Metamorphoses* as a whole with up-to-date scholarship, until 2004. The editorial foreword to the series to which this volume belongs states that this book does not dwell "on minutiae that are likely to distract or confuse the reader" (Fantham 2004:v). Of course, this may also be seen as a negative aspect; in a one-book volume about the *Metamorphoses* as a whole, specific detail can easily be lost. However, much detail regarding particular text selections or even books within the *Metamorphoses* is given. Fantham (2004) engages in the debate by, amongst others, her discussion of the Orpheus-section and Ovid's way of employing emotion in the text. Fantham's analysis also places the Orpheus-episode and thus Book 10 into the larger structure of the poem and emphasises its unique connection with Book 11. Fantham's discussion of Ovid's perspectives on music as the highest form of art also connects with Tolkien's views on music and literature as discussed in Kreeft (2005:162). Furthermore, Fantham also provides inter-textual references and discussions of episodes from Book 10.

Stephens (1958) discusses Ovid's use of the descent to the underworld and thus mainly focusses on Orpheus's descent to retrieve his wife from Hades. However, besides the factual discussion about Orpheus's *catabasis*, Stephens also investigates Ovid's theoretical view of creation, which he calls the "Orphic cosmology" (1958:177). The discussion about Orphic cosmology connects with Tolkien's sub-creation *aspect* of physiopoeia and, as Stephens (1958:177) states, must be reckoned with to understand the meaning behind Ovid's poem. Furthermore, Stephens's study of Ovid's Orphic cosmology, the immortality of the soul and perpetuated state of life and its connection to love sheds essential light on concepts that are

important for the study of trauma and catharsis in Ovid's *Metamorphoses*. However, Stephens does not explicitly explore the themes of trauma and catharsis.

In *The Image of the Poet in Ovid's "Metamorphoses"*, Pavlock (2009) devotes a whole chapter to "Orpheus and the Internal Narrator" (Pavlock 2009:89 – 109). In this chapter, he offers views of Orpheus's song in relation to his loss of Eurydice. He also touches on the subject of the narrator, attempting to determine when Orpheus is speaking, and when Ovid is speaking through his internal narrator. Nagle (1983) addresses the same question in more detail when discussing the two episodes of incest in Ovid's *Metamorphoses*. One of the two episodes is the story of Myrrha, which occupies a large part of Book 10 (*Metamorphoses* 10:298 – 10.502). The question of who is actually speaking, Ovid or Orpheus, becomes essential in determining Orpheus's emotional attitude towards the character Myrrha in his song. However, neither Pavlock (2009), nor Nagle (1983) explicitly explores the trauma and catharsis of the characters or the reader's involvement in this.

Hill (1992:124) focusses on Ovid's "constant consciousness of his audience", as he calls it, "on almost every page" of the *Metamorphoses*. Hill's chapter "From Orpheus to Ass's Ears: Ovid, *Metamorphoses* 10.1 – 11.193" is, in effect, an answer to Anderson's (1972) commentary on the same text in *Ovid's* Metamorphoses *Books 6 – 10*. Anderson (1972:475) argues that Orpheus's mourning is deprived of seriousness and that Ovid "deliberately contrives a pompous, unconvincing speech, full of witty sophistication, devoid of true emotion." In taking Orpheus, and most of Book 10 as his focal point of discussion Hill enters into debate not only with Anderson (1972) but in fact also with other academics[45] discussing the theme. Hill's method consists mainly of contrasting Ovid's narration of Orpheus to that of Virgil. He evaluates and interprets the differences found in the two narratives and relates his comparison

[45] See: Stephens (1958), Nagle (1983), Heath (1996) and Pavlock (2009).

to the central theme of the discussion: Ovid's awareness of his audience. Hill's detailed investigation proves to be very useful for this research in which the trauma and catharsis of the characters in Ovid's *Metamorphoses* Book 10 (and other parts) is the central focus. Unlike academics such as Anderson, Hill (1992:127) highlights Ovid's focus on the human characters in his narratives, claiming that "Ovid tries to get inside his character".

Connected to the theme of "boys loved by gods", Orpheus's narration in Book 10 shows that the term "gods" also include the female divinity, Venus, who plays a vital role in Book 10. Similar to academic research focused on the god Apollo and his role in Book 10, scholarly work on the goddess Venus and her relationship with Adonis also feature in the debate on trauma and catharsis in the *Metamorphoses*. Venus herself is, after all, not spared the burden of trauma in Book 10. Newman (1984) endeavours to explain Shakespeare's unwilling Adonis, an Adonis portrayed as rejecting Venus's love. She does this by comparing Shakespeare's Adonis to Ovid's Adonis (as it is assumed that Ovid must have been Shakespeare's principal source). In her investigation, her discussion includes most of Book 10 of the *Metamorphoses*. Newman also highlights the connection between Adonis's unorthodox conception and the strange circumstances that led to the birth of Adonis's father Cinyras, whose father was the child of Pygmalion and his self-created statue-lover. Although Newman's secondary research engages in the debate on themes such as frustrated and unnatural love in the *Metamorphoses*, she wrongly concludes that Venus had caused Myrrha's passion for her father, and does not substantiate her argument.

Another character from Ovid's *Metamorphoses*, on whom much scholarly work has been done, is the nymph Echo. The trauma which Echo suffered at the hands of Narcissus and its consequences naturally connect any research done on Ovid's Echo-narrative with the debate on trauma in the *Metamorphoses*. Greenberg (1998:319) suggests that Ovid's presentation of Echo, amongst others, shares a systemic analogy with post-traumatic stress disorder. Greenberg

draws a parallel between Echo, who cannot "tell her own story" and is only able to answer in fragments of another's speech, with the symptom found in post-traumatic stress disorder, where the victim's story is often fragmented. The phenomenon that a victim of trauma sometimes cannot remember parts of the traumatic event causes a reliving of the traumatic event, usually in a disturbing, fragmented way. This phenomenon is called "rememory" by Morrison (1987:36), one of Greenberg's significant sources. Greenberg (1998) studies the episode (and phenomenon) of Echo from the perspective of narrative therapy.[46] Greenberg, however, does not use fantasy theory or Tolkien's concept of sub-creation in his investigation.

Natoli (2017) devoted his whole book, *Silenced Voices*, to the poetics of speech in Ovid. In the case of the Echo-episode, this work provides insight into the connection between "speech, identity and community" (Natoli 2017:48) that plays an essential role in the understanding of Echo's punishment, identity and trauma.

Other academic works which enter the current state of the debate are individual works on episodes in which characters such as Pygmalion, Pyramus and Thisbe, Narcissus and Ceyx and Alcyone participate. In her article, James (1986) discusses parallels between Narcissus, Myrrha and Pygmalion found in the *Metamorphoses*. Through investigating Ovid's concept of "know thyself", she discovers that the concept itself undergoes a metamorphosis in these episodes (James 1986:25). Bauer (1962) investigates the "function of Pygmalion" in the *Metamorphoses*. He shows the importance of the Pygmalion-episode in Book 10 and also in the rest of the work. Amongst other things, he demonstrates how Ovid used the Pygmalion-episode to balance the "stone-motif" present in the *Metamorphoses*. By means of antithesis,

[46] Morgan (2000:2) describes narrative therapy as follows: "Narrative therapy seeks to be a respectful, non-blaming approach to counselling and community work, which centres people as the experts in their own lives. It views problems as separate from people and assumes people have many skills, competencies, beliefs, values, commitments and abilities that will assist them to reduce the influence of problems in their lives".

the "blush-motif", found in especially Book 10, connects with the "stone-motive". Dyson (1999a) discusses the "blush-motive" and highlights the metaphoric meaning of it in Orpheus's song in Book 10. Salzman-Mitchell (2008) provides a thorough discussion of Pygmalion's statue. However, none of this research centres on the trauma and catharsis in these episodes or discusses the episodes from a fantasy point of view.

Perraud (1983 – 1984) investigates how Ovid uses apostrophes in the Pyramus and Thisbe-episode to highlight the couple's experience of their loss. His discussion also includes guilt as a theme in the episode. Keith (2001) investigates "etymological wordplay" in the same episode. He emphasises the importance of blood in the narrative and demonstrate how Ovid plays with the etymological connections in words such as "*mora-amor-mors-mora*" (Keith 2001:311). Although Perraud and Keith highlight important traces of trauma and loss in this episode, their main focus is not the trauma and possible catharsis of Pyramus and Thisbe.

Two academic works which discuss the episode of Ceyx and Alcyone in the *Metamorphoses* are the articles of Griffin (1981) and Rudd (2008). Griffin (1981) investigates the episode by comparing it to earlier versions of the myth. He shows how Ovid remakes the myth in his own fashion. He also places emphasis on how Ceyx's "*pietas*" and "*cura pacis*" contrast with Peleus's and Chione's "*impietas*" and Daedalion's "*ferocia*". Although his discussion of these important themes in the episode touches on trauma, trauma is not Griffin's focal point and he leaves the field open for further research on the discussion of trauma and catharsis in the episode. Although Rudd's discussion implicitly touches on the consolation of the couple, the credibility of the characters and the importance of emotion in the episode, she does not focus on the couple's trauma and catharsis, or the way in which the reader can participate in the narrative.

The research discussed in the first category of study to which a researcher must turn to in order to collect information on the current debate on trauma and catharsis in Ovid's *Metamorphoses*

demonstrates that bits and pieces thereof can be discovered in Ovidian research on the *Metamorphoses* or specific text selections of it. The second theme relating to research into the current state of the debate on the topic of this thesis consists of scholarship done on fantasy theory and especially research done on Tolkien's concept of sub-creation in analysing fantasy literature. After the "recognition" of fantasy as a literary genre in its own right, research in this field starts to bloom and becomes extensive.[47]

1.3.2 Fantasy Theory: Tolkien's Concept of Sub-creation

Regarding research done on the use of Tolkien's[48] concept of sub-creation in order to analyse ancient texts, the article of Johnston (2015), "The Greek Mythic Story World", comes closest to contributing to the current debate on the study of trauma and catharsis in Ovid's *Metamorphoses* from the perspective of fantasy theory. In her article, Johnston uses Tolkien's ideas on sub-creation, along with Wolf's[49] discussion on Tolkien's concept of the secondary world and its relation to the primary world, to investigate the idea of the story world in Greek mythology. She specifically gives attention to the research question about whether "strong characteristics of a *Secondary* World" can be found in Greek myths (Johnston 2015:288), and searches for the *aspects* of sub-creation, in Greek myths. Firstly, she sets up a bestiary from the Greek myths and discusses the zoology found as part of a possible secondary world. Secondly, she pays attention to the fantastic geography found in Greek myths. In the section named "the mythic network", she mainly discusses the *aspect* of anthropoeia, in regard to the gods and heroes present in Greek myths. Johnston (2015:306 – 309) arrives at a few

[47] See: Todorov (1975), Rabkin (1976), Jackson (1981), Attebery (1992), Sandner (2004), Stableford (2009) and Mendlesohn & James (2009).
[48] For literature on J.R.R. Tolkien, his life, works and influence on fantasy literature, see: Buchs & Honegger (2004), Chance (2004), Kreeft (2005), Whittingham (2008), Mendlesohn & James (2009:43 – 60), Fisher (2011), Ruud (2011), Atherton (2012) and Harvey (2016).
[49] See Wolf (2012:25).

conclusions. Firstly, she states that "the story world of Greek myth is relatively short". Secondly, she concludes that the major difference found between "a story world created by myths and story worlds created by the genres such as fantasy and science fiction" centres on belief. She states that the ancient listeners lived in a society that encouraged them to believe in the existence of the story world (such as the gods) that continued to exist in their day. The modern story worlds, such as fantasy and science fiction, "are inhabited by characters who are not intended to become the objects of belief" (Johnston 2015:306 – 307). Lastly, she suggests that Greek myths served, and may serve, as "templates against which such manifestations" of fantastic characters, such as gods and heroes could be formed and measured. In her article, Johnston paves the way for viewing Greek mythology as having sub-created worlds. Her focus however, is not on Ovid's *Metamorphoses*. Despite providing a starting point on seeing mythological texts and worlds through a fantasy perspective, the study of trauma and catharsis falls outside the scope of her article.

Over time Tolkien's concept of sub-creation became part of a much larger and expanded field of study, namely worldbuilding. Worldbuilding's focus included not only narrative texts, but also visual media, such as movies and video games. Wolf (2012), one of the leading scholars in the debate on the modern field of worldbuilding, discusses not only the historical development of worldbuilding but also analyses the theory behind worldbuilding and the participation of the audience therein across different media genres, ranging from narrative fiction to radio and even board and video games. Wolf's contribution to this study is twofold. Firstly, regarding the historical development of worldbuilding, or sub-creation, he shows the importance of the ancient myths contained in literature such as the *Odyssey* in which the connection between the mythical world and worldbuilding becomes evident. Secondly, regarding the theory behind worldbuilding, Wolf argues that worldbuilding is a natural human activity. His discussion is closely related to the work of Holland (2009), *Literature and the*

Brain, which constitutes one of the principal sources of the theoretical framework of this thesis. Although Wolf's discussion touches on theoretical framework of this thesis, Wolf does not discuss the investigation of trauma and catharsis through the theory of sub-creation, and thus leaves this area of research untouched.

Alexander (2018) explores mythology as part of imaginary worlds. Alexander's exploration emphasises on the character or nature of mythology as found in imaginary worlds. She also makes the statement that "[m]etamorphosis, or transformation, is the main subject of all myth" (Alexander 2018:116). Alexander neither connects her findings to the research of trauma and catharsis in fantasy narratives nor focusses her research on Ovid's *Metamorphoses*.

The current debate on the study of trauma and catharsis in Ovid's *Metamorphoses* from the perspective of Tolkien's sub-creation demonstrates that, despite the research done on various aspects of the debate, there is still a large area to be explored. No exact precedent or parallel work done on Ovid's *Metamorphoses* has been found despite in-depth research into the topic. The application of Tolkien's theoretical ideas on fantasy and sub-creation to the traumatic events in Ovid's *Metamorphoses*, which is the focus of this thesis, has not yet been investigated. The research in this thesis will contribute to the academic research on this work by adding a new point of view and another layer of understanding to the existing ones.

The unique value of this new layer of understanding lies in the fantasy reading that is used in this thesis. This fantasy reading is a combination of the theory and method of this thesis. It will also show how such an interpretation of the traumatic narratives may shed light on the understanding of trauma and catharsis as essential themes in Ovid's *Metamorphoses*. This fantasy reading applied in this thesis also proposes a new perspective on how the characters in the narratives experience trauma and catharsis. Even more important, this reading suggests how the reader can share and participate in the characters' traumatic and cathartic experiences.

Finally, the research done in this thesis will also pave the way for the study of other mythological literature from the perspective of the literary theories of fantasy.

1.4 Methodology

The text will be subjected to two separate but similar modes of critical analysis. Firstly, the text will be intratextually analysed because it is important to investigate the text on all its levels: the structure, the use of specific words and their morphology, the text's syntax, semantics and poetic devices. Secondly, the intratextual analysis will be augmented by a narratological close reading. This narratological approach will be based on De Jong's close reading of the Homeric hymns using the method of Bal (2009), which is a narratological close reading adapted for the application to ancient classical literature in order to investigate the text as narrative episodes. The results of these analyses will be discussed simultaneously as an integrated, close, critical, analytical and narratological reading of the text. At this stage, a brief clarification of the meaning of the terms "intratextual reading" and "narratological reading" is warranted.

1.4.1 Intratextual Reading

The term 'intratextual' reading implies a close, critical and analytical reading of any text. This is the kind of reading that all literary texts are subjected to in the discipline of literary studies. In this thesis the implication of the intratextual reading will be to investigate how the different parts of the text interact to create meaning.

The first compelling reason for an intratextual reading in an investigation of Ovid's *Metamorphoses* is found in Galinsky (1975: xi) who claims that more is lost in the translation of Ovid's works than in most other ancient writers. Galinsky (1975: 4 – 5) highlights Ovid's ability to transform the "traditional myth" into something new by drawing a parallel between

Odysseus's different ways[50] of retelling the story of the fall of Troy to Calypso. Galinsky's conclusion is that if a myth can be told in different ways, the emphasis is then theoretically on the act of telling rather than the story itself. In this case, the "way it is told" weighs more than the "substance of the myth". In his own words, the "how is more important than the what" (Galinsky 1975: 5). Therefore, the perspective on *how* the narrative is told will be especially important here – all the more so because the *how* of the telling (and its value) is much more likely to be obscured in translation than the subject matter itself. This is why an intratextual reading is imperative.

The second reason for an intratextual reading is that Tolkien's theory of sub-creation is used in Chapters 2 – 7 of this study, necessitating a look at his perspective on text. Neimark (2012:46) summarises Tolkien's conclusions in his studies of words belonging to old languages like Old English and Icelandic, as follows: "(s)killful readers … could actually feel some of the history behind words, as if the sounds and style of a language offered clues about those who once spoke it". Tolkien also saw a resemblance between language and myth. Although speaking primarily of constructed languages, Tolkien (1983:181) wrote in *A Secret Vice:*

> Not solely because some pieces of verse will inevitably be part of the (more or less) completed structure, but because the making of language and mythology are related functions (coeval and congenital, not related as disease to health, or as by-product to main manufacture); to give your language an individual flavour, it must have woven into it the threads of an individual mythology, individual while working within the scheme of natural human mythopoeia. … The converse indeed is true, your language construction will breed a mythology.

[50] "Different" here does not refer to the subject matter, but to the style, for example epic or tragic, in which the story (or myth) is told.

In *On Fairy-stories*, Tolkien reiterates: "Mythology is language and language is mythology. The mind, and the tongue, and the tale are coeval" (Tolkien 1947:181). In Chapters 2 – 6 all these features are examined in the intratextual reading of the selected episodes from the *Metamorphoses*.

1.4.2 Narratological Close Readings

Along with the intratextual reading, narratological close readings conducted on the text will also form part of the discussion of the identified episodes from the *Metamorphoses*. Narratology not only aids the investigation of the major narrative elements, such as the narrator, narratees, time, space, focalisation and visualisation in the text, but also highlights the important aspects of emotion in the text. In this thesis narratology is used to investigate the reactions, emotions and thoughts of the characters in relation to the action, space and other characters in the texts. Because the process of reading is heavily influenced by the use of narratological techniques, the incorporation of narratology in the theoretical framework also serves to explore the reader's involvement in the text.

A short overview of the application of narratology to ancient Greek and Latin literature and a brief discussion of De Jong's method of narratological analysis is important, because it forms the basis of how narratology will be understood in this thesis. De Jong (2014: 6 – 7) states that classical literature has suffered under the "dialectics of progress" that caused the awakening of many different philologies that started appearing at the beginning of the previous century. Classicists did not feel the need to keep up to date with modern literary theories, and as a result, the classics were somewhat isolated from the general literary turmoil (De Jong 2014: 6 – 7). However, this isolated relationship between classical literature and modern literary theory came under the spotlight in the 1960's and seeded a gradual appearance of academic contributions investigating and discussing this matter (De Jong 2014: 6 – 7).

De Jong (2014:9) states that pioneers, such as herself, John Winkler and Massimo Fusillo started introducing narratology to the classics with the publication of their respective books in the mid-1980's. Schmitz (2007:60) declares the analysis of the Homeric epics presented by de Jong "an example of a fruitful use of narratological methods to an ancient text". In the last few decades, more classical scholars have added to De Jong's research. Regarding narratological research on Ovid's *Metamorphoses*, the following two works have proved to be of value. Solodow's (1988) and Barchiesi's (2002) research on the different narratological layers in the *Metamorphoses* will be used as a basis from which the different narratological layers in the episodes will be investigated.

Solodow's (1988) work on narratological perspective in Ovid's *Metamorphoses* is already thirty-two years old but its frequent use in recent literary studies has shown its worth. In Solodow's (1988) contribution to the field of narratological research on the *Metamorphoses*, *elements* of sub-creation are detectable, although he does not use the term. The title of his book *The World of Ovid's* Metamorphoses already suggests that the poem has its own (sub-created) world. In Solodow's (1988:4) words: "Like perhaps any other sufficiently large work of the imagination, the *Iliad* or Machiavelli's *History of Florence* or *Our Mutual Friend*, the poem constitutes a kind of world or universe…". Solodow aims to explore this world from its centre, and his exploration leads to the discussion of elements such as the structure and narrator where he, amongst others, poses questions about the number of narrators in the poem. Throughout his study, Solodow discusses large parts of and themes from Book 10, and this after thirty years still proves a good source for this study that, amongst others, employs narratology as a tool of investigation.

Barchiesi (2002) outlines the position of the study of narrative techniques in Ovid's *Metamorphoses* up to 2002. As part of his research, Barchiesi also explores the various layers of internal narrators in the *Metamorphoses* in order to shed light on the frequently posed

narratological question about how many narrators appear in the *Metamorphoses*. Barchiesi (2002) shows how the different narratological levels of a text may expose textual evidence that may lead to an investigation of intertextual sources in order to find answers to textual problems in the *Metamorphoses.*

It falls beyond the scope of this chapter to give a complete overview of the theory of narratology or the development of the application of narratology to classical literature. However, a few short remarks on some essential aspects will be given. These remarks will aim not only to define some of the significant aspects of narratology, identified as relevant for the investigation of the episodes of the *Metamorphoses* in this thesis, but also to point out at the end of the chapter their use in a narratological close reading of *Metamorphoses* Book 10 and other selected episodes.

1.4.2.1 Narrators and Narratees

Bal (2009:18) states that when it comes to the analysing of a narrative text, the narrator is the "most central concept". She furthermore writes that "[t]he identity of the narrator, the degree to which and the manner in which that identity is indicated in the text, and the choices that are implied lend the text its specific character." This implies that author and narrator are not to be equated. This concept implies that the narrator may be just as much a creation of the author, as the characters are (De Jong 2014:17).

Regarding the narrator, the narratological close reading of the text will distinguish not only between external and internal narrators but also between primary, secondary and tertiary narrators. When the narrator narrates the events from a standpoint outside the narrative, an external narrator is present. When the narrator is also a character in the narrative, they qualify as an internal narrator (De Jong 2014:19). Furthermore, a differentiation will be made between primary, secondary and tertiary narrators. In narrative texts, it frequently happens that one

narrator (for example the secondary narrator) temporarily takes over the narration from another narrator (for instance the primary narrator).

A reading of the *Metamorphoses* 10 reveals an intriguing deployment of the narrator or narrators. A primary external narrator starts the narration of the first of four sections[51] of Book 10, introducing Orpheus as a character in the first of these sections. Orpheus takes over the narration from line 10.148 as an external secondary narrator up to line 10.560, where Venus assumes the role of the internal tertiary narrator in the embedded narrative ending in line 10.707. From line 10.708 Orpheus resumes his role as external secondary narrator to the end of the book in line 10.739.

De Jong (2014:28) affirms that "[s]torytelling is an act of communication". Hence, every narrator (whether external or internal, primary, secondary or tertiary) necessitates correlating narratees. In the *Metamorphoses* 10, the primary external narrator implies corresponding external primary narratees. Different combinations of narrator-narratee pairings are, however, possible (De Jong 2014:28).

1.4.2.2 Focalisation

Bal (2009:145 – 146) describes focalisation firstly as the "subjective nature of story-telling" and secondly as "the relation between the vision and that which is 'seen,' perceived". By means of a summary, De Jong (2014:47) defines focalisation as the "viewing of the events of the fabula". Narrators do not always convey events of the fabula as objectively as possible, but most often paint the narration of events from a particular emotionally coloured viewpoint. In order to do this, they use different kinds of focalisation. The focalisation may come from the narrator themselves, regardless of whether the narrator is an external or internal narrator. The

[51] Lines 10.1 – 10.85; 10.86 – 10.105; 10.106 – 10.142; 10.143 – 10.147.

focalisation may, however, also come from one of the characters in the narrative and thus reveal important opinions, thoughts or emotions that the character experiences at that time. Focalisation will be used in the narratological close reading to uncover the subjective, more emotional viewpoints in the narratives.

1.4.2.3 Time

The time which the narrator spends on narrating a specific event, the story time (ST), in comparison to the time the event takes to happen, the fabula time (FT), shows, amongst other things, some important information about the event and the narrator's perception of it. The narratological function of time will mainly be used to explore changes of time in the narratives. These changes will be used to identify and determine the relationship between the ST and the FT. The fabula denotes the reconstructed chronological elements of the story. However, when the events are told, it is not necessarily told in the same order of length as it happened. The way the elements of the fabula are put together in the telling of the narrative is called the story. Some elements of the fabula may be told in intensive detail, or they may be briefly summarised (De Jong 2014:76 – 77). This relation is significant because both an acceleration and retardation of the ST will have important implications for the narratives. For example, when the ST equals the FT the event is told in detail.[52] On the other hand, when the ST is smaller than the FT,[53] an event that for example unfolds over ten years is summarised in two of three sentences. Significant events usually take up larger passages in the text.

[52] De Jong (2014:93) sums up the equalisation of the ST with the FT "(ST≈FT)" as an approximate "real-time duration".
[53] "(ST<FT)" De Jong (2014:93).

1.4.2.4 Space

Although one of the most neglected aspects of narratology, space is an essential part of any narratological study and provides much more than merely a backdrop against which the narrative is taking place (De Jong 2014:105). Space enables the narrator to create and the narratees to experience visual, audible and tangible representations in the narrative. The narratees can follow the narrative using sensory perception (Bal 2009:136). They can see objects, colours and shapes, hear sounds, noises and dialogue and feel different types of surfaces, temperatures and also sensations such as pain or pleasure. This will be used in the reading of the text to focus on the characters', and thus also the reader's, experience of their surroundings. The study of space in the selected narratives also aids to understand how the physiopoeia of the sub-created world of the *Metamorphoses* aids the reader's secondary belief.

1.4.2.5 Visualisation

Although visualisation found its place in narratology, usually under the discussion of "description",[54] the aspect of visualisation is of such importance in Ovid's *Metamorphoses* that it warrants its own discussion. Under visualisation, the author (sometimes through the words of a narrator that is one of his characters) needs their audience, or in this case, their reader, to see vivid detail to experience the scene as if the reader is there themselves.

1.4.3 The Structure of the Thesis

An intratextual analysis and close narratological reading of the text will thus be conducted in order to investigate and discuss the identified episodes of trauma and catharsis in Ovid's *Metamorphoses* 10 and other selected episodes which share the trauma-catharsis themes of Book 10. The results of these analyses will be discussed simultaneously as integrated close,

[54] See De Jong: 2014: 112 – 116.

critical, analytical and narratological readings in Chapters 2 to 6. Each traumatic theme to be found in the various episodes from Book 10 and then from other episodes from the rest of the *Metamorphoses* will form a chapter in the thesis. The chosen method will then be applied to these episodes.

All the critical *elements* of sub-creation will also be identified in the narratives. The insight gained through the two analyses will show where and how the *elements* and *aspects* of sub-creation manifest in the narratives. Consequently, the characters' trauma and responses will be contextualised and viewed against the fantasy time and space elements in the text. While the characters' trauma and responses are analysed and discussed, the reader's participation will also be analysed. The key elements of fantasy will then be utilised to investigate the reader's participation in the narrative.

After the application of the theoretical approach, concluding findings will be formulated. This study will then look at possible further uses for the research methodology as well as possible further research opportunities.

This study should make a contribution to the academic research on Ovid's *Metamorphoses* because the method of investigation used here differs from conventional methods. This method investigates the trauma and catharsis of not only the characters but also of the vicarious experience of the reader, who enters the narratives through the creation of the "secondary world". This method thus has the therapeutic use of catharsis from traumatic events with the reader in mind. This will, in turn, add another layer of understanding to the many interpretations of the text. It will also shed light on suffering as an essential theme in Ovid's *Metamorphoses*.

1.5 Conclusion

Chapter 1 provides an introduction to the background information necessary for the rest of the thesis. In this chapter, the researcher's understanding of all the concepts or "tools" to be used

in the rest of the thesis is explained. In Chapter 2 the theme of trauma caused by the loss of love or a lover as seen in the identified episodes of Book 10 is discussed from the perspective of sub-creation.

CHAPTER 2: THE TRAUMA CAUSED BY THE LOSS OF LOVE OR A LOVER THROUGH THE PERSPECTIVE OF SUB-CREATION IN BOOK 10

2.1 Introduction

The first theme to be examined is the trauma caused by the loss of love or a lover, because it is not only the first occurrence of trauma found in Book 10, starting with Orpheus's loss of Eurydice, but also the last, ending Book 10 with Venus's loss of Adonis. Along with the episode of Apollo and his loss of Hyacinthus, this theme is present in three of the episodes of Book 10, making it the most representative theme of trauma in this book.

How the *elements* of sub-creation, namely: recovery, escape and consolation manifest in the text and how they are connected to the trauma and (sometimes) catharsis[55] of the character(s) are investigated in this chapter. Furthermore, attention is paid to how and to what extent these *elements* may guide the reader to become part of the characters' experience of trauma and, when applicable, catharsis.

2.2 Met. 10.1 – 10.85: Orpheus and Eurydice

2.2.1 Recovery

The ancient reader enters this section about Orpheus and Eurydice via the external primary narrator-focaliser, Ovid as implied author. He paints the picture of Hymen, the god of marriage, flying towards Orpheus's wedding. The reference to the god, the anthropoeia present at such an early stage of the episode and the book, instantly makes the reader realise that the world in

[55] In this thesis catharsis is mainly understood as the "reliving [of] emotional trauma to relieve emotional suffering" (Barlow and Durand 2005:157).

which this episode is set, is different from his own primary world. It is a world where gods and goddesses fly through the air to attend the weddings of characters. The nature of the 'difference' is, however, not such that the text (or story) is incomprehensible. The reader is familiar with their primary world where people get married, and weddings take place.

This difference between the reader's primary world and the secondary world instantly stimulates the process of defamiliarisation in the reader's observation of the secondary world. Because this world is similar, yet different from the reader's primary world, it cannot be taken at face value. The reader experiences something like walking into a room familiar to them, but newly decorated. Instantly their sense of observation is heightened: This familiar, yet different world has to be observed. Subconsciously, attention is paid to any features in the story that provide the reader with information about this new world. The process of defamiliarisation reinforces the reader's secondary belief.

This transportation is made possible by the gaining of secondary belief mainly through the process of defamiliarisation. Attebery (2014:23), referring to Ovid's *Metamorphoses* and Apuleius's *Metamorphoses* states that the reader can "perceive in their texts a balance between complete scepticism and unquestioning faith – a state of temporary or compartmentalized commitment that corresponds to what J. R. R. Tolkien was to call Secondary Belief."

At this stage the brain assists the reader in this process in quite a unique way. Holland (2009: 47 – 50) states that, due to the fact that the reader cannot act on literature or, in other words, change the narrative, the systems in the brain that are normally aware of the body and the environment (in order to survive and reproduce – two primitive human instincts) are disconnected and therefore the reader loses touch with their body and environment. This brain process aids the reader in the process of recovery, since the reader's normal alertness towards the body and environment is now directed towards the reading act (or the act of watching a play or film).

The narrator continues to maximise the reader's experience of defamiliarised reading by guiding their observation through focalisation and visualisation. The narrator is thus, at this stage, primarily responsible not only for *what* the reader experiences, but also for *how* they perceive these experiences. The negativity in the focalisation present in words such as *quidem*,[56] directly followed by the adversative *sed*[57] (10.4), *nequiquam*[58] (10.3), the adversative along with the repetitive use of *nec*[59] (10.4 – 10.5) and the heavy rhythm[60] make the reader aware of the growing feeling of unease present in the narrative and they sense that something negative is about to happen. This vague sense grows into a full experience of prolepsis. The tension keeps building while the reader anticipates more familiar things that are supposed to be present, or to happen, at a wedding. But the absence of all these "normal" wedding features allows the reader to see two images – firstly that which usually happens at a wedding and then secondly the absence thereof at this particular wedding. The fact that the reader for a brief moment sees in his mind's eye the positive images of "ritual offerings," "cheerful expressions" and the "favourable omen", but does not see it at this wedding ("… he did not convey the *ritual offerings*, nor the *cheerful expressions*, nor the *favourable omen*" in lines 10.4 – 10.5)[61] further highlights their absence at this particular wedding.

The image of Hymen's wedding torch appeals to the reader's senses of hearing (the hissing), seeing (the torch's inability to catch fire) and even pain (the smoke that burns the eyes) enabling them to use all these senses in observing the environment of the secondary world. The description of the torch as providing only "tear-producing" smoke also subconsciously evokes

[56] ('indeed/certainly' 10.4).
[57] ('but/yet' 10.4).
[58] ('in vain' 10.3).
[59] ('nor, and not' 10.4 – 5).
[60] In line 10.4, foot 3, where *sed* introduces the adversative things that did not happen, is a spondee, so also foot 4 and feet 1 to 4 of line 10.5. The dactyls of the first and five feet, encircling the three spondees in line 10.7 imitates the shaking of the torch, the waiting to see if it catches fire and shaking again.
[61] … *sed nec sollemnia verba* / *nec laetos vultus nec felix attulit omen* (10.4 – 10.5).

the image of crying and hence the emotion of sadness. The pressing sense of foreboding keeps the reader's attention focused on the development of the narrative even though they know what is coming.

Although the bad omen, the unfavourable foreboding and especially the prolepsis have built up to an inevitable tragedy, the sudden death of the bride causes both disbelief and shock to the characters. The reader, although expecting this, can experience the shock of the characters through the textual and narratological features present: The accelerated narration time and abrupt stating of the accident mirror this shock and disbelief of the characters (who have not experienced the prolepsis of the reader)[62] and enable the reader to experience the characters' emotions as their own. Undergoing or witnessing a traumatic event has certain effects on a person: abnormal levels of the hormones adrenalin and cortisol are secreted into the bloodstream and emotions of disbelief and confusion are experienced as a change in brain waves takes place in the traumatised person. It can take up to 72 hours for the traumatised person to exit the first traumatic phase (Retief 2010:30 – 31). The fast-forward in time skips these emotions in Orpheus to emphasise the emotional standstill or, in Retief's words "numbness" experienced by him at the unexpected death of his bride that now changes his whole existence.

After mourning the loss of his beloved, Orpheus decides that he is not going to accept the situation, namely his beloved's fate and his continued life without her. His inability to accept Eurydice's death highlights the intensity of this trauma. There are only two options for avoiding the long term effects of trauma (or post-traumatic stress disorder): The situation has to be reversed (Orpheus must get his wife back), or he has to adapt to the new situation by processing

[62] Ahl (1985:203) states that "Roman epic, like Greek tragedy, often puts us, the external audience, in the position of knowing more than the internal audience".

his trauma and accepting his wife's death (Berger 2015:54). Incapable of the latter, Orpheus tries to change the situation that causes his trauma, and thus he follows the first option.

Orpheus's decision to do something about the situation – not to confront his trauma, but to try and intervene in his beloved's fate – would have led to a pathological condition in the primary world, where it is impossible to bring someone back from the dead. In the secondary world, however, rules and laws are different. The reader may share in Orpheus's fear of a second experience of loss, knowing that after experiencing a traumatic event the traumatised person is intensely afraid of both a re-occurrence of the traumatic event (Retief 2010:36), and of the moment when reality might hit Orpheus. The possibility that Orpheus may succeed in this world with its different rules, however, plants a seed of hope in the heart of the reader (and in the heart of Orpheus, who believes that succeeding is at least a possibility). The defamiliarisation continues to draw the reader into the story and the space and the fantastic physiopoeia of the underworld[63] are experienced by both Orpheus and the reader. The multitude of words used in describing the underworld, the unique physiopoeia and emotionally laden atmosphere draw the reader further into the narrative by making an appeal to both the reader's senses and emotions. Words that paint the scenery as one of death, doom, doubt and hopelessness are: *umbras*[64] (10.12), *simulacra*[65] (10.14), *Tartara*[66] (10.21), *colubris*[67] (10.21), *calcata ... vipera*[68] (10.23 – 10.24), *Chaos … silentia*[69] (10.30), *leto*[70] (10.39), *exsangues*

[63] Although the underworld is not a concept created by Ovid, his use thereof extends the reader's perspective of the sub-created world.
[64] ('shadows, ghosts' 10.12).
[65] ('likeness, image' 10.14).
[66] Tartarus, the infernal regions or the underworld.
[67] ('serpent, snake' 10.21).
[68] ('the trampled upon viper/snake' 10.23 – 10.24).
[69] ('chaos … silence' 10.30).
[70] ('[the] death' 10.39).

animae[71] (10.41), *umbras… recentes*[72] (10.48), *inrita*[73] (10.52), *obscurus*[74] (10.54), *caligine densus opaca*[75] (10.54), *infelix*[76] (10.59 and 10.70), *relapsa est*[77] (10.57), *moriens*[78] (10.60), *revolutaque*[79] (10.63), *gemina nece*[80] (10.64), *Stygii*[81] (10.65); pain and fear: *Medusaei*[82] (10.22), *lacrimis*[83] (10.45), *Eumenidum*[84] (10.46), *vulnere*[85] (10.49); and words denoting everlasting punishment and suffering: *Tantalus*[86] (10.41), *Ixionis*[87] (10.42), *volucres*[88] (10.43), *Belides*[89] (10.44), *Sisyphe*[90] (10.44), *Olenos* (10.69) and *Lethaea*[91] (10.70). At this stage, the reader has achieved secondary belief and has been "transported" (Holland 2009: 41 - 42) into the narrative.

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[71] ('[the] bloodless/pale spirits' 10.41).
[72] ('[the] recently [dead] shadows/ghosts/spirits' 10.48).
[73] ('ineffective/useless/in vain' 10.52).
[74] ('dim, dark, obscure' 10.54).
[75] ('dense with shaded/dark murkiness/mist' 10.54).
[76] ('unfortunate/unhappy'10.59 and 10.70).
[77] ('she slipped away' 10.57).
[78] ('dying' 10.60).
[79] ('slipped back' 10.63).
[80] ('[the] double death' 10.64).
[81] ('the [river] Styx, the river in the underworld' 10.65).
[82] ('of Medusa/Medusean' 10.22).
[83] ('tears' 10.45).
[84] ('denoting the Furies' 10.46).
[85] ('[the] wound' 10.49).
[86] Tantalus killed his son in order to serve him at the gods' banquet. He was punished by being put in the underworld in a pool of water, but every time he tried to drink, the water disappeared. Above him fruit grew in abundance, but the moment he reached for them, a wind would blow them away. His punishment was thus one of eternal thirst and hunger while being in water and in close proximity to food (Houtzager 2006: 234 – 235).
[87] Ixion tried to seduce Jupiter's wife, Hera and after Jupiter tested him, by creating a cloud that looked like Hera and caught Ixion in the act, he banished him to Tartarus where he was tied to an eternally flaming and turning wheel (Ibid: 151 – 152).
[88] The *volucres* (10.43) is a reference to Prometheus, who was chained on Jupiter's command to a rock in the Caucasus mountain range where an eagle would eat out his liver, just to be regrown in order to be eaten again (Ibid.: 213 – 214).
[89] The *Belides* (10.44) were the daughters of Belus. They were the fifty Danaids that had to try to fill sieves with water for all eternity (Fratantuono 2014:66).
[90] Sisyphus (10.44), on selling Jupiter's secret to Asopus for personal gain, was banished by Jupiter to the underworld where he had to roll an enormous rock uphill for eternity (Grimal 1990:404).
[91] The exact story of Olenos and Lethaea is not found in other surviving sources (Fratantuono 2014:74 – 75). Here Olenos is a man who accepted his wife, Lethaea's punishment of petrification for her excessive vanity. Fratantuono (Ibid.) states that their names are here (in the underworld) associated with Orpheus and Eurydice. "Olenos" and "Orpheus" both start and end with the same letters. Lethaea is connected to the underworld river, the Lethe, and so connects with Eurydice. The implication here is that just like Olenos took the same punishment as his wife rather than live without her, Orpheus does not want to live without Eurydice and would rather share her fate (Ibid.).

Orpheus approaches Pluto and Proserpina, gods and rulers of the underworld. This is the second reference to the secondary world's unique and fantastic anthropoeia. Orpheus does not prevaricate, but directly states his case in his song directed to the gods. By taking over the role of narrator from the external primary narrator-focaliser, Orpheus, as the secondary internal narrator and focaliser, endows the section with a personal and emotional touch to which the reader, identifying with him, can relate. It is not just a story told about Orpheus, but a story in which Orpheus is actively involved. This active involvement intensifies the reader's involvement.

In his appeal, Orpheus uses the secondary world's existing mythopoeia to state that even the gods of the underworld must know love, and hence be able to understand his position. He draws on the myth of Proserpina's abduction by Pluto and their consequent marriage. The placement of the abduction myth in this section fulfils one of the main functions of mythopoeia, namely, the function of providing the secondary world with a pre-history and organic time continuum. By seeing Pluto and Proserpina together, Orpheus witnesses the truth of the abduction myth, or at least the fact that the myth has been created to explain something (the marriage of the particular gods) that happened or exists in the secondary world.

Orpheus's song brings not only the ST, but also the eternal actions in the underworld to a standstill. The effects of his song are described in terms of the pre-existing mythopoeia, increasing the credibility of the secondary world's time continuum and thus strengthening the reader's secondary belief further. Although his song serves as a grave reminder that, in the end, everyone must die,[92] Orpheus's appeal towards the gods of the underworld is that his wife has died before the proper time. This premature[93] death of his beloved is also one of the aspects

[92] *omnia debemur vobis, paulumque morati / serius aut citius sedem properamus ad unam; / tendimus huc omnes, haec est domus ultima, vosque / humani generis longissima regna tenetis* (10.32 – 10.35).
[93] *Eurydices, oro, properata retexite fata* (10.31).

that intensifies his trauma – Eurydice's death has not only been unexpected; it has also been premature and unnatural. An important aspect to be noted in Orpheus's song is that he states that if his request cannot be granted by the gods, he refuses to go back without Eurydice and the gods (or the Fates) must then rejoice in two deaths – his and Eurydice's. Orpheus thus clearly states that he is not only unwilling to, but he also refuses to resume his normal life without her. This statement confirms that Orpheus is not willing to accept the life-changing situation and to process his trauma – the situation must change, or he wants to die. The emotional pain is too much for him to bear and only death can put an end to it. The reader, familiar with the fundamental human experience of loss (Van der Kolk 2015:26 – 27), will be able to share in this mixture of pain, emotions and fear caused by the prospect of continuing life without a beloved. The process of recovery has thus already enabled the reader to be transported into the story. However, the process proceeds to ensure that the reader will retain secondary belief and continues to be held in the state of transportation.

At this point the human brain also assists the reader in the processes of recovery and escape. Holland (2009:45 – 46) explains how the human brain functions during transportation. Firstly, after the brain has realised that changing the literary work of art through action is impossible and no change can be made, the reader loses awareness of their body and surroundings (even the flipping of pages in the book becomes automatic and subconscious). Holland secondly states that the reader does not think of the work of literature as either "inside my skin" (happening in the reader's brain only) nor "outside my skin" (as real-life events that are taking place in the primary world), but as "in the world of the story". Holland (2009:38) sums up that the story "occurs somehow *between* us and the world around us. It is in both because it is our construct." This is due to the disintegration of the boundaries between the reader and the work of art, such as the book (Holland 2009:42). The third thing that happens during transportation is that the reader does not doubt but accepts the reality in and of the story. This state of not

doubting the actions and elements of the fantastic in the story equals what Tolkien calls "secondary belief".

Moved by his song, the gods of the underworld grant Orpheus's request. The reaction of the gods, as well as the reactions of the other characters and creatures mentioned (especially the Furies) is important because it demonstrates a basic human ability mentioned by Holland (2009:95), the "inverted mirror response". The manifestation of this basic human ability mirrors the reader's reaction and explains how the brain makes it possible for the reader to react emotionally to the text. Holland's discussion of what might accompany the perception of emotion can be summarised as follows: A person *feels* something. Something, like anger or sadness is felt – a feeling. Most of the time the person is consciously aware that they *are feeling* the emotions. This feeling furthermore *causes bodily changes*, such as a change in heartbeat or breathing. This feeling also *causes an impulse to act*. Holland calls this impulse to act "a call to action". Since emotion is visible to others, emotion is communication. A human being, observing an emotion coming from another person will, in reaction towards it, experience an emotion or emotions themselves. The observer thus interprets the observed emotion as communication. This communication will evoke a similar or different emotional response from the observer (Holland 2009:81 – 82).

Regarding the gods' and the furies' reaction it can thus be said that when Orpheus approaches them and sings his song, Orpheus is *feeling* something, namely emotions of pain, sadness, anguish and (now that he has come so far in his quest) maybe also a flicker of hope. The fact that Orpheus is well aware of his feelings becomes visible in his song – he would rather die himself than continue to live without Eurydice. As part of fundamental human nature, Orpheus's feelings will cause bodily changes that will thus be visible to the gods and furies. Along with these visible emotional manifestations, the words chosen by Orpheus in his song communicate a message to his audience or primary narratees – and thus also to the reader as

the secondary narratee. The gods and fantastic creatures in the secondary world are mostly portrayed as anthropomorphic creatures, and hence behave as humans in this regard. Orpheus's communicated emotions will thus evoke emotions (similar or different) from his narratees.

The gods' emotional response results in Orpheus getting Eurydice back, but with a caveat: he may not look back before he reaches the valley of Avernus (yet another example of physiopoeia not known in the geography of the primary world). If he does, the gift of receiving his wife back will be cancelled. Orpheus's and Eurydice's route back to the world of the living is described in yet another ominous way. Ovid employs all the events that have happened until this point in the narrative, along with the references to the physiopoeia[94] and emotions provoked by Orpheus's song to create a strong tension and a feeling of haste, demonstrating his ability to produce the sensation of suspense in the reader with the subconscious question "Are Orpheus and his beloved Eurydice successfully going to make it to the upper world?" lingering in the reader's mind, even though the reader already knows what is going to happen.

Afraid that she might not be there and desiring to see her, Orpheus looks back. Although the tension and strong feeling of foreboding may have created doubt in the mind of the reader as to whether the couple are going to make it out of the underworld happily and alive, the event came as a shock – a second traumatic event. The moment Orpheus turns his eyes towards her, she slips away, back to the underworld. The following lines (10.57 – 10.63),[95] enabling the reader to know both Orpheus's and Eurydice's feelings, are laden with strong emotion:

> He looked back lovingly, and immediately she slipped away, / and while he stretched out his arms and strived to be held and to hold, / the unfortunate man grasped nothing but the

[94] *Carpitur acclivis per muta silentia trames, / arduus, obscurus, caligine densus opaca.* (10.53 – 10.54).
[95] *flexit amans oculos, et protinus illa relapsa est, / bracchiaque intendens prendique et prendere certans / nil nisi cedentes infelix adripit auras. / iamque iterum moriens non est de coniuge quidquam / questa suo (quid enim nisi se quereretur amatam?) / supremumque 'vale', quod iam vix auribus ille / acciperet, dixit revolutaque rursus eodem est.* (10.57 – 10.63).

> departing breezes. / And now she, who is dying for a second time, did not blame her husband at all (Why could she complain, / except for being loved?) / and she uttered her last farewell, / which he could hardly hear anymore / and she slipped back to the very same place again.

Having been through the process of recovery and having gained secondary belief through, amongst other things, defamiliarisation throughout the narrative, the reader, sharing in both lovers' feelings, can experience Orpheus's shock, sadness and disappointment as Eurydice slips away with her barely audible final greeting to him.

Up till now, Orpheus's spirit shows persistence, fuelled by his hope, despite the death and loss of his wife and the depressing environment. After failing to fulfil the condition accompanying his gift from the gods, he shows signs of trauma. This is Orpheus's second traumatic event. He has lost his beloved now for a second and final time. Two similes of petrification drawing on mythopoeia, describe Orpheus's reaction at this point in the ST. The descriptions in lines 10.64 – 10.71 bring the ST to a standstill once again to give the reader time to process Orpheus's emotional state before the ST continues. First, he feels total astonishment,[96] fear,[97] and lifelessness.[98] This is followed by his pleading in vain for a second chance or reversal of circumstances[99] and a complete lack of interest in personal care or nourishment.[100]

The first simile compares Orpheus to a man who has arrived at the underworld. Seeing the Stygian dog, the fear experienced by the unnamed man, causes him to lose his prior nature, his life, and he becomes petrified. The petrification similes thus convey the idea that Orpheus's second and final loss of Eurydice has a life altering effect on him. Although not bodily petrified,

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[96] *stupuit* (10.42).
[97] *pavor* (10.66).
[98] *reliquit* / *quam natura prior, saxo per corpus oborto* (10.66 – 67).
[99] *orantem frustraque* (10.72).
[100] *septem tamen ille diebus* / *squalidus in ripa Cereris sine munere sedit;* / *cura dolorque animi lacrimaeque alimenta fuere* (10.73 – 10.75).

it is as if Orpheus has become emotionally petrified: in some emotional way, Orpheus has died or lost his "prior nature".

All Orpheus's pleadings to cross over the Styx again to return to the underworld fail. The description of the space and Orpheus's condition create a melancholy atmosphere. Even after the ferryman has continually denied Orpheus access to the underworld, Orpheus still sits on the bank of the Styx, dirty and without food for seven days. The external narrator-focaliser vividly gives the reason for this: The trouble and the pain of Orpheus's heart and his tears are his nourishment. Although Orpheus finally, after seven days, removes himself from the banks of the Styx, a permanent change has taken place in his being. The fast-forward of time stated in lines 10.78 – 10.79[101] implies that this change in Orpheus is, at least for the moment, permanent: After three years he still shuns feminine love. The narrator states that the reason for this may either be the pain Orpheus's love for Eurydice has caused him, which is characteristic avoidance behaviour as a measure of self-protection against a repetition of the suffered trauma (Retief 2009:35); or that Orpheus has dedicated himself permanently to Eurydice and will thus not be with another woman again. Whichever of these two reasons has motivated his choice, Orpheus's behaviour indicates that he has, after three years, not yet processed the trauma he suffered at the double loss of his beloved Eurydice. To compensate for the void caused by his shunning of feminine love, Orpheus now transfers his devotion to young men.

[101] *tertius aequoreis inclusum Piscibus annum* / *finierat Titan* … (10.78 – 10.79).

2.2.2 Escape

While the reader's and Orpheus's psychological trauma has been discussed under recovery, this section mainly focusses on the reader's escape in terms of their experience of the character's trauma.

In this safe place of the sub-created world the reader possesses much more power over actions and events than in the primary world, and it affords them more than a mere escape in the sense of 'forgetting your problems and traumas for a while' by means of distraction.

Escape is made possible through the process of recovery and the obtaining and maintaining of secondary belief. As seen in the previous section, recovery makes it possible for the reader to identify with the character because of their emotional response to Orpheus's communicated emotions. Unlike with the other characters in the narrative, such as Pluto or Proserpina, the reader is involved in this emotion-communication process from the beginning of the narrative until the end. Here it is necessary to note that Orpheus's presence in Book 10 does not come to an end in line 10.85. As seen in the investigation of the structure of Book 10, Orpheus is present in Book 10 either as a character (10.1 – 1.105 and 10.143 – 10.147) or as the narrator (10.148 – 10.739).

Before the reader's experience of escape can be discussed, it is necessary to ask whether, in the remainder of Book 10, Orpheus experiences something of an escape, in other words, to look at how he deals with his past traumas suffered in the rest of Book 10. Lines 10.86 – 10.105 describe a place on a hilltop, without shade, where Orpheus sits down to play his lyre and sing his song (10.148 – 10.739). As Orpheus starts to test the strings, trees start coming to this place, providing shade. The coming of the trees provides the external narrator with the chance to tell the story of Apollo, Cyparissus and the stag (10.106 – 10.147) as the cypress tree is among the growing crowd of trees around Orpheus. As seen previously, this section is not only necessary

because it provides Orpheus with an audience, or primary narratees, but the selection of the trees is also quite unique. Many of these trees were, before their arboreal metamorphoses, characters (human or fantastic characters, such as nymphs) that have been victims of psychological trauma themselves. If Orpheus is planning to sing about his traumatic experiences or something similar, his internal narratees would be able to relate to the song and Orpheus's emotions and experiences.

Although the introduction to Orpheus's song is about boys loved by gods and girls with illicit passions, a reading of the content of the song shows that most of the episodes are indeed about emotional pain and suffering. By singing of the loss of love or a lover to a crowd of former victims of emotional trauma, all familiar with the same feelings which he is still carrying in his heart, Orpheus is for the first time in three years (as far as it can be established from the text) talking (or singing) about his trauma – beginning the journey of processing his emotional trauma. Identifying in his song with some of the characters who have also suffered loss, Orpheus can now also relate to their trauma in the same way as the reader is able to relate to Orpheus's trauma (discussed under recovery above).

In this natural setting (10.86 – 10.105), a space which contrasts completely with the space of the underworld (10.12 – 10.17) and the way out of the underworld (10.53 – 10.55), Orpheus finds an emotionally safe place in which to share his emotional pain with a sympathetic audience – an audience that, with their coming, have provided shade to the place. Arguably, "shade" may function as a positive metaphor here. Since heat (as part of the secondary world's meteorology in the physiopoeia) is usually negatively viewed and connected with fatigue and thirst throughout the *Metamorphoses*,[102] shade may be seen in lines 10.86 – 10.90 as a metaphor

[102] One feature of the secondary world's meteorology that frequently arises throughout the *Metamorphoses* is the heat around noon. This heat often serves as a sign foreshadowing that something tragic is about to happen. Hill (1985:227), who translated the *Metamorphoses* into English, states that words describing the hot temperatures of

for emotional peace or an emotionally safe space in which, in the words of Tolkien in describing recovery (Tolkien 1947:67) "return and renewal of health" may take place.

In the same way that this spot, to which shade has come, provides Orpheus with an emotionally safe space[103] to which he may escape in order to process his trauma and sense of loss and return to health by engaging in the emotional communication process with the characters in his song, the reader escapes to the fantasy world, the sub-created reality of the *Metamorphoses* in order to renew their health. The reader attains this state by embracing secondary belief, participating in the sub-created world and engaging in the emotional communication process with the characters. Any previous experiences of the reader (from the primary world) may also have an influence on their subjective experience of the characters' emotions (Holland 2009:102). Previous experiences from the primary world may render the reader more open to identify with the characters' emotions and experiences.

Holland (2009:101 – 103) states that, because of brain systems and activity, "emotions persistently "force" us in our bodies towards this or that feeling of action". He also states that we cannot block the feelings, "[we] can't stop the sub-cortical brain activity associated with emotions." Furthermore, he says that the reader "involved in literature … separate[s] action from emotion." He summarises this process as follows: "It is precisely the cognition that I cannot change what is represented in the literary work, that it is not part of my real world, that leads me to feel uncritically and intensely the emotions that I would feel if it were real."

Where Orpheus finds his safe place on a shaded hilltop, the sub-created, or secondary world provides this safe space for the reader. Since the reader is unable to act (as in change) this world, they cannot suffer any consequences in this world or come to harm through a

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the Mediterranean, on which the secondary world is based, are viewed negatively and hence associated with discomfort.

[103] Safe refers here to Orpheus's emotional safe space, and not his physical safety.

misunderstanding of their emotional reaction(s). In the sub-created world, the reader is, unlike Orpheus,[104] also free from any potential physical harm. Being able to escape, to start processing the suffered trauma, both Orpheus and the reader may arrive at the point of consolation.

2.2.3 Consolation

In the past scholars have highlighted Orpheus's failures,[105] for example the bard's failure to succeed in what Hercules has obtained, earning himself the title of an inverted Hercules, or even an inverted Olenos[106] (Heath 1996:365). From the fantasy perspective of sub-creation, however, Orpheus's failures make him human – a human able to suffer trauma and the accompanying emotional and psychological suffering. This is a human weakness the reader can relate to. Just as trauma is a basic human experience, some of Orpheus's other experiences and characteristics also enable the reader to relate to him: his sentimentality, his idealistic trust in art and his passion (Heath 1996:368) are all eminently human.

What remains to be explored is the question of the experience of catharsis. Although consolation does not necessarily include catharsis, it is in this *element* of sub-creation that catharsis may be found. In the same way Orpheus can identify with some of the characters in his song regarding their trauma and emotional suffering, he can also share their experiences of catharsis in the communication process. Orpheus could thus experience a form of catharsis in the episodes discussed below by his identifying with the particular characters. In Book 10, Orpheus's moments of consolation may thus co-align with the instances of consolation in the

[104] Ibid.
[105] Heath (1996:353 – 354) shows that scholars' interpretation of Ovid's Orpheus varies between being (very) sympathetic (or even viewing Orpheus as a hero) to being almost disgusted and utterly annoyed by the bard.
[106] Heath (1996:365) postulates that Eurydice's second death provided Orpheus with the opportunity to unite with her in the underworld (as he sang in his song), if Orpheus has chosen to die with Eurydice, he would have been like Olenos, who although innocent, has chosen to accompany his wife in her metamorphosis. In other words, Olenos stayed with his wife, while Orpheus resumes his life in the world of the living, leaving Eurydice behind in the underworld, and this after he states in his song that he will rather die with her, than leave without her.

rest of Book 10. Since the reader's experiences of the recovery-escape-consolation process are strongly linked to that of Orpheus in this section, they will continue to be involved in the emotional communication process by continuing their reading of the rest of the episodes of Book 10.

2.3 Met. 10.143 – 10.219: Apollo and Hyacinthus

2.3.1 Recovery

Orpheus's song starts with the short seven-line narrative about Jupiter and Ganymede. This is a good starting point because it instantly links with the provocation of the song which begins with *Ab Iove,* in 10.148. After falling in love with the Trojan boy, Jupiter kidnaps Ganymede to serve as his cupbearer. This short section not only echoes one of the more significant themes "boys loved by gods", but also foreshadows the more extended narration of the same theme: that of Apollo and Hyacinthus.

The reader, already transported into the sub-created world, needs continuous defamiliarisation to maintain their secondary belief and their presence in the reality of the sub-created world. In other words, the presence of defamiliarisation in this episode forms part of the continuing process of recovery. The continuous recovery will ensure that the reader keeps the necessary focus necessary to participate in the story, to remain engaged in the emotional communication process still taking place in the secondary world.

The reader enters the story of this episode by being introduced to the new characters by Orpheus, who has been the main character in the previous episode, but has now taken over the role of the narrator. Already being transported into the story of the secondary world, the reader retains in their subconscious mind everything that has happened to Orpheus and how it has affected him. The reader first meets Hyacinthus where Orpheus is addressing the boy in an

apostrophe.[107] This way of addressing the boy, along with the narrator's introduction of the god Apollo who, if the Fates had granted him time, would have placed Hyacinthus in the heavens, already foreshadows something tragic happening to the boy.

The presence of the god Apollo as one of the main characters in this episode, as well as the allusion to the Fates, is the first detail regarding the anthropoeia of the secondary world in this episode that will enable the reader to maintain a sense of defamiliarisation and keep them transported in the story. In the episode of Apollo and Hyacinthus the narrator tells the narratees that if Apollo had enough time, he would have placed Hyacinthus in the heavens, thus changing him into a constellation (10.162 – 10.163). The reference to Apollo's metamorphosis of the boy into a heavenly body, had time permitted, also reminds the reader of this *aspect* of the sub-created world's physiopoeia – people changed into cosmic phenomena and thus becoming part of the sub-created world's physiopoeia: in isolated cases people dear to a god have been turned into astrological bodies. Some examples are Callisto and Arcas (2.505 – 2.507), and Hercules (9.271 – 9.272) turned into constellations, while Castor and Pollux (8.372) and Julius Caesar (15.843 – 15.851) were transformed into stars.

The narrator subsequently takes time to explain the relationship between Apollo and the boy, enabling the reader not only to gain knowledge of their relationship, but also to experience something of it. Apollo has forsaken his divine duties and usual pastimes (the bow and the lyre) in order to spend all his time with the boy. His caring behaviour and deeds (quite unusual for a god) reflect the sincere nature of his love for Hyacinthus. The god's love for the boy is not just a one-time infatuation or caused by Cupid's mighty arrow as in his previous obsessive

[107] Abrams and Harpham (2009:313) state that an apostrophe is a "direct and explicit address … to an absent person …" and that the effect created by it is frequently that of "a sudden emotional impetus".

desire for Daphne (1.438 – 1.567), but the god sincerely loves the boy more than anything or anyone else.[108]

The ST is midday, and the automatic association with the heat around this time of the day, usually signals something tragic about to happen. The characters decide to engage in a discus throwing contest. With the couple's relationship in mind, the reader can experience the erotic excitement as the two strip down and anoint their bodies with olive oil[109] until their skins shine in the sun. The description creates for the reader the spirit of the Greek athletics of the ancient world (Rimell 2006:119 – 122).

Apollo takes the first turn at the discus. The visualisation and the prominent assonance of the o and po in: *oppositas disiecit pondere nubes / reccidit in solidam longo post tempore terram / pondus* and the alliteration in *tempore terram* in lines 10.179 – 10.180 enable the reader to comprehend the strength of the divine power Apollo puts into the throw. The reader can see how the mighty throw shatters the clouds. Comprehending this helps the reader to understand the power of the discus as it comes down to earth. The long time it takes the discus to fall to earth creates a feeling of expectation and intensifies the following actions. Full of youthful zeal and energy (*protinus*[110] and *cupidine*[111] in line 10.182) Hyacinthus rushes forwards to catch the discus. The narrator adds *imprudens*[112] (10.182) in his description of the boy's action because he underestimates the momentum of Apollo's divine effort and the discuss strikes the boy in the face, causing a fatal facial wound.

[108] *longaque alit adsuetudine flammas* (10.173).
[109] Adams (2013:336) states that Greek men usually stripped nude and "applied a light coating of olive oil to their skin before exercise".
[110] ('immediately/without pause' 10.182).
[111] ('passionate' 10.182).
[112] ('ignorant/unthinking' 10.182).

Once again, although the narrator has given enough evidence that the story is not going to end well, the traumatic event comes as a shock to Apollo, just as Eurydice's death has come as a shock to Orpheus. The narrator, using focalisation and employing poetic devices succeeds in building tension, even when the reader knows what is happening. The focalisation that follows serves not only as defamiliarisation but ensures that the reader is experiencing the detail of the tragic accident and Apollo's traumatic reaction. The fact that the narrator directly addresses[113] the boy when narrating the accident reflects his own emotion and sharpens the reader's experience thereof.

The narrator again appeals to the reader's senses and the focalisation enables the reader to experience the dramatic moments. The god goes as pale as a ghost with shock, just as pale as the boy – his paleness caused by approaching death and his immense blood loss due to the fatal facial wound. Apollo catches the boy's collapsed body and tries to warm him as the coldness of death starts setting in.

The god of medicine frantically tries to stop the bleeding and to apply herbs in an attempt to save the boy's life. The repetition of the word *modo*[114] in 10.187 and the use of *nunc*[115] in 10.188 portray the urgency of Apollo's frenzied attempts to revive the boy: "and now he warms you, now he dries the sorrowful wound, now he holds back your fleeing spirit by applying herbs" (10.187 – 10.188).[116]

The example of contextual irony – the futility of the attempts of the god of healing to save the life of his beloved – serves as an introduction to the description of the boy's broken body. So

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[113] Fratantuono (2014:109) calls the use of the vocative here, just as the vocative at the beginning of the episode where the narrator addresses the boy, a "pathetic apostrophe" stressing that Hyacinthus is "a doomed young victim of unforeseen tragedy".
[114] ('now' 10.187).
[115] ('now' 10.188).
[116] *et modo te refovet, modo tristia vulnera siccat, / nunc animam admotis fugientem sustinet herbis* (10.187 – 10.188).

far, the reader has been able to see and feel the tragic accident and its results step-by-step. However, when describing the boy's physical brokenness, the narrator does not describe the horror of the scene, (the blood and gore of the boy's facial mutilation) as may be expected. Orpheus uses a threefold floral simile to describe the scene. Through this euphemism the narrator saves both the boy and the reader from the horror of the graphic scene, without withholding any important information. The reader still gets the picture, but filtered through the image of flowers being picked, their heads starting to droop. Their stems no longer have the strength to hold up the blooms, which finally droop in death. The simile catches the sadness and experience of grief and loss but filters the horror through an emotional evaluation of the situation.

Some of Apollo's first traumatised reactions are guilt and self-blame. Victims of trauma may suffer from posttraumatic guilt for several reasons. This guilt is sometimes the result of the unintended consequences of the traumatised victim's actions. However, the victim may sometimes experience posttraumatic guilt even though they could not have done anything within reason to either prevent the event from happening or to save someone from death or physical or emotional trauma. Posttraumatic guilt also includes "survivor guilt", guilt experienced for being alive or less harmed than someone else who has experienced the same traumatic event (Augenbraun and Ford 2008:303). Retief (2010:36) states that guilt normally emerges in the third traumatic stage. Apollo holds himself responsible for the accident that has caused his lover's death. By narrating Apollo's soliloquy in direct speech as the god addresses his fallen lover, the narrator lends the section a personal touch, intensifying the already emotionally laden atmosphere. As seen above, the reader, still engaged in the emotion-communication process, will automatically react to Apollo's emotions.

Apollo's grief at losing his lover is enhanced by the fact that his own hand has caused the boy's death, even though it was an accident. His grief underlines not only the sincerity of his love for

the boy, but also his remorse for being involved in the death of the one he loves so much. Apollo's acknowledgements of guilt are followed by rhetorical questions in his attempt to rationalise his accidental involvement in the death of his lover: Has it been a fault to love the boy? Or has it been a fault to engage in a contest with him? Realising that the search for answers to questions such as these will not change the situation, Apollo stops pondering over these and wishes that he could have given his life so that the boy could live, or at least, that he could have died with him. This reminds the reader of Orpheus's unwillingness to continue living without Eurydice. However, the god's immortality makes dying impossible and deprives him of death as a means to escape from the emotional pain, remorse and grief he is experiencing. His words also focus the reader's attention on the fact that being immortal means living forever and forever carrying the burden of this loss, unless or until the trauma has been processed.

2.3.2 Escape

Apollo's escape consists of his dealing with the situation after the boy has died. Although blaming himself for the boy's death, even though it was an accident, the god decides to act. Even though he realises that he cannot bring the boy back to life, he refuses to accept the situation and rejects the idea of not doing everything in his power to remedy the situation. Orpheus's situation is different, though. After losing Eurydice for a second time Orpheus does not possess any power to change anything about his situation. All he can do is mourn and either live with or process the trauma.

Firstly, Apollo finds a way to keep the boy with him forever. He achieves this by connecting his lover with his music and song. As the god of music this will ensure that his lips will always sing of Hyacinthus, thus honouring and remembering him for ages to come. Ensuring that he will never forget and honour the boy through his actions, the god not only alleviates this permanent loss but also atones for his guilt and the part he played in the boy's death.

Apollo secondly states that a new flower will be the constant reminder of his emotional pain. Using his power of prophecy, Apollo prophesies in a prolepsis that a future hero will also associate himself with this new flower and the letters on its petals. This connection with Ajax reinforces Hyacinthus's status as an epic hero. The external narrator, Orpheus, takes over the focalisation in line 10.209 with the words "the truthful mouth of Apollo", conveying to the narratees the sincerity of Apollo's words and, by implication, also his grief and other emotions. Apollo creates the hyacinth from the boy's blood, retaining the dark purple colour of the boy's blood. Orpheus states in line 10.214 that Apollo himself is indeed the creator of this honour to the boy. He demonstrates this by narrating Apollo's engraving of the letters AI AI, reflecting his pain and grief, on the flower. Apollo thus creates his process of escape, in which he deals with the loss of his lover by acting on the situation, refusing to accept how fate has ended their journey.

The reader, being in the secondary world's safe dimension, experiences escape by being in this world where they can experience the emotions, trauma, and processing thereof step-by-step with the character(s). In this episode, the reader not only becomes aware of, but also accompanies Apollo and his lover on their journey. The reader sees their caring for each other, their excitement, the tragic and traumatic event and all the emotional stages Apollo lives through in the aftermath of the tragedy. The reader is free to experience the emotional trauma and to respond to it by being engaged in the continuing process of emotional communication the human brain enables them to be part of.

2.3.3 Consolation

On the one hand Apollo's action involves honouring the boy, on the other it involves the god's own emotional trauma caused by his lover's death. Apollo honours the boy by announcing that not only will Hyacinthus live in memory through Apollo's voice and his lyre, but he will also

be reincarnated as a new flower. But Apollo also uses his ability to bring about change to process his own trauma and emotional suffering. By changing the boy's blood into a new flower, a flower bearing the fallen lover's name, Apollo creates his own catharsis. Being a god, Apollo uses his power over the fantastic and supernatural to create something beautiful, alive and eternal out of the trauma and pain of the tragedy of death. Apollo's metamorphosis of his lover's blood into a new flower thus physically represents the metamorphosis of his own psychological trauma into an everlasting token of honour for his beloved. The culmination of Apollo's experience of consolation, his emotional catharsis, takes place when the god himself writes the letters of his grief on the petals of the flowers.

Although Apollo does not possess the power to bring the boy back to life, or even to give his own life to save the boy's, he uses his ability to bring about change to give physical utterance to his psychological trauma at the loss of a lover and to create something beautiful out of all the devastation. By creating this catharsis, Apollo also creates, in Tolkien's words "a catch of the breath, a beating and lifting of the heart, near to (or indeed accompanied by) tears…" (Tolkien 1947:75 – 76). As stated by the narrator at the beginning of the narrative, Apollo does bestow on Hyacinthus a type of immortality:[117] by embedding his grief and Hyacinthus in the mythology of the sub-created world, Apollo creates a legacy for the boy. Along with Apollo's grief, the mythologising present in the metamorphosis will keep the boy, and Apollo's love for him, alive for ages to come – each hearing of the story bringing back the love and the beloved.

[117] *'Te quoque, Amyclide, posuisset in aethere Phoebus, / tristia si spatium ponendi fata dedissent. / **qua licet, aeternus tamen es**, quotiensque repellit / ver hiemem Piscique Aries succedit aquoso, / tu totiens oreris viridique in caespite flores.'* ('Descendant of Amyclas (Hyacinthus), Apollo would have placed you in the heavens/skies if sorrowful fate had granted time. **To the extent that it is granted, you are yet immortal**, and as often as spring drives winter away and Aries follows watery Pisces, so often do you rise and bloom on the green earth.'10.162 – 10.166, emphasis added).

By repeating the same themes[118] of suffering from the Apollo and Cyparissus-narrative, Orpheus's own suffering is recalled (Coleman 1971:467). Apollo's creation of his catharsis enables the reader, and also the narrator Orpheus, to reach a point of consolation and catharsis in the aftermath of the psychological trauma caused by the various traumatic events present so far in Book 10. The safe space of the secondary world, which the reader experiences as a reality, allows them to identify with the character, to feel the emotion, pain and trauma of the character and to react freely to the traumatic events without exposing themselves to any consequences or physical danger.

2.4 Met. 10.503 – 10.559; 10.708 – 10.739: Venus and Adonis; the Death of Adonis

2.4.1 Recovery

As the narrative proceeds through several stories with different themes of trauma other than loss of a loved one, defamiliarisation and secondary belief are not lost. Following the episodes of Book 10, the reader is introduced to not only Adonis's generation, but also to that of his great-grandfather Pygmalion. Like the reader, Venus[119] has also been involved in most of these episodes, being the one who changes Pygmalion's statue into a living woman who becomes Adonis's great-grandmother. The couple have a baby, Paphos. Paphos is the father of Cinyras. To Cinyras and his wife a daughter Myrrha is born. By tricking her father into sleeping with her, Myrrha is impregnated by him. In due course the highly pregnant Myrrha is transformed into the myrrh tree and gives birth to Adonis. Reading all these episodes and experiencing the process of recovery and defamiliarisation in each, the reader is kept transported in the still unfolding part of the larger story of Book 10.

[118] The loss of a lover, grief and emotional suffering.
[119] For Venus's name *Cythera*, see: Ziogas (2013b:328 – 330).

Myrrha's metamorphosis does not end her pregnancy or harm the foetus, but he keeps developing in her metamorphosed body. Myrrha's labour pains and the birth of her son are aided by the goddess of childbirth. At her touch, the tree splits open, and the baby Adonis is born. The Naiads, who function here as a reference to the procession of Naiads accompanying Eurydice at her wedding when she suffers the snakebite (Frantantuono 2014:193), now tends to the new-born boy and anoints him with his mother's tears: *lacrimis unxere parentis* (10.514). This reference to the boy being anointed with myrrh ominously foreshadows his fate (Frantantuono 2014:193).

The first reference to the baby's person is to his astounding beauty:[120] Just like Cyparissus (10.120 – 121) and Hippomenes (10.611 – 614), Adonis possesses the gift of a striking physical beauty that resembles the beauty of Cupid, Venus's son. The mentioning of Envy in order to describe the baby's beauty takes the reader back to the second book of the *Metamorphoses* (2.752 – 2.786) where Minerva visited Envy's lair in order to send her to punish Aglauros. By evoking Envy's character and appearance in the narratees' mind, the narrator forcefully emphasises the boy's beauty. The boy's beauty must be strikingly intense if Envy cannot find fault with it, because Envy was not even able to keep her eyes on Minerva when she visited her, too envious of Minerva's beauty. The almost fantastic beauty plays a role in the sub-created world's anthropoeia: the creation of humans with almost god-like features.

The fast-forward in the story time[121] mirrors the years flying past and the boy growing into an even more handsome young man. Due to an accident caused by her son Cupid, Venus falls in love with the young Adonis. The use of the word *iam*[122] in line 10.524[123] indicates that the

[120] *laudaret faciem Livor quoque: qualia namque / corpora nudorum tabula pinguntur Amorum, ...* (10.515 – 516).
[121] The ST is smaller than the FT (ST < FT).
[122] ('now/already' 10.524). *Iam* always denotes time.
[123] *iam placet et Veneri* (10.524).

youth, at this time, catches the eye of Venus. Through the continued recovery and defamiliarisation, the reader follows the couple in their adventures, observes Venus's change in character as she adjusts her normal behaviour to accommodate her lover. In spending time with Adonis and leaving her normal lifestyle behind, Venus is acting like Diana, the goddess of hunting (Frantantuono 2014:198). Venus leaves the shades she is accustomed to and assuming the role of a huntress, becomes Adonis's companion with whom she roves hills and forests with her garment bound up to her knees (10.533 – 10.536). She engages in hunting, urging on the hounds and pursuing prey (10.537 – 10.539). The comparison of Venus with Diana highlights a remarkable change in her character. The two goddesses' characters and domains are in many ways quite dissimilar and in stark contrast. This change in normal routine and character may, apart from pure infatuation, show that Venus is really happy.

Venus's caring behaviour towards the youth demonstrates her sincere love for Adonis. Again and again she warns her lover to stay away from dangerous animals. She herself sets the example by avoiding any dangerous animals during their hunting expeditions and focussing only on harmless animals. The sincerity of Venus's love is confirmed and underlined with the negative purpose clause in line 10.547,[124] following her warning. Venus, fearing that the youth's bravery can cause him harm, also maturely realises what it will do to her if something were to happen to him. She understands that if any harm should come to her lover, she will be devastated. She also tells Adonis that although she is deeply moved by his mortal beauty, his beauty will not protect him from the danger of wild animals. The reader, aware not only of the pattern of psychological trauma suffered by characters in Orpheus's song, but also of Venus's feelings and being able to identify with them, realises how traumatised Venus would be if something should happen to Adonis. After Venus's remark that she despises lions, the youth

[124] *stet mihi ne magno tua gloria* ('lest your glory comes at a great price for me' 10.547).

wants to know why. She takes up the role of the internal tertiary narrator and tells Adonis the story of Atalanta and Hippomenes while they lie down in the shade of a poplar tree, with her head on his chest, mixing her words with sweet kisses (line 10.558 – 10.559).[125]

After the embedded narrative of Atalanta and Hippomenes, Orpheus resumes the role of external secondary narrator. This last section of the book opens with the statement that Adonis receives yet another warning from Venus before she departs in her chariot, pulled by swans. This reiteration of the warning brings back the sense of foreboding which the narratees feel at the end of the first Venus and Adonis-section. Before Venus's departure, she repeats her admonition to her lover. Not knowing that it is the last time she will see him alive, she departs. Venus's love for the youth generates her constant warnings, creates a feeling of foreboding that intensifies with her departure and the reader's observation that Adonis is not heeding her admonitions. The narrator's introduction of the youth's acts with *forte*[126] (line 10.710), placed at the beginning of the line just after Venus's departure, furthermore sharpens the feeling of foreboding, because *forte* is sometimes used in the *Metamorphoses* to introduce a tragic or unfavourable event or a metamorphosis, cf. Narcissus (3.379), Acoetes (3.597), Thisbe (4.103), Ceres (5.448 and 5.469) and Latona (6.343). *Forte*, "by chance or fate", here seems to mean "predestined by fate, or driven into motion by a malignant force", rather than our modern understanding of "accidentally". Besides the meaning of "accidentally" and "at random", the word *forte* also means "by (the agency of) chance" and, "in narrative, introducing a chance event or circumstance", such as "As it so happens or happened, as luck would have it" (*OLD* s.v. *forte*). With a sinister feeling of anticipation, the reader witnesses how Adonis wounds a wild boar, aroused from its hiding place by Adonis's hounds. The youth merely wounds the wild boar as it tries to escape from the woods, and this only increases the animal's survival

[125] *inque sinu iuvenis posita cervice reclinis / sic ait ac mediis interserit oscula verbis* (10.558 – 10.559).
[126] ('By fate' 10.710).

instincts, causing it to chase Adonis. The youth, now realising too late that he is in grave danger and perhaps remembering Venus's admonitions, runs for his life, terrified. The narration speed, encouraged by words such as *protinus*[127] (10.713) together with references such as *venabula … / sanguine tincta*[128] (10.713 – 10.714) and *trepidem*[129] (10.714), furthermore creates a pulsing tension and a sense of violence and fear that the reader can see and feel. The reader is instantly reminded of Venus's warning stating that wild boars have powerful force in their tusks,[130] with the reference to *aper*[131] in line 10.715. All the devices employed enable the reader to vividly experience the tragic event as the wild boar sinks its tusks deep into the youth's groin. The reader observes helplessly and emotionally petrified as the wild boar spreads Venus's dying beloved out on the yellow sand.

Venus's shock and emotional reaction are conveyed to the reader in an emotionally charged way. This enables the reader, still not over the culmination of the feeling of foreboding, to feel her haste and anxiety while she rushes back to her lover: Venus, not having reached the shores of Cyprus yet, *recognises* the dying groans of her lover. The narrator's choice of word emphasises Venus's ability to hear the sound of Adonis's dying groans so far away – she *recognises* her beloved's voice. The use of *agnovit*[132] (10.719) endows the section with an emotional and personal touch that introduces the reader to the emotional atmosphere that forms part of the rest of the episode. As the goddess turns her airborne chariot around and hastens back to her beloved, the reader cannot but remember the goddess's statement to Adonis: she will suffer greatly if any harm has to come his way – and this has just happened.

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[127] ('immediately/at once' 10.713).
[128] ('spear… stained with blood' 10.713 – 10.714).
[129] ('nervous/agitated/perilous/frightened' 10.714).
[130] *fulmen habent acres in aduncis dentibus apri* (10.550).
[131] ('a wild boar' 10.715).
[132] ('recognised' 10.719).

Venus finds her beloved spread out in the sand like a fallen gladiator. The description of the *fulva … harena*[133] (10.716) evokes the image of a hero slain in a gladiator fight in the arena, which got its name from the sand used to soak up the blood of the slain gladiators (Fratantuono 2014:251 – 252). This implied image would have been a known image for Ovid's narratees, since by the time the *Metamorphoses* was written, gladiatorial sports were already well known.[134] The narrator's continued focalisation keeps the feeling of emotional anguish and anxiety tense. Venus, still in mid-air, seeing her beloved lying lifeless in his blood on the sand, instantly reacts in an emotional frenzy of shock, grief and pain. She beats her breasts and tears her hair and garment. The word *pectora*[135] has frequently been used in the context where a woman beats her breasts as a sign of grief (Corbeill 2004:87), and these gestures have passed into the universal subconscious as customary activities in the ritual expression of grief (Håland 2010:229). The expression of the emotional pain by self-inflicting physical pain, as well as the appeal towards the reader's senses, endow the scene of the dying Adonis and his distraught lover with a life-like feel. The reader can vividly see the dying young man lying in his blood, and hear the percussive thuds produced by Venus's hands hitting her breasts produced by the p-alliteration in lines 10.721 – 10.723 with the climax at the end of line 10.723: *cor**p**us, /desiluit **p**ariter**q**ue sinum **p**ariter**q**ue ca**p**illos / ru**p**it et indignis **p**ercussit **p**ectora **p**almis*. The internal p's and q's, along with the initial p's build-up towards the heavy alliterating p's in ***p**ercussit **p**ectora **p**almis*. The plosive [p] sounds imitate the sounds produced as Venus hits her breasts with her hands. The internal c-repetition creates a type of echo of the p-alliteration which deepens the effect of her hands beating her breasts: p … c p …. c in ***p**er**c**ussit **p**e**c**tora*.[136] Venus

[133] ('yellow sand' 10.716).
[134] Dunkle (2008:247) states that the first gladiator fight in Rome took place in 264 BC, more than 300 years before Ovid was writing.
[135] ('breasts' 10.123).
[136] The exact phrasing of the last three words of 10.723 is also found in the Narcissus-section in 3.481.

does not wait for the chariot to land; she leaps down to her lover. The verb *desiluit* (10.722) contains a tone of haste or action done without thinking, maintaining the already high tension, feeling of urgency and emotional experience of the reader. Although *desilire* can be translated as "to dismount", it also has the meaning of "to jump down" or "to leap down" (*OLD* s.v. *desilio*). Since Venus's chariot is still in mid-air, the appropriate translation in this situation is "she jumped or leapt down".

2.4.2 Escape

That which Venus has feared and warned her lover against has happened. She immediately starts complaining and arguing with the Fates. The reference to the Fates (10.724) reminds the reader of the use of *forte* (10.710),[137] one of the words used to paint a scene of death and doom. Venus finds escape by starting to process her trauma when arriving at her dead lover's body where, driven by hysteria and grief she argues frantically with the Fates, stating that not everything is in their power.

Unable to undo the deeds of the Fates, Venus decides to change them as far as her power allows. Just like Apollo, the metamorphosis she is about to undertake will commemorate two crucial aspects, the goddess' grief for her lover and the death of the hero (lines 10.725 – 10.727).[138] Venus mentions in a rhetorical question that Persephone once changed a young woman into the mint plant. The way in which she phrases her argumentation to the Fates and Persephone shows that although Venus realises that it is beyond her power to bring Adonis back to life, she will not accept the current state of affairs. Even in her emotional state of shock and trauma, Venus takes control of the situation: As she speaks, Venus sprinkles nectar on Adonis's blood

[137] See: *forte suem latebris vestigia certa secuti* (10.710).
[138] *... dixit; "luctus monimenta manebunt / semper, Adoni, mei, repetitaque mortis imago /annua plangoris peraget simulamina nostri* (10.725 – 10.727).

(10.731 – 10.732).[139] The visualisation present in Venus's closeness to her dead lover reminds the narratees of the last time the two lovers were so close together and Venus was mixing her words with kisses (lines 10.558 – 10.559)[140] while she was narrating the story of Atalanta and Hippomenes to her lover. This reference intensifies the emotional realisation of loss. Venus will never be able to cherish her lover with sweet kisses again. Here she is performing the last honour to her lover, but with one difference from the typical funeral rites: Venus's honouring will serve as an everlasting reminder of Adonis, as well as her love for and loss of the youth (lines 10.725 – 10.727).[141]

Venus finds escape in physically acting on the traumatic situation in so far as her power allows her to. The detail of Adonis's metamorphosis is described in a comprehensive, almost scientific way (Von Glinski 2012:41). The comprehensive description also employs visualisation that allows the reader a realistic experience of the metamorphosis. Once sprinkled with the nectar, the blood swells up. The simile of a transparent bubble is used to describe the swelling. In less than an hour, a blood-red flower springs up from the soil. The reference to the "seed-hiding pomegranates" (lines 10.736 – 10.737)[142] not only connects with the reference to Persephone (10.730) who, by eating pomegranate seeds was bound to the underworld, but also ends the book with this connection to the underworld, thus linking it to the beginning where Orpheus, the external narrator of this section, ventured into the underworld in order to save his beloved wife. Just as Orpheus was not successful in rescuing his wife from the underworld, Venus cannot bring back Adonis's spirit from the land of the dead. The difference, however, is that

[139] *Sic fata cruorem* / *nectare odorato sparsit…* (10.731 – 10.732).
[140] *inque sinu iuvenis posita cervice reclinis* / *sic ait ac mediis interserit oscula verbis…* (10.558 – 10.559).
[141] *… luctus monimenta manebunt* / *Semper, Adoni, mei, repetitaque mortis imago* / *annua plangoris peraget simulamina nostri* (10.725 – 10.727).
[142] *qualem quae lento celant sub cortice granum* / *púnica ferre solent…* (10.736 – 10.737).

Venus is able to produce an everlasting tribute[143] to her lover. Venus declares that her grief for her[144] Adonis will forever be remembered and that his death and her lamentations will be re-enacted in ritual form. This tribute did, in fact, become rooted in the cultic rites of the people and a cultic celebration of the youth's death. Also, the cultural ritual Venus is establishing here, the *Adonia*, was still being celebrated in Ovid's time (Martin 2010:285). As a parallel to Apollo's grief and the handling of his trauma, Venus also acts by doing something, by changing the situation, which affects both her grief for and the legacy of her lover. Venus's act of change thus provides her with escape – a means to deal with her trauma.

As mentioned and explained above, the reader's experience of the sub-created world and their identification with the characters of this world allow the reader to remain engaged in the process of emotional communication with (mainly) Venus's feelings, thoughts, trauma, emotional pain and processing thereof. As in the previously discussed episodes of Book 10, the emotional safe dimension of the sub-created world provides the reader with the emotional freedom to experience not only the character's trauma, but also the subsequent consolation.

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[143] It is interesting to see that the bestowing of immortality through an eternal memorial tribute to a loved one is not totally strange to the primary world of the Roman reader. In this regard it is therefore interesting to note the similarities between Venus's and Apollo's escape and consolation with that of Cicero's in Beard's (2016:317 – 318) description of Cicero's reaction to the loss of his daughter Tullia:

> No details are known about Tullia's death, except that it happened at Cicero's country house at Tusculum, outside Rome; and nothing at all is known of her funeral. Cicero almost immediately retreated alone to his hideaway on the island of Astura, where he read all the philosophy he could get his hands on about loss and consolation, and even wrote a treatise on bereavement to himself – before deciding, after a couple of months, that he should return to the house where she had died ('I'm going to conquer my feelings and go to the Tusculum house, else I'll never go back there'). By this stage he had already begun to channel his grief into her memorial, which was to be not a 'tomb' but a 'shrine' or a 'temple' …. He was aiming, he insisted, at Tullia's apotheosis. By this, he probably meant immortality in some general sense rather than any full-blown claim that she was to become a god…

[144]The use of Adonis's proper name with the possessive pronoun 'her' lends Venus's soliloquy an intimate touch.

2.4.3 Consolation

In some way, just as in the case of Apollo with Hyacinthus, Venus endows both her grief and the youth Adonis with a type of immortality[145] through the metamorphosis and by embedding Adonis, their story and the tragedy's grave impact on her firmly into the culture of the people. Venus's act of mythologising thus creates an immortal tribute – something positive – out of something as agonising, sad and tragic as the loss of her lover. By physically acting on the traumatic situation, Venus provides herself with the opportunity to give not only emotional, but also physical utterance to her psychological trauma. Like Apollo, Venus uses indirect verbal magic to create the tributes to honour both their grief and their fallen lovers. She uses language to create the desired effect, and the flowers materialise and realistically become part of the physiopoeia of the sub-created world.

The legacy established by this metamorphosis, a creation of her own hand, thus serves as the goddess' catharsis since, although not taking the pain away instantly, it provides her with consolation. Like Apollo, Venus thus creates the "sudden turn" to the traumatic and tragic event that enables a "glimpse of hope" in the tragic atmosphere. By being emotionally involved, the reader participates in the empowering creation of Venus's consolation and catharsis – a creation of catharsis that indeed provides a "lifting of the heart" and which may "indeed [be] accompanied by tears" (Tolkien 1947:75 – 76).

2.5 Conclusion

The investigation of these three episodes has yielded some significant findings:

[145] Von Glinski (2012:41) states that the flower is rather "an image of death itself", rather than "a reminder of Adonis". However, Venus's actions also mythologise Adonis and by so doing bestow upon him a type of immortality, to be remembered whenever the flower is seen, and the story is told.

A human being, even a human or anthropomorphic character in narrative literature can, due to basic human nature, never be fully prepared for psychological trauma or the emotional impact caused by experiencing or witnessing a traumatic event.

The loss of love or a lover is a serious traumatic event that has various traumatic effects on the characters' emotional (and sometimes physical) well-being. Two of the three characters do not want to continue living after the traumatic event. Depending on the different characters' processing of the trauma (their escape), the long-term effects of the trauma and the possibility of obtaining consolation (and possibly catharsis) vary considerably. Orpheus would have followed the same path as Echo[146] if he had not managed to leave the banks of the Styx after seven days. He subsequently processes his trauma by speaking (or singing) about similar traumatic events. In singing about these traumatic events, he gives utterance to his emotional pain. Apollo and Venus respectively process their traumas by honouring their dead lovers and by so doing, not only create eternal tributes to their lovers' memory and engraving them in the mythology, but also give physical utterance to their emotional pain, which results in consolation and catharsis.

Since the reader is unable to change the sub-created world, they can also not suffer any negative consequences in this world or be harmed (emotionally or physically). The sub-created world thus provides the reader with a safe dimension in which they are free to associate with the characters, to react emotionally to the trauma and to experience the catharsis without the fear of any negative consequences or the potential for misunderstanding of their emotional reaction(s). In contrast with the primary world, the secondary (or sub-created) world with its different laws provides the reader with the freedom (the power) to associate with characters such as Apollo and Venus and to create their own catharsis. The reader possesses the ability,

[146] See Chapter 3, point 3.2 *Met.* 3.356 – 3.510: Echo and Narcissus (Focus on Echo), pp. 105 – 113.

in this world with its different rules and fantastic abilities, to create something everlasting and beautiful out of something negative and traumatic, such as loss, psychological trauma or emotional pain and suffering.

CHAPTER 3: THE TRAUMA CAUSED BY THE LOSS OF LOVE OR A LOVER THROUGH THE PERSPECTIVE OF SUB-CREATION OUTSIDE OF BOOK 10

3.1 Introduction

In order to investigate the three episodes characterised by the same theme as discussed in the previous chapter, the theme of trauma caused by the loss of love or a lover, it is necessary to turn away, for the time being, from Book 10. The first episode to be discussed is that of Echo's trauma caused by the loss of love she suffers at Narcissus's cruel rejection (3.356 – 3.510). After the Echo-episode is investigated, the two episodes about Pyramus and Thisbe (4.55 – 4.166) and Lycabas and Athis (5.30 – 5.73) are discussed. The investigation of three episodes outside of Book 10, sharing the same theme of trauma caused by the loss of love or a lover, provides a wider perspective on the theme. As two of the three characters of Book 10 to experience trauma due to the loss of a lover are gods, and in Orpheus's case a demi-god, the three episodes discussed in this chapter provide a perspective on non-divine characters experiencing trauma due to the same loss.

3.2 Met. 3.356 – 3.510: Echo and Narcissus (Focus on Echo)

3.2.1 Recovery

It is important to note that the Echo-section is inserted in the text after the section where the reader meets the boy Narcissus and his abnormal pride.[147] The reader first meets Echo, introduced by the narrator as the talkative nymph with a peculiar speech deficiency, when she

[147] The background on the character of Narcissus given in 3.339 – 3.355 is important because the boy will have a major impact on Echo's existence later in the narrative.

first lays eyes on Narcissus as he is hunting. Although the term *vocalis* can be translated with words such as "babbling", "chatty" (Natoli 2017:48) or talkative, Raval's (2003:206) research shows that Ovid may have used *vocalis* to denote an artistic ability of speech, or as Natoli (2017:49) concludes "a special ability to use language". The different translation sheds important light on events that take place later in the narrative. Pausing the ST at this point, the narrator takes a moment to tell the narratees the story that explains how Echo received her speech defect.

For the reader of the Narcissus-episode in Book 3, the analepsis reinforces the reader's experience of defamiliarisation[148] and ensures that the reader is kept in the state of transportation into the story although the focus, for the time being, switches from the character of Narcissus to the character of Echo. In this short section the reader is exposed to a variety of *aspects* of sub-creation: Physiopoeia – the mountain, forest and such; Anthropoeia – the nymphs and their proclivity to sensual acts; the god Jupiter and his sexual perversity; and lastly his wife (and sister) Juno and her characteristic jealousy.

Echo used to deceive Juno by keeping her in long conversations to provide the nymphs entertaining Jupiter with an opportunity to flee before Juno arrives. When Juno discovers Echo's deceit, she curses the nymph by altering her speech ability. Juno uses indirect verbal magic to punish Echo. She states the effect she wants in language, and by analogy the impact and subsequent change take place in Echo's speech ability. Henceforth Echo cannot initiate speech but can only repeat the last spoken words of someone else. This punishment itself causes trauma to the nymph. It not only impairs Echo's ability to communicate but also affects her identity. In Kaufhold's (1997) research on Ovid's Tereus, she shows that the figurative

[148] The conception of Narcissus and the circumstances surrounding the prophecy of his future already provided the reader with a strong sense of defamiliarisation.

language in the narrative not only precedes a metamorphosis but also foreshadows it. In similar vein Echo's loss of her speech ability not only precedes but also foreshadows the eventual and total loss of her body. Natoli (2017:48) highlights the importance of the connection between "speech, identity and community." Echo's altered ability to speak thus not only affects her identity, but also her role or participation in the community. The irony here is that Echo's altered speech cuts her off from the community, the one element that could have provided her with a supporting framework after Narcissus has scorned her. If Raval's (2003:206) different translation of *vocalis* is accepted, the impact of Echo's punishment and subsequent trauma increases. The nymph is not just a chatterbox that has lost her ability to babble, she in fact has lost her status as an artist. In this respect the once artistic Echo may be compared to Pygmalion and Orpheus from Book 10.

In line 3.370, the focus shifts back the ST to pick up where line 3.361 trailed off to give the background story behind the nymph's speaking problem. Echo sees Narcissus wandering the countryside and immediately falls in love[149] with the boy. Instantly caught up in the fire of passion, she secretly follows him through the forest. The striking simile in the description (lines 3.373 – 3.374) keeps the reader's focus on the girl's passion and enables the reader to see and experience the girl's intense and growing passion for the boy. The closer she gets to him, the more powerful burns the fire inside her. It is like a torch anointed with sulphur so that it snatches fire from any flame brought close to it.[150]

The reader, already aware of Narcissus's pride and his rejection of all his previous admirers, experiences a growing feeling of unease – a feeling that intensifies exponentially with the nymph's growing passion. The narrator deepens the reader's experience of the girl's feelings

[149] Literally: she grew hot.
[150] *quoque magis sequitur, flamma propiore calescit, / non aliter quam cum summis circumlita taedis / admotas rapiunt vivacia sulphura flammas* (3.372 – 3.374).

by giving them access to Echo's mind and emotions: the focalisation in *o quotiens*[151] (line 3.375) enables the reader to share in Echo's burning desire to make her presence known, allowing them to share in her yearning to speak to Narcissus. She wants to approach Narcissus with flattering words and kind requests. But her altered nature keeps her from doing this and fights against her desires. She is thus torn between her altered nature, her inability to initiate speech and to communicate properly and her intense desire to approach the boy with loving words.

Despite this inner conflict, Echo prepares herself to respond as soon as Narcissus says something. Her long-awaited moment arrives and with its arrival, also the climax of the reader's feeling of unease. While Echo is only too happy to have a chance to make her presence known, the reader uneasily awaits the outcome of the event with the nagging question "How is Ovid going to construct Echo's rejection?" in their mind.

While discussing Cavarero's (2005:165 – 166) concept of Echo's state as an "acoustic mirror", Dohoney (2015:148) states that Echo who had been "a cause capable of producing resonance, initiating relation, and acting through speech" is now reduced to an "effect". He furthermore states that this reduction to a mere resonance costs the nymph greatly. It costs her "the loss of language, the loss of agency, and the loss of body. Furthermore, this loss becomes an ontological loss – the loss of uniqueness itself". Although Dohoney's interpretation of the text highlights the nymph's loss of or damaged identity, it is necessary to state that the nymph, driven by passionate love, succeeds in regaining some of her lost identity by uniquely employing her ability to resonate to become more than a mere resonance of someone else's spoken words. Tissol (1997:17) states that Echo uses wordplay to exploit the linguistic features of Narcissus's words to bestow her own, and hence unique, meaning onto the words she

[151] ('oh, how often [!]' 3.375).

resonates back towards the boy. Käll (2015: 60 – 61) states that Ovid's version of the story illustrates that Echo "cannot be reduced to an unambiguous echo of Narcissus's voice" and that "it [also] sheds light on the impossibility of reducing the sound of an echo to the status of a simple repetition…".

From a fantasy perspective, in a sub-created world where the fantastic exists amongst the characters, it is not possible to agree with Spivak (1993) that Echo's dialogue with Narcissus is a coincidence and due to chance, rather than an "obstinate choice". Echo's ingenious use of her limited abilities rather shows not only choice but also design. Echo, driven by passion, forces herself to regain some of her lost identity to impart her unique meaning to the words she repeats. The words thus become her own. The nymph, in the prospect of love, as Tissol (1997:17) states, at least for the time of the dialogue, nullifies Juno's punishment by exploiting the semantic fields of Narcissus's words. She thus demonstrates the power of sub-creation herself by creating meaning from the little means she has.

The dialogue between Narcissus and Echo thus masterfully succeeds in conveying both characters' feelings towards each other despite Echo's ability to use and repeat only some of the other person's words. Hughes (1997:71 – 72) adds the echo effect to the text in his translation. Hughes's idiomatic translation not only highlights the acoustic effect but also demonstrates how Echo uses Narcissus's own words to convey her unique meaning to him. For the duration of the dialogue between Echo and Narcissus, the girl's ability to employ language artistically can be seen. Hughes's translation of the dialogue not only conveys this, for the moment, renewed ability of the nymph, but also the characters' diverse and opposed emotion present in the Latin text, and is worth quoting in full:

> It also happened, Narcissus
>
> Had strayed apart
>
> From his companions.

He hallooed them: ‘Where are you?

I’m here.’ And Echo

Caught at the syllables as if they were precious:

“I’m here,” she cried, “I’m here” and “I’m here” and “I’m here.”

Narcissus looked around wildly.

“I’ll stay here,” he shouted.

“You come to me.” And “Come to me,”

Shouted Echo. “Come to me,

To me, to me, to me.”

Narcissus stood baffled,

Whether to stay or go. He began to run,

Calling as he ran: “Stay there.” But Echo

Cried back, weeping to utter it, “Stay there,

Stay there, stay there, stay there.”

Narcissus stopped and listened. Then, more quietly,

“Let’s meet halfway. Come.” And Echo

Eagerly repeated it: “Come.”

But when she emerged from the undergrowth

Her expression pleading,

Her arms raised to embrace him,

Narcissus turned and ran.

“No,” he cried, “no, I would sooner be dead

Than let you touch me.”[152] Echo collapsed in sobs,

As her voice lurched among the mountains:

“Touch me, touch me, touch me, touch me.”

[152] A literal translation of this and the following sentence may read: (‘I will rather die before my entire being belongs to you. Echo did not reply anything, except: “My entire being belongs to you”’ 3.391 – 3.392). Hill (1985:227) translates *sit tibi copia nostri* with (‘I would offer myself to you’ 3.392).

In his translation, Hughes (1997:72) assigns the Latin word *copia*[153] (3.391 and 3.392) the concept of physical touch. This is not only important because of the idea that the "sharing of another's *copia*" will culminate in intimate physical touch, but also because Narcissus's rude refusal to be touched (3.354 – 3.355) is about to cause Echo to lose her ability to be touched at all. She is about to lose her physical form, the tangible part of her being (3.395 – 401).

The transported reader has followed Echo's secret steps, hoping that on the arrival of the opportune moment to announce her presence and feelings for him, she would be able to make the careful selection of the last spoken words in order to make her feelings known to him. The traumatic effects of Narcissus's rejection of Echo's loving approach, and the cruel way in which he states his feelings for her, can be experienced by both Echo and the reader. The question the reader is asking now is "How is Ovid going to construct Echo's response to this trauma?"

3.2.2 Escape

In the lines (3.393 – 3.401) following Narcissus's rejection of Echo, the narrator informs the reader how Echo responds to the rejection and the trauma caused by unrequited love. The narrator's description of Echo's emotional, and finally, physical state is conveyed to the reader in a deeply sympathetic and emotional way. Narcissus's scorn and rude treatment of Echo affect her profoundly. Despised, the once talkative girl retreats from any social contact, remaining in the woods where she covers her ashamed face with foliage from the forest and henceforth lives in lonely caves.

[153] The *OLD* (s.v. *copia*) defines *copia* amongst other meanings as "A plentiful supply, abundance, large quantity (of some specified object). However, the *OLD* (s.v. *copia*) categorised Ovid's use of *copia* in *Met.* 3.391 under "[t]he means of availing oneself of something, the use of an object, the freedom of place, etc.; control (over a person or his life); opportunity of intercourse (with a woman)".

The shame and scorn even have a further effect on her. Although the traumatic event causes her to live with the constant reminder and presence of shame and rejection, Echo's love for Narcissus keeps clinging to her and grows with the pain of his rejection. Echo thus does not experience an emotional escape but literally escapes, as in hides, from any social contact and her natural life routine – everything that could have enabled her to act or do something to process her trauma.

Based on the shift in time present in lines 3.402 – 3.406, it can be concluded that the following section about Narcissus (lines 3.402 – 3.510) does not necessarily follow directly after his rejection of Echo. The implicit duration in time shows that the nymph is experiencing what modern psychology calls post-traumatic stress disorder or PTSD. Post-traumatic stress disorder is when the traumatised person is stuck in the first traumatic phase (Retief 2010:44), or in Muss's (1991:108) words "PTSD sets in when a process of healing, adjustment and acceptance fails to happen". Echo cannot sleep, her body becomes emaciated, her skin dries out and shrinks and her body's moisture evaporates into the atmosphere (3.396 – 3.397). The narrator states that it is said that Echo's bones turn into stone and that only her voice remains, creating the natural effect of the echo-phenomenon that can be heard on mountains and lonely places (3.398 – 3.401).

The visualisation engages the reader's senses, enabling them to become part of the narrative. Not only is the reader able to share the girl's feelings of shame and depression, but they can almost feel her skin dry out, see the moisture leave her body and evaporate into the air and eventually touch the stone which was once her bones. The reader can also hear Echo's voice, as most people can relate to the echo-phenomenon, having listened to it somewhere before. Connecting the ending of Echo's narrative to its beginning, the narrator states that Echo, from then on, hides in the woods and cannot be seen on mountains, but that her voice is still heard.

3.2.3 Consolation

Echo's inability to process the trauma she suffers at Narcissus's rejection and the accompanying unrequited love results in the loss of her bodily form. Thus, the absence of consolation or catharsis not only results in post-traumatic stress disorder but also in the ceasing of her corporeal existence. However, as seen at the end of the Narcissus-section (lines 3.491 – 3.501),[154] her altered identity and consciousness remain with her voice. At the death of Narcissus, the boy wishes his beautiful former reflection in the fountain farewell.[155] When repeating Narcissus's dying *vale* (3.501), she once again shows her power to create her own unique meaning from the boy's spoken words. Echo's *vale* is not merely an empty repetition of the sound of the boy's voice but reflects and is imparted with her pain and emotional suffering. Arguably, this opportunity that provides her with the chance to greet the dying boy may provide a form of closure to her traumatised spirit.

3.3 Met. 4.55 – 4.166: Pyramus and Thisbe

3.3.1 Recovery

Initially, this section may sound almost idyllic to the reader, who is introduced by the narrator to the two main characters, Pyramus, the most handsome of men, and Thisbe, the fairest of all the girls in the East (4.55 – 4.56). In addition to this almost fantastic and exotic anthropoeia, the space of the narrative is set in Babylon. Based on the glorious city from the primary world, the space adds to the idyllic and foreign setting of the narrative. Babylon functions in this section as an altered reality based on the primary world in which the fantastic is present.

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[154] Discussed in Chapter 5, under point 5.4 *Met.* 3.402 – 3.510: Narcissus (Focus on Narcissus's Self-love), pp. 158 – 168.
[155] *'heu frustra dilecte puer!' totidemque remisit / verba locus, dictoque 'vale' 'vale' inquit et Echo.* (3.500 – 3.501).

Being neighbours, the two young people have known each other, and over time they have fallen in love. The use of the subjunctive *coissent*[156] indicates that that which might typically have been expected has not happened yet. The couple would have been married, but both sets of parents are strongly against their union (4.61). The mutual ban on the lovers' marriage could, however, not quench the love they feel for each other but rather encourages its growth. The secrecy of their love, a love that must stay hidden from everyone else, causes their love for each other to grow even stronger (4.64).[157]

The narrator continues to show the reader the situation in which these two lovers are living. Although they have no way of meeting each other, because of the ban imposed by both lovers' parents, they have found a cleft in a wall dividing the two houses. Although the builders and everyone else have overlooked this cleft, the two lovers discover it. Now they are using it as a means to communicate with each other. The narrator's addressing of the lovers directly in line 4.68[158] intensifies the dramatic nature of the narrative. The repetition of *saepe*[159] in line 4.71 furthermore emphasises the intensity of the lovers' passion. They often meet at the cleft, Pyramus on one side and his lover on the other, sharing whispers. Before finding the cleft, they have developed a unique way to communicate with each other through gestures.

The lovers' apostrophe to the wall separating them exposes their feelings of frustration because it keeps them apart. However, even though the wall serves as a barrier between them, it also provides them with the only means of communication they have, for which they are thankful. This short apostrophe enables the reader to feel the lovers' yearning for each other. The reader can feel the lovers' desperation and frustration at being unable to touch and kiss each other.

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[156] ('they would have come together / they would have married' 4.60).
[157] *… tectus magis aestuat ignis* (4.64).
[158] *(quid non sentit amor?) primi vidistis amantes / et vocis fecistis iter, tutaeque per illud / murmure blanditiae minimo transire solebant* (4.68 – 4.70).
[159] ('often' 4.71).

The constant focalisation emphasises the lovers' frustration at their being "so near, and yet so far".

The focalisation present, as well as the personal manner in which the information is conveyed to the reader, enables them to share in the characters' longing to be with each other and their excitement and anticipation when they decide to run away together. The two lovers decide to wait for the night, sneak out of their houses, meet each other outside and flee the country together. To find each other in the dark, they agree to meet at Ninus's tomb. Martin (2010:94) states that it may be presumed that the tomb of Ninus, the king of Babylon and the husband of Semiramis, would have been notable even in the dark.

The description of space in lines 4.87 – 4.90 forms not only the major part of the setting of the rest of the narrative but will also play an essential role in the metamorphosis that takes place closer to the ending of the narrative. Near Ninus's tomb are a fountain and a tall mulberry tree. The focalisation in the description of the tree is important. The mulberry tree is both notable and strange in that it is laden with white berries. In the dense shadows provided by this tree, Pyramus and Thisbe will take cover.

For the ecstatic couple, thrilled with this plan, the time waiting until nightfall feels like an eternity. The almost personified state of the day, described as very tardy to leave and night, advancing from the sea, create the ability for the internal narratees, as well as the reader as external narratee, to share in the lovers' impatience, excitement and expectation.

Thisbe is the first to leave her house veiled and to reach the tomb in the cover of darkness. She sits down beneath it. The description of Thisbe's escape from her home, with words such as "discreetly veiled" and "slips" along with her success in reaching the appointed place, heightens the feeling of tension and excitement.

While following Thisbe's footsteps as she slips out and makes her way to the appointed meeting place, the reader can feel the tension building. The eerie and vivid description of the lioness approaching in the moonlight with her jaws dripping with the blood of a recent kill in line 4.96 – 4.98[160] dramatically increases the tension.

The addition of "from far off"[161] in line 4.99 suggests that Thisbe's chance of escape is still good, although it does not lift the now heavy tension. Trembling, the girl runs away to safety and hides in a dark cave. In her haste, Thisbe loses her cloak. The lioness comes upon the fallen cloak and tears it apart. The narrator's explicit statement that the girl is not in the cloak anymore brings the reader a sense of relief and confirmation that Thisbe has successfully escaped the lioness and hence is safe from immediate danger.

Identifying with Thisbe, the reader experiences a feeling of relief when the girl manages to escape the lioness and safely hide in a cave. The sense of relief, however, turns instantly to horror as the focalisation shifts and the reader experiences how Pyramus arrives at the appointed place after Thisbe has run into the cave to hide herself from the lioness. He finds the fresh and clear tracks of the lioness and suddenly becomes very pale, realising that the presence of the tracks means that Thisbe could have been in danger while he was still on his way to the appointed destination. Although the narratees know that Thisbe is currently safe, they also know that Pyramus does not possess this knowledge. The focalisation from the young man's perspective enables them to feel his anxiety. This anxiety increases to a sense of horror when he discovers his beloved's bloody and torn-up garment, which leads the young man to assume the worst.

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[160] … *venit ecce recenti* / *caede leaena boum spumantes oblita rictus* / d*epositura sitim vicini fontis in unda* (10.96 – 10.98).
[161] *procul* (4.99).

Pyramus's soliloquy reveals his grief and makes it possible for the narratees to experience his feelings. Not very differently from Apollo's reaction after Hyacinthus dies from the discus inflicted wound in 10.183 – 10.185,[162] Pyramus instantly blames himself for his girlfriend's "death". He exclaims that two lovers will die on this one night (line 4.108),[163] thus revealing his decision not to continue living without his beloved Thisbe. After stating that her death is his mistake, having arrived after her at the dangerous appointed place of meeting, he calls out to the lions to come forth from the rock and to tear him apart. Pyramus ends this soliloquy in line 4.115 with the statement that "it is typical of a coward to wish for death", and therefore he decides not to wait for the lions to kill him but to take care of it himself. Perraud (1983: 137) states that Pyramus's address to the "dead" Thisbe "echoes in a void of absence, loss and guilt, where it sounds with ironic emphasis". The narrator thus places emphasis on the young man's feeling of loss, to enable the reader to emotionally identify with Pyramus.

The distraught young man takes Thisbe's cloak to the tree where they were supposed to meet. The detailed and continuous focalisation by the external secondary focaliser holds the reader, already suspecting or even knowing what is going to happen, in an emotional grip of powerlessness. They can do nothing but feel the young man's grief, emotional pain and trauma while he weeps into the cloak and kisses it. The reader witnesses, with mixed emotions ranging from frustration, horror, and emotional anguish, how Pyramus emotionally breaks down.

With one last uttering: "Drink my blood now too" (line 4.118)[164] he draws his sword. Pyramus thrusts it into his abdomen, causing himself a fatal suicide wound. Although death is expected from his soliloquy, the dramatic action comes as a shock to the narratees. This shock is exacerbated by both the narratees' knowledge that the young man's death is unnecessary and

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[162] *… at illum / dura repercusso subiecit pondere tellus / in vultus, Hyacinthe, tuos…* (10.183 – 10.185).
[163] *… "una duos" inquit "nox perdet amantes…"* (4.108).
[164] *"accipe nunc" inquit "nostri quoque sanguinis haustus"* (4.118).

by the vivid and gruesome scene that meets their eyes after the death blow described in lines 4.120 – 4.127. Pyramus pulls the sword out of his stomach, leaving the wound open to bleed freely. As he lies down on his back, the blood gushes out of the wound, into the air. The simile that follows portrays the horrific scene in an even more visual way: The stream of blood spouting from the wound is compared to a water pipe that has been ruptured, causing a stream of water to hiss through the fissure and shoot forth into the air with powerful pulsing movements. The white berries of the mulberry tree splashed with Pyramus's blood turn into a dark purple colour.

From line 4.128 the focalisation shifts back to a frightened Thisbe, still hiding in the cave. Possessing the emotionally laden knowledge about Pyramus's fate, the reader sadly experiences how the excited Thisbe leaves her hiding spot to look for her lover, eager to tell him about her adventure. The prospect of Pyramus not finding her at the designated place frightens her more than the idea of re-encountering the lioness. She leaves the cave, seeking her beloved with her eyes and her soul. The tragic statement in line 4.129[165] endows the reader with a feeling of sadness: Unlike the reader, Thisbe does not know what has happened so recently and is still full of hope to finally meet her lover and eager to tell him what adventure has befallen her at her arrival at the tree.

The sustained focalisation succeeds in conveying the girl's feeling of alienation and doubt. She recognises the tree by its shape, but the colour of its fruit confuses her. Then she sees the writhing body lying on the bloody ground. Horrified, the girl jumps back, pale as ash. She feels a tremor run through her body and she starts to shiver. Once again, the narrator uses the image of the sea.[166] The next moment Thisbe identifies her beloved's body. The use of "her lover"

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[165] *illa redit iuvenemque oculis animoque requirit* (4.129).
[166] In line 4.91 – 4.92 it is stated that the night advances from the sea after the sun has sunk into it. Now the girl's shivers are being compared to the patterns on the sea when a breeze blows on its surface. Metaphorically speaking

instead of his name, keeps the focalisation intimate and emotional. The girl instantly starts to mourn, beating her arms with her small hard fists and tearing out her hair.[167] She hugs his dying body and her tears mix with his blood. The description of his lips as cold emphasises the fact that the young man is dying and has lost the warmth of life. Thisbe cries out that she, his beloved, is calling to him and that he must lift his fallen head. Pyramus, at hearing his beloved's name, opens his eyes, already grave with death. The young man closes his eyes and dies with his beloved's face as the last image he ever sees.

Thisbe now sees her cloak and Pyramus's unsheathed sword and realises what the cause of his death is. She proclaims that she, assisted by love, also possesses the strength to do the same. In lines 4.142 – 4.161 Thisbe opens her thoughts to the narratees where she promises that she will follow her lover in death and that she will henceforth be known as both the cause of and his companion in death. She also states that death has the power to keep them apart, but that it does not possess the power to prevent her from joining her lover. Perraud (1983:136) notes the difference between the couple's apostrophes or speeches to each other during their courtship and before their suicides. Perraud (1983:136) states that unlike in the earlier apostrophes, "the apostrophes they direct to each other [before respectively committing suicide] serve to emphasise the isolation of the speaker, and his or her separation from the other lover". Thisbe furthermore pronounces her last wish. She prays that their actions would touch their miserable parents and that they would allow the two lovers to be buried in the same grave. Lastly, she directs the mulberry tree, which now shades one dead body – soon to be two – to forever bear crimson fruit as a memorial to their deaths. After her last words, the wretched girl places the

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it may be viewed that the physical night, so longed for by the lovers and that advanced out of the sea, now turns into the metaphoric night, giving the girl the shivers of death, foreshadowing her eventual end.

[167] Compare Venus's reaction when she sees Adonis's lifeless body on the sand (10.720 – 10.721). Neville (2013) places "wailing, and tearing at themselves [unambiguously] within [the] ancient traditions of Greek female lamentation".

tip of her beloved's sword under her breast and falls forward on the blade, still warm with her lover's blood.

In order to spare the narratees, and thus also the external narratee or the reader, the horror of a vivid describing of this second gruesome and tragic death the narrator moves on to the aftermath of the dual tragedy. The narrator ends the narrative by telling the narratees that both the lovers' parents, as well as the gods, honour Thisbe's last prayer. The gods' answer to her prayer is evident in that the mulberry's fruit has from that time onwards always been dark and that the ashes of the two lovers lie mixed in a single urn (lines 4.165 – 4.166).[168]

3.3.2 Escape

Alone, and without social assistance, the traumatic shock and self-blame are too much for the characters to bear. The fact that their parents previously did not approve of their relationship and even forbade them to be married may intensify the experience of their loneliness. They have each other, and both of them live for the moment when they could run away and be together. It is not mentioned in the text that either Pyramus or Thisbe has entrusted their secret to a confidant, such as a friend. If they had such a support system perhaps the prospect of consolation obtained in life could have existed for the couple. Desai (2008:637) states that "extensive evidence" exists that traumatic events can be related to the risk of "suicidal ideation, behaviour, and completed suicide." In this episode, it becomes clear that the traumatic shock is directly responsible for the couple's suicide.

Depending on the different characters' processing of the trauma (their escape), the long-term effects of the trauma and the possibility of obtaining consolation (and possibly catharsis) largely vary. Sharrock (2018:125) states that "the mutual suicides of the youthful Pyramus and

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[168] *'... nam color in pomo est, ubi permaturuit, ater, / quodque rogis superest una requiescit in urna'* (4.165 – 4.166).

Thisbe … [is a] graphic manifestation of the more violent and sexual end of the Eros-Thanatos configuration" found in many of the episodes[169] in the *Metamorphoses* "which encapsulate in some way the romantic desire for union in death". Desai (2008:638) states that "[t]here is evidence that people who experience multiple traumas, either at once (e.g., being in a disaster where loved ones are killed) … can have an additive effect on the risk of many poor mental health outcomes, including suicide." Desai (2008:637) also states that suicide attempts are often impulsive. The impulsiveness is especially evident in Pyramus's death: he kills himself before he even investigates if his lover has indeed been killed. It may be argued that both Pyramus and Thisbe experience more than one trauma at the same time. The first sudden and unexpected traumatic shock lies in witnessing that the other one is dead, accompanied by horrific images and ideas. The second shock occurs at the instant of experiencing of traumatic guilt (blaming themselves for the other's death). This trauma is then followed by the trauma caused by realising that their loss of the other lover (that has become the character's whole reason for existence, to such a degree that they have planned to leave everything else they know behind and to run away together) is a permanent loss and that the situation is irreversible. The overwhelming impact of these traumas suffered simultaneously is too much for the characters. As a result, both of them impulsively commit suicide.

3.3.3 Consolation

In comparison to the Echo-episode, the Pyramus and Thisbe-episode is unique since both characters experience the same trauma (although Pyramus's experience is caused by a faulty assumption based on his erroneous interpretation of the blood on his lover's scarf) and both

[169] Sharrock (2018:152) names the following episodes as part of the "Eros-Thanatos configuration": Pyramus and Thisbe (4.121 – 4.124), Jupiter and Semele (3.307 – 3.309) and that of Ceyx and Alcyone (11.739 – 11.48). The text references given here are not that of the whole episodes, but references to where the concept of the "Eros-Thanatos" or, in other words, the sex-death connections, manifest in the episodes.

find consolation knowing that they will be united in death – a privilege denied them when they are alive.

As Pyramus finds consolation in death when he mistakenly assumes that the lioness has killed Thisbe and Thisbe finds consolation in death when she realises what has happened to Pyramus, the reader's consolation is experienced in the knowledge that the lovers are finally together, although not in the manner expected by either of the characters. Baumeister (1990) suggests that people who commit suicide do not primarily want to end their lives, they just want to make the psychological pain stop. The knowledge that the lovers' parents, in the end, do allow their children's ashes to be put into one urn gives the reader the consolation that the lovers' trauma has ended and that, as Thisbe prays just before her death, the lovers are now together for eternity. The mythologising as the answer to Thisbe's prayer also provides some measure of immortality since the lovers and their love for each other will never be forgotten but remembered by the tribute of the mulberry tree's change in colour – an image well known to the reader from their primary world. Keith's study on the etymological wordplay in the narrative of Pyramus and Thisbe not only shows Ovid's artistic use of the "cluster of anagrammatic and paronomastic puns on *mora-amor-mors-mora*" (Keith 2001:311), but also that the "pervasive emphasis on blood in the narrative" (Keith 2001:312) not only intensifies the realistic experience of the reader and their sense of foreboding but also builds up to the "impending/inevitable" metamorphosis at the end of the narrative.

The part that blood plays in the episode of Pyramus deserves a short discussion. Firstly, the close connection between blood and the eventual metamorphosis, which follows the deaths of Pyramus and Thisbe, links this episode to two of the episodes discussed in the previous chapter. In the episode of Apollo and Hyacinthus, as well as the episode of Venus and Adonis, the blood of the dead characters plays an integral role in Hyacinthus's and Adonis's *post-mortem* metamorphoses. Blood functions in these metamorphoses from Book 10, and in the

metamorphosis of the mulberry tree, as a medium used by the divinity in question, in the construction and progress of the metamorphosis. However, blood not only has a functional purpose in the creation of the metamorphoses but is also linked to the concept of the commemoration of the characters. In all three of the episodes, the metamorphoses in some way preserve the colour of the blood. The dark bloodlike colour of the flower or berries serves to remind future onlookers of the death of the characters, their trauma, emotional suffering and grief, by becoming an immortal tribute to it.

3.4 Met. 5.30 – 5.73: Lycabas and Athis

3.4.1 Recovery

The reader first encounters Athis through the detailed description provided by the narrator. In this description the reader learns about the boy's semi-divine ancestry (like Narcissus, he is also the son of a nymph fathered by a river god). The river, known from the primary world (but altered with the presence of the fantastic) helps to infuse the fantastic elements with a realistic sense. The focalisation firstly describes the boy's extraordinary beauty (bearing a resemblance to both Apollo and Narcissus, characters known from the rest of the *Metamorphoses*). The boy's semi-divine nature and beauty is not only enhanced by his selection of clothes, but also by the implicit resemblance he bears to Apollo in that he excels in javelin-throwing and handling the bow.

The narrator, who has brought the ST to a standstill with the description of the boy, suddenly plunges the reader back into the ST.[170] This sudden switch in time emphasises the shock of the unexpected tragic event. While bending his bow, the boy is hit in his face with a smothering piece of wood by Perseus. The blow shatters Athis's face (note the strong resemblance to

[170] *tum … flectentem* (5.56).

Hyacinthus's facial wound). The narrator focalisation turns to character focalisation from the perspective of Athis's lover, Lycabas. This shift in focalisation enables the reader to perceive the tragic moments through Lycabas's eyes and to experience his emotions. With shock and horror, the reader sees, along with Lycabas, how his lover's face is covered in his own blood. The fast-paced events, starting with the boy's death, convey the realism of the chaotic and tragic situation. Weeping, Lycabas takes up his lover's bow and challenges Perseus in order to revenge his friend and lover's death. However, his throw misses Perseus and Perseus lunges at him with his scimitar, piercing Lycabas's chest.

3.4.2 Escape

On the one hand Lycabas's fatal wound suffered just moments after the death of his lover deprives Lycabas of the time to process his trauma. Beyond the initial traumatic shock he has no time to experience escape. On the other hand, it may be argued that the fatal wound spares Lycabas the painful processing of his trauma since his emotional suffering is much shorter than, for example, Echo's period of suffering.

3.4.3 Consolation

The visualisation in the next few lines (5.70 – 5.74)[171] endows Lycabas's dying moments with deep emotion. The focalisation appeals to the reader's senses in a special way. The reader can not only see the dying Lycabas but can also see through Lycabas's eyes, blurry with his approaching death, as he tries to get a last glimpse of his lover. Lycabas falls down on his dead lover and dies with the consolation that he and his lover Athis are still united in death.[172] Through the reader's identification with the characters and especially with Lycabas, they

[171] *… at ille / iam moriens oculis sub nocte natantibus atra / circumspexit Athin seque adclinavit ad illum / et tulit ad manes iunctae solacia mortis* (5.70 – 5.73).
[172] *et tulit ad manes iunctae solacia mortis* (5.73).

experience not only Lycabas's pain, but also the consolation, the glimpse of hope that breaks through this dual tragedy of Lycabas witnessing the death of his lover and being dealt a fatal wound himself. The reader also identifies with Lycabas when he finds solace in the fact that he will now not be separated from his lover but be united with him in death.

3.5 Conclusion

From an investigation of trauma in episodes outside Book 10, it can be seen that, for Ovid, loss of love or a lover always causes trauma and traumatic shock that harms the characters' emotional health. However, in the *elements* of escape and consolation, a major difference can be seen in episodes from Chapter 2. In Chapter 3, all the traumatised characters either end up dead or with the loss of a bodily form. Echo loses her body due to her inability to process her trauma. Pyramus and Thisbe both commit suicide after experiencing traumatic shock. Athis and Lycabas both die from fatal wounds inflicted by Perseus. Except for Echo, who may have experienced a form of consolation while still alive in some incorporeal form, all the other traumatised characters find their escape in their physical death. The episodes investigated in this chapter thus introduce a different kind of escape than that found in the episodes investigated from Book 10.

The major difference between the episodes investigated in Chapter 2 and those explored in Chapter 3 lies in the kind of escape the characters either end up with or choose. The themes of physical escape and consolation through unity in death differ from the other episodes regarding escape and consolation. The significant difference between the emotional escape and escape through processing the trauma (as created and experienced by Apollo and Venus) and physical escape by death lies in the different outcomes. In the case of physical escape, the escape costs the characters their lives. Looking from the perspective of trauma and the possibility of consolation and catharsis, one sees that psychological pain can heal and does not necessarily

have to end in death. From this perspective it seems that death deprives the character not only of the possibility of emotional escape but also of their lives.

In the situation of escape through processing the trauma, the character not only continues to live, but they have the prospect of overcoming the trauma and the knowledge that although they will forever keep the beloved in their memory, the emotional pain will heal as time passes. The consolation provided by death as a physical escape partly lies in the character's knowledge that they will not have to endure the emotional suffering any longer and partly in the emotional and sentimental belief that they will be united with their dead lovers in the underworld or afterlife.

As in the previous chapter, the reader is unable to change the sub-created world, but also cannot suffer any emotional or physical harm in the sub-created world. The different narrators also guide the reader to experience consolation in either the dying moments of the characters, or even after their death. The tribute to Pyramus and Thisbe, and the aftermath of their deaths leave the reader with the knowledge that Thisbe's prayer has not been in vain. Finally, the investigation in this chapter proves that the reader can still identify with the characters and reacts emotionally to their trauma even if the characters end up dead. The reader can also experience catharsis even after the death of the characters.

CHAPTER 4: TRAUMA CAUSED BY THE LOSS OF SOMEONE OR SOMETHING OTHER THAN A LOVER

4.1 Introduction

The episodes selected under the second identified theme: the trauma caused by the loss of something or someone precious, other than a lover, are investigated in this chapter. This investigation is done by applying the same theoretical approach to the episodes of Cyparissus's loss of his pet stag (10.106 – 10.142), Daedalion's loss of his daughter Chione, as well as Ceyx's loss of his brother, Daedalion, and his niece (11.291 – 11.345). The difference here is that the trauma is caused by the loss of someone or something that is loved and treasured but is not a lover.

4.2 Met. 10.106 – 10.142: The Death of Cyparissus – Cyparissus's Loss of the Stag

4.2.1 Recovery

The episode of Cyparissus and the loss of his pet stag (10.106 – 10.142) follows on the section describing the gathering of the trees around Orpheus (10.86 – 10.105). The trees function as Orpheus's primary narratees. One of the trees coming to listen to Orpheus is the cypress tree. The cypress's approach leads to the narration of the episode explaining how the cypress that was formerly a boy became the tree. The indefinite indication of time *ante*[173] (10.107) and *erat*[174] (10.110) shows that the narrator is sketching an event from the mythic past. The indefinite indication of time thus takes the reader back to the distant past, enabling them to

[173] ('previously/before this' 10.107).
[174] there was. Note: Unlike the pluperfect tense which "expresses a punctual past action", the imperfect "expresses an ongoing action in the past" (Oniga 2014:113). The action expressed by the imperfect tense thus lies imprecisely in the past.

experience a mythological episode from the history of the sub-created world from the perspective of the present ST of the sub-created world. The mythopoeia not only provides a sense of realism due to the reader experiencing the sub-created world as existing in a time continuum but also prepares the reader of Book 10 for the fantastic reality of the metamorphosis present in this world – a reality that will continuously feature in the rest of Book 10.

Before his metamorphosis into the cypress tree, Cyparissus was a boy. The narrator directs the reader's attention to the boy (his previous state of being) by mentioning that he was beloved[175] by Apollo. For a moment, the focus shifts to Apollo, "the god who tempers both the strings of the lyre and the bow" in line 10.108. Here two important themes are announced: the strings of the lyre – music and song, and the bow – an instrument of sport and hunting. Sport will cause much grief in the lines to come, and the concept of the song will also play an important part.

The reader develops a defamiliarised understanding of the sub-created world by being introduced to various *aspects* of sub-creation presented in this narrative, such as the presence of the fantastic anthropoeia when the narrator introduces the reader to Apollo, the god of music, the bow and medicine, who also features as one of the main characters later in Book 10.[176] Furthermore, the narrator also introduces the reader to Cyparissus, a boy, who the reader, at the onset of the narrative, already knows is going to become the cypress tree. The differences present in the secondary world aid the reader not only to focus on the details in the narrative but to become transported into this fantastic world where rules are different than in their primary world.

The narrator brings the ST to a standstill[177] for the reader to get a detailed image of the stag and the boy's love for it. In lines 10.109 – 10.125 the narrator takes the trouble to describe the

[175] *puer ante deo dilectus ab illo* (10.107).
[176] The episodes of Apollo and Hyacinthus, lines 10.162 – 10.219.
[177] The flow of events is brought to a standstill; thus, no FT corresponds to the ST (De Jong 2014:95).

intense relationship between the boy and the stag. Cyparissus cares for him, nurtures him, presents him with jewellery and bestows on him his constant companionship. The detailed description of the boy's pet stag and their relationship (10.110 – 10.125) almost depicts the stag as being in the position of an elegiac lover.[178] The focalisation present in the narrator's description of the boy's relationship with the stag directs the reader's attention to experiencing the boy's love and attachment to this majestic pet animal. Line 10.120, although focussing on the relationship between the two, foregrounds the boy describing him as *Ceae pulcherrime gentis*.[179]

The announcement of the place and its contrast with the carefree environment to which the boy used to take the stag (*pabula* and *fontis*)[180] introduce an acceleration in the story time.[181] This feeling of uneasiness is created by the description that presents the stag as being tired and seeking shade from the searing heat. The references to the time of day and the heat (*aestus erat mediusque dies* in line 10.125) introduce a change in mood in this section and intensify the feeling of uneasy foreboding in the mind of the reader. It instantly reminds the reader of other metamorphoses and quite a few other unfortunate events which have been, arguably, precipitated by the extreme heat at the middle of the day, such as the episodes of Scylla (14.51 – 14.54) and Narcissus (3.407 – 3.415). In keeping with the tragedy associated with the heat and the time, the boy unintentionally kills his stag by throwing a sharp spear towards the place where the stag has gone to lie down, shaded from the heat.

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[178] Compare the boy's bestowal of gifts and decorations upon the stag with Pygmalion's bestowal of gifts and decorations upon his statue (10.259 – 10.265). Fratantuono (2014:131) writes that "Pygmalion is like a classic elegiac lover who brings presents that are designed to win the favour of his domina." Although not quite Cyparissus's intentions with his presents and decorations for his stag, it shows how much the stag means to him.
[179] ('the most handsome of the people of Cea' 10.120).
[180] Denoting food and water.
[181] An acceleration in narrative duration is created by making the ST smaller than the FT (De Jong 2014:94). The flow of events is thus narrated much faster as it would have taken to happen.

Following the acceleration in the ST, line 10.130 states the tragedy without delay. By accident, the boy pierces the stag with a spear. The fast-paced narration of the subsequent events fitfully portrays the disorientation typically experienced at a tragic or traumatic event.[182] The feeling of foreboding culminates at the announcement of the accident. The fast-paced time in which the accident and the dying of the stag are told may give the impression that the narrator wants to get past this tragic accident as soon as possible. The reader instantly views the death of the stag in the light of the detailed summary of the closeness between it and the boy. The questions the reader is silently asking are: "What about the boy? What will be the impact of what has just happened on the boy?" The questions are answered by the three short words at the beginning of line 10.132: *velle mori statuit*. The boy decides that he wants to die as well.

Cyparissus, traumatised at seeing his beloved stag dying from the wound (and maybe stricken with guilt because of his accidental involvement in the tragedy) does not want to be comforted. The effect of the trauma caused by losing his beloved animal and witnessing his death cause the boy to give up any hope of living. He wishes to die, as well. This grave desire is emphasised by the focalisation from the narrator's perspective of Apollo's reaction. The poetic exclamation, as well as the strong *admonuit*[183] (10.134), placed at the beginning of the line, emphasises Apollo's observation of the boy's shock and trauma. The incident has a dramatic impact on Cyparissus and will not be easily overcome. The god does everything in his ability to comfort the distraught boy. The narrator enables the reader to zoom in on the boy's emotional suffering and metamorphosis by his use of emotionally laden words such as *gemit*[184] (10.134) and *immensos*[185] (10.136), enabling them to experience the boy's suffering themselves. Apollo

[182] Retief (2010:31) states that confusion is a typical experience in the first traumatic phase.
[183] ('he urged/warned' 10.134).
[184] ('he groans/laments over/grieves' 10.134).
[185] ('immeasurable/immense' 10.136).

does not succeed in comforting the boy with his pleas, and Cyparissus prays to the gods to be allowed to be in mourning forever.

The boy's prayer is immediately answered while he is still weeping greatly. The visualisation present in the play with colour and contrast further intensifies the reality of the reader's experience of the boy's metamorphosis. The boy is transformed into the cypress tree. The reader can see how the limbs of the boy, exhausted from grief and crying, start to turn green and how the locks that hang over his snow-white forehead change into the foliage of the tree.

4.2.2 Escape

All Apollo's efforts in trying to calm the boy down and to comfort him fail. Cyparissus has made up his mind, in his traumatised and shocked emotional state, that he does not want to continue living. He prays to the gods to allow him to be in mourning forever. By praying this, Cyparissus deprives himself of escape in terms of processing his trauma. He wants his life to be ended, in other words, to receive a permanent and literal escape from the emotional anguish he is feeling. By making this decision and hence ceasing to exist as a human being, Cyparissus plunges Apollo, to whom he is very dear,[186] into trauma, the trauma of losing a lover. The narrator's focalisation, visible in his use of words such as *ingemuit*[187] and *tristeque*[188] (both in line 10.141) enables the reader to identify with Apollo and experience his emotional pain and grief. The section ends with Apollo stating that he will mourn[189] the boy and that the boy's wish will be granted – he will witness the grief of others.

[186] *puer ante deo dilectus ab illo* (10.107).
[187] ('groan/moan [over]; utterly cry of pain/anguish' 10.183).
[188] ('sad/sorrowful' 10.141).
[189] *lugebere* (10.141): According to the OLD (s.v *lugeo*) when used transitive: "to bewail, mourn or grieve over a person or events".

Unlike Cyparissus, the reader does not skip the process of escape. The reader, identifying with the characters and engaged in the process of emotional communication, may freely experience and react to the emotions without fearing any potential consequences in the safe dimension the sub-created world provides.

4.2.3 Consolation

Although the gods' instant answer to Cyparissus's prayer deprives the boy of escape, the time and space to process his trauma and to heal, the answered prayer does, however, provide the boy with some consolation. The swiftness of the gods' answer to his prayer is visible in the use of *iamque*[190] in line 10.136. As to spare the boy from experiencing this emotional pain of loss any longer, his transformation into the cypress tree begins instantly. The change (and thus the loss) of the boy's blood signifies his loss of humanity and life (Waterbright 2010:98), and even though his *mens*,[191] or a crucial part of his identity will be kept intact (Waterbright 2010:49) so that he may witness the grief of others for ages to come (by becoming the funeral tree), the loss of his human body will ease his emotional pain. As in the case of Myrrha, still crying after her transformation, the boy's wish to mourn forever must instead be seen as an "essential, defining characteristic" of the boy, and not part of his old feelings of pain and grief (cf. Fratantuono 2014:189 on Myrrha's metamorphosis). The detailed use of colour and contrast in the description of Cyparissus's metamorphosis creates a vivid and realistic experience for the reader.

By ending the episode with the focus on Apollo and not on Cyparissus (10.141 – 10.142), the narrator directs the reader's attention to Apollo and his feelings of grief. The shift in focus causes the reader to rather identify with Apollo than with Cyparissus at this point and enables

[190] ('and already' 10.136).
[191] *mens*, according to the OLD (s.v. *mens*) is the "seat or organ of intellectual activities, the mind".

the reader to find consolation in the witnessing of the gods' act of mercy on the traumatised boy. In the answering of the boy's prayer, the reader experiences how the gods, who possess power over the natural laws of the sub-created world, turn something tragic, such as the loss of something precious, into something alive and everlasting. The gods subsequently turn emotional suffering into something beautiful and eternal, such as the cypress tree that will, for ages to come, bring the story of the boy and his love for his stag, back to the mind of the onlooker. Besides remembering the boy and the loss of his pet stag, the narrator's shift in focus at the closing of this episode will also ensure that his narratees, and hence also the reader as external narratee, will bring Apollo's grief, escape and consolation to mind when seeing the cypress.

4.3 Met. 11.291 – 11.345: Daedalion and the Death of his Daughter Chione, and Ceyx's Loss of his Niece and Brother

4.3.1 Recovery

The story of Daedalion's metamorphosis and the death of his daughter Chione is narrated by Daedalion's brother, Ceyx. Ceyx, the ruler of Trachin and son of the morning star, is mourning the loss of his brother and when he cries, he is asked by Peleus and his companions for the reason for his grief. The larger narrative is interrupted while Ceyx narrates the events that have led to the loss of his brother. This narration forms an embedded narrative that starts with line 11.291 and ends with line 11.345.

Ceyx starts the narration with the statement that his primary narratees perhaps think that the hawk has always been a bird. The narrator also emerges as focaliser when he describes the hawk as the bird that terrifies other birds and preys on them. This becomes more significant when he draws the parallel between his brother's character and that of the hawk. It becomes

clear to the reader that his brother, Daedalion, had the same warlike and hostile temperament when he was a human, as he now has as a bird of prey (11.300).

The embedded narrative (11.301 – 11.345) about Daedalion and the loss of his daughter primarily features the sub-created world's *aspect* of fantastic anthropoeia. The internal narrator of this episode, Ceyx and his brother Daedalion are both sons of the morning star (11.270 – 10.271). As the narrative develops, the reader sees that both sons of Chione, Daedalion's daughter, are fathered by gods – Mercury and Apollo (11.303 – 11.31). The goddess Diana also takes part in the narrative.

Ceyx, when asked for the cause of his grief, relates the story of how his brother Daedalion has been changed into a hawk. The narrator's focalisation in lines 11.344 – 11.345 enables the reader to get a clear picture of Daedalion's character.

Ceyx's continued focalisation through the comparison between himself and his brother, both sons of the morning star, elaborates on the vivid picture of Daedalion's character. Unlike Ceyx himself, who is a preserver of peace and loves to have time to devote to his wife (11.296 – 11.298), Daedalion loved violent war and found pleasure in overpowering and dominating other rulers and their peoples (11.298). Ceyx states that Daedalion, now a hawk, in the same way, terrorises the dovecotes of Boeotia. The reader soon realises that Daedalion's metamorphosis into a hawk has not changed his character at all (11.344 – 345).

In line 11.301, the attention shifts to Daedalion's daughter. The girl, named Chione, is described as being exceptionally beautiful, to such a degree that she has a multitude of suitors when she is, at the age of fourteen, ready to be engaged in marriage. This focalisation leads the

reader to take the girl's extreme beauty as the reason behind the two gods' instant obsession with her in line 11.305.[192]

As it happens, both Apollo and Mercury see the girl at the same time, and both instantly become inflamed with lust. The repetition of "both" foreshadows the possibility of conflicting interests between the two gods. The narrator tells that Apollo postpones acting on his desire until after dusk, but that Mercury moves instantly. The latter uses his wand, notorious for causing sleep, for touching the maiden's lips. Chione immediately lies down beneath Mercury, vulnerable to his seduction. The crude description of the god having sex with the virgin portrays his nature as the god of theft and deception. He steals her virginity by deceiving her with his powers. The image of the night, scattering stars across the sky, instantly brings to mind the girl's pedigree as the granddaughter of the morning and evening stars. Once night has fallen Apollo, disguised as an older woman, comes to the girl and also sleeps with her.

In line 11.311, the ST is accelerated to the time when the girl gives birth to twin boys, one fathered by Mercury and one by Apollo. Both boys later in life show remarkable resemblances to their fathers. The focalisation in line 11.318 – 11.321[193] makes it clear that having two sons fathered by separate gods and being related to another god on her father's side ends up being a curse, rather than a blessing, for Chione's royal lineage causes in her a fatal pride or *hubris*.[194] This pride causes Chione to believe that she is more beautiful than even the goddess Diana. The presence of the reflective pronoun *se*[195] makes it clear that the girl's pride is an active deed done through her own belief. Chione also does not hesitate to make her opinion known and criticises the goddess' beauty (11.322).

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[192] *videre hanc pariter, pariter traxere calorem* (11.305).
[193] *quid peperisse duos et dis placuisse duobus, / et forti genitore et progenitore nitenti / esse satam prodest ? an obest quoque gloria multis? / obfuit huic certe …* (11.318 – 11.321).
[194] The Greek equivalent of the Latin *superbia*. According to the OLD (s.v. *superbia*) can either be "Lofty self-esteem, pride, disdain", or "splendour of appearance, gorgeousness".
[195] ('herself' 3.21).

Although Chione is more beautiful than the goddess Diana, Diana takes exception when the girl proudly boasts about it. Although the focaliser agrees that the girl deserves to be punished for this, Diana's punishment (as in the narrative about Actaeon in 3.165 – 3.252) is severe. Diana shoots an arrow through Chione's tongue, not only taking away her ability to speak but also costing the girl her life. As in the narratives about Hyacinthus and Adonis in Book 10, the girl dies due to an immense loss of blood.

Unexpectedly, as in the other discussed episodes viewed from the theoretical approach used so far, the reader is not led to identify with Daedalion. On the contrary, the narrator's emotional focalisation in lines 11.328 – 11.337 enables the reader not only to feel pity for the narrator Ceyx but to place themselves in his shoes. Ceyx mentions that he, devastated by the girl's death, takes her into his arms and while he is holding her, Ceyx feels in his own heart his brother's pain for the loss of his child. Just as in the narrative of Apollo and Cyparissus, where Apollo tries to comfort Cyparissus, Ceyx tries to comfort Daedalion. However, as in the case of Cyparissus, comfort does not have any effect on the distraught father. The simile comparing Ceyx's attempts to comfort Daedalion's emotional pain to the effect that the pounding waves have on the rocks paints a picture of painful futility. The hurried undertone in the narration shows that relating these events deeply affects the emotionally involved narrator.

Ceyx narrates how he, grief-stricken, has taken the dying girl in his arms. Experiencing the events, the reader realises that Ceyx is not only traumatised through what happens with his brother's daughter but also because he feels for his brother, for whom he cares a great deal. Ceyx paints the picture of the grief-stricken Daedalion as he tries everything in his power to comfort his brother but to no avail. The trauma of losing his daughter is too much for Daedalion to handle, and he tries four times to commit suicide. At the girl's cremation, her father tries four times to jump into the flames to kill himself as a means of escaping the pain caused by the loss of his daughter. Failing in this, he flees in a frenzy. Comparing the hysterical father to a

running bullock, his neck covered with stinging wasps, lends the narration a sense of nervous agitation. In Daedalion's emotional need to kill himself, he runs to Mount Parnassus with seemingly supernatural speed. The narrator's observation that it seems as if his brother's feet have grown wings, instantly recalls the image and involvement of Mercury to the reader's minds. The implied reference to the wing-footed god is followed by the explicit reference to Apollo, the other god involved in the narrative and also complicit in Chione's death. The inhuman speed of Daedalion may serve as an indication that he is still stuck in the second traumatic phase. The phase that is, amongst other features, characterised by the (almost) inhuman deeds made possible by a large amount of adrenalin excreted in the bloodstream by the adrenal glands.

The fast-paced ST keeps the reader firmly transported into the story. Although the reader may know the story, Ovid succeeds in creating a feeling of anxiousness that keeps the reader captivated to see how Ovid is going to portray the outcome of the events. In lines 11.339 – 11.345 Ceyx narrates Daedalion's metamorphosis brought about by Apollo out of pity. With these references to the gods involved, the reader cannot help but remember that Daedalion, now pitied by Apollo and changed into a hawk, is the grandfather of Apollo's son. The focalisation present in Daedalion's metamorphosis does not focus the reader's attention on the progress of change (as found in many other episodes of metamorphosis) but concentrates on the aspects that connect Daedalion's former temperament and character to his new body. Apollo leaves in the much smaller body of the hawk not only Daedalion's former strength and courage but also Daedalion's grief. The narration ends with Ceyx stating that Daedalion now lives as a hawk that is still grieving; therefore, he inflicts agony on the other birds.

4.3.2 Escape

For the reader, it becomes clear that Daedalion, just as Cyparissus, does not want to be comforted and fixes his mind on dying himself. Once again, the story evades the theoretical approach by not fitting in. The question that arises is then: how will the reader experience escape in reading the story of Daedalion's traumatic loss of his daughter? The answer emerges in the escape of the internal narrator, Ceyx. By carefully constructing Ceyx as the emotional focal point in the narrative, the narrator redirects the reader's identification away from Daedalion and his daughter, to Ceyx. Since most of the focalisation and visualisation are presented from the internal narrator's point of view, the reader consequently tends to identify more with Ceyx, than with Daedalion and his daughter Chione. While Ceyx is relating his trauma to the primary narratees, the reader engages in the emotional communication process with the narrator and in the safe dimension of the sub-created word, they may respond freely to these emotions. In the narrative, however, Ceyx is allowed to start processing his trauma by narrating the traumatic events towards his primary narratees.

4.3.3 Consolation

Although Apollo's intervention in the event of Daedalion's death in some respect saves his life, it seems that the metamorphosis does not console Daedalion. He becomes a terror to other birds and shows no sign of peace or consolation. Although the reader can pity Daedalion, the subjective narration leads the reader to identify more with the narrator by evoking pity for the peace-loving Ceyx who has lost both his brother and his brother's daughter Chione. Although Ceyx may find some consolation by relating the story of his trauma (or the reason behind his grief) to the primary narratees, the fast-paced event that follows introduces the narrative about Peleus and the wolf (11.346 – 11.409) and the reader's attention is, for a moment, drawn away from Ceyx.

Although it is unclear what impact Ceyx's metamorphosis, much later in Book 11, has on the trauma caused by the loss of his brother, the metamorphoses of Ceyx and his devastated wife (11.734 – 11.742) may bring consolation to the reader. After all the couple has been through, by the god's pity, they are granted the gift of being transformed into the same bird species, their love for each other intact and able to produce offspring together (11.742 – 11.746). Sharrock (2018:125) names Ceyx and Alcyone as a "case of marriage love which outlives the moment of metamorphosis". She also adds that the gift they receive after being transformed into birds is an "unusual distinction". This comment not only prompts the idea that the couple's unusual gift must somehow be connected to their kind and loving nature, as opposed to Daedalion's nature, but also that they 'deserve' consolation and a 'happy ending' in the eye of the external narrator, unlike Daedalion.[196] Griffin (1981:154) mentions that "peace gains the victory over violence" with the closing of the Ceyx narrative and that feeling of peacefulness is expressed in the final verses of the episode: ... *"ventos custodit et arcet / Aeolus egressu praestatque nepotibus aequor"*[197] (11.747 – 11.748). The sense of peacefulness conveyed to the reader through the final verses captures the heart of the consolation the traumatised couple is now experiencing.

4.4 Conclusion

The investigation of these two episodes has highlighted a few important aspects of the characters' trauma and catharsis, as well as the application of the theoretical approach to these sections: The loss of someone or something else, other than a lover, also has a profound

[196] According to Griffin (1981:149), the "earliest version of the Ceyx-Alcyone [myth], found in Hesiods' *Ehoiai*", portrays both Ceyx and Alcyone as behaving impiously. Ovid, as external narrator, chooses to follow the altered version of the myth (in the footsteps of Nicander), giving the couple a pious nature (Griffin 1981: 149 – 150).
[197] ('Aeolus restrains the winds and prevents their escape, and he provides a calm sea for his grandchildren's sake' 11.747 – 11.748).

traumatic effect on the traumatised character. In the episodes investigated in this chapter, both Cyparissus and Daedalion respectively do not want to be comforted in their emotional suffering and seem totally inconsolable. They also do not want to continue living.

Both Cyparissus's and Daedalion's fixed decisions to die deprive them of the opportunity to experience escape, namely the processing of their trauma in an emotionally safe and supportive environment. Without divine intervention, both characters would have died without experiencing any consolation or catharsis. In Cyparissus's case it seems that the gods, who took pity on him and subsequently transformed him into the tree, end his acute emotional suffering and that, in this regard, the boy has found some consolation. Regarding Daedalion, it seems that his inner being, or nature, deprived him of any experience of consolation. His actions as a bird show that he is still an unhappy being, whose character has not changed at all – the metamorphosis has been strictly corporeal. Daedalion's brute nature (which he possesses even before the traumatic loss of his daughter) stands in his way of obtaining consolation.

These two episodes which, concerning the trauma of loss, show remarkable resemblances, evade a perfect fit into the theoretical approach. Not only does this evasion help to show how escape and consolation are needed for catharsis to take place, but it also implies that the theoretical approach rather accommodates episodes in which the narrator pities the specific character. The narrator's pity of the character is sometimes implicitly visible in the narrator-focalisation. This positive narrator-focalisation is in contrast with the narrator-focalisation in episodes in which the character in question keeps his unfavourable and antagonistic nature, such as Daedalion.

The main characters, Cyparissus and Daedalion, do not find real escape, and Daedalion does not even find physical escape or consolation through his metamorphosis. However, as seen in the discussion, Ovid's focalisation in the Cyparissus-episode and the internal narrator's point of view guide the reader to identify with more than one of the characters, such as Apollo and

Ceyx. In the emotionally and physically safe dimension of the sub-created world, the reader's identification with characters can switch between different characters. This adaptability allows the reader, although the character's normal process of obtaining consolation has been altered, to still experience the freedom of emotional identification and expression and to get consolation, especially in the episode of Cyparissus: the reader can mourn the loss of Cyparissus's pet stag with the boy. The reader can also experience the loss of Cyparissus, his potential, beauty and will to live, as experienced by Apollo. The reader may experience consolation in the fact that the boy is bestowed with a legacy and by being embedded in the sub-created world's mythology, immortalised.

CHAPTER 5: TRAUMA CAUSED BY FORBIDDEN OR UNNATURAL LOVE

5.1 Introduction

In Chapter 5, the characters' experiences of trauma and catharsis and how the reader can share in these experiences in relation to the last identified trauma theme, the trauma caused by forbidden or unnatural love, is investigated. From within Book 10, the relevant episodes to be discussed are Pygmalion's unnatural love for his own creation (10.243 – 10.297) and Myrrha's incestuous love for Cinyras (10.298 – 10.502) respectively. From Book 3, the episode about Narcissus's self-love (3.402 – 3.510) is discussed by using the same theoretical approach.

5.2 Met. 10.243 – 10.297 Pygmalion's Unnatural Love for his own Creation

5.2.1 Recovery

In Orpheus's song, the episode of Pygmalion and his unnatural love for his own created statue follows the larger episode of Apollo and Hyacinthus (10.162 – 10.219) and the short episode about the Cerastae and the Propoetides (10.220 – 10.243). The first line of the new section (10.243 – 10.297) is in stark contrast to Apollo's preservation of Hyacinthus to be viewed as an honourable hero amongst future generations of his people. Unlike Hyacinthus, the country that bore the Cerastae and the Propoetides would not only be ashamed of its connection to them but also deny it.

The punishment-metamorphoses of the Cerastae and the Propoetides are in vivid contrast to the metamorphoses of Cyparissus and Hyacinthus. Both the boys are transformed into plants, something that will preserve their beauty for all ages. The narrator portrays the boys as being honourable and beloved by the god. Venus's transformation of the Cerastae into wild bulls

denotes their beastly and dishonourable nature. The Propoetides' transformation firstly defiles their bodies (instead of preserving something of the beauty) and eventually denies them living by turning them into something non-living and hard. The Propoetides' metamorphosis is quite the opposite of that of Pygmalion's statue.

The Pygmalion-section starts with Orpheus mentioning that Pygmalion knew about the Propoetides and what happened to them. The Propoetides and, as the text states it, the multiple faults nature has bestowed on women (10.244 – 10.245),[198] have also been the reason why he was living as a bachelor. In a way, Pygmalion, like Orpheus, has decided to leave the love of woman behind (although he did not turn to the love of boys) and he focuses his energy towards sculpting. Orpheus states that Pygmalion carved a figure with remarkable skill. The use of the words *mira … arte* in line 10.247 brings to mind the description of Apollo's throwing of the discus in 10.181.[199] Unlike the art or skill of Apollo that resulted in tragedy, the art or craft of Pygmalion resulted in something positive. The statue is described as a snow-white ivory statue which cannot have been born from any woman, in lines 10.248 – 249.[200] The statue's beauty is more than mere human beauty. The statue seems as though it could have been alive. Pygmalion started to treat his statue as if she were alive. The use of the Present Subjunctives *credas*[201] (10.250), *obstet*[202] (10.251), *sit*[203] (10.254) and *veniat*[204] (10.258) not only emphasises the close relationship of the statue to a living human but also shows that the possibility of the statue coming to life, is plausible. By using the word *credas* (10.250) in the second person singular, Orpheus as narrator lends his narration a personal feel and draws the reader closer into the text.

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[198] *offensus vitiis quae plurima menti / femineae natura dedit* (10.244 – 10.245).
[199] *et exhibuit iunctam cum viribus artem* (10.181).
[200] *qua femina nasci nulla potest* (10.248 – 10.249).
[201] ('you would believe' 10.250).
[202] ('if …. does not forbid' 10.251).
[203] ('it would be' 10.254).
[204] ('would come/appear' 10.258).

The visualisation present in the text describing how Pygmalion treats the statue evokes the use of the reader's senses. The reader can see the beautiful dresses and jewellery Pygmalion uses to dress his statue (10.259 – 10.266). The reader can feel the texture of the statue's limbs as Pygmalion softy touches it, afraid to cause bruises (10.258).[205] Salzman-Mitchell (2008:224) states that ivory is "a warmer material than marble" and that the ivory "may give the impression of life and pliability".[206]

5.2.2 Escape

Orpheus associates with Pygmalion by identification, in the same manner as in which the reader can identify with the character. Although Pygmalion's love for his own creation is unnatural, the defamiliarisation in the text, employing the contrasts and similarities, the visual references such as the similes and detailed descriptions enables both Orpheus and reader to feel and to share in Pygmalion's feelings of devotion to his statue.

Venus, being previously introduced in the episode of the Cerastae and Propoetides, now also joins this episode. Frantantuono (2014:140) shows that the word *cornibus*,[207] used in 10.296, recalls the Cerastae's transformation. The use of the word *cornibus* thus reinforces Venus's presence in Pygmalion's narrative. Frantantuono (2014:135) furthermore states that Pygmalion's shyness[208] of character is shown in his prayer, not asking for his statue-lady, but for someone similar to his ivory lady (10.276).[209] Tarrant (2005:75) says that Pygmalion's

[205] *et metuit pressos veniat ne livor in artus* (10.258).
[206] Salzman-Mitchell (2008) investigates the fact that, according to Ovid's version of the Pygmalion-myth, Pygmalion has made his statue-wife from ivory. She mentions that although Ovid's text shows ivory as the material Pygmalion used for his sculpture, some critics, such as Anderson (1972:498) and Solodow (1988:2) either state or suggest that Pygmalion used marble instead.
[207] ('horns' 10.296).
[208] Where Frantantuono (2014) focusses on Pygmalion's shyness, Tarrant (2005) places emphasis on the sculptor's humbleness.
[209] *similis mea … eburnae* (10.276).

prayer, which demonstrates his humbleness, is part of the "story's emotional core".[210] Orpheus, as narrator, is in control of the emotional setting of the narrative. He uses the emotional setting he creates to control the way in which the narratees, and thus also the reader as external narratee, perceive his characters and their emotion.

It is important to note that Pygmalion has started to create his own world around him. Griffin (1977:66) states that "Pygmalion attempts to transcend or escape from the unpleasant realities of life". In Pygmalion's world, his statue-lady, his piece of art is already alive. This becomes evident in the way the artist treats his art. In effect, Pygmalion has created his own sub-created world, in which he does not need other women and may live as if his statue-lady is already alive and accepting his gifts and loving deeds. The artist's sub-created world provides him with a safe space in which he may live his dream, without scorn form the outside world.

5.2.3 Consolation

The word *flamma*[211] (10.279), here a sign of the goddess' favour, is in contrast with Hymen's torch at Orpheus's wedding (10.6). When Pygmalion returned home after his attending of Venus's festival where he performed his offering and said his prayer, he kisses the statue, finding it to have become soft and warm. Once again, the vivid description in lines 10.280 – 10.286, along with the simile of the soft wax, appeal to the reader's sense of touch. With Pygmalion, the reader can feel the cold and hard statue becoming warm and soft human skin. Dyson (1999a:287) highlights the intratextual contrast between Pygmalion's statue-lady and the couple's great-granddaughter, Myrrha. On the way to her father's bedroom to commit her crime, Myrrha lost the ability to blush. Dyson (1999a:287) states that for Myrrha, as for the

[210] Just as Ovid's changing of Eurydice's character, in comparison to Vergil, Ovid employs his changes to guide the story more towards Ovid's actual focal points.
[211] ('the flame' 10.279).

Propoetides, "the loss of 'color and blood' is simultaneous with the departure of *animus*, a symbolic death". In contrast, Pygmalion's statue "comes to life when she gains the power to blush"[212] (Dyson 1999a:287).

Pygmalion's character and devotion to the gods (and especially Venus here) have not only played a part in the realising of his dream, but also spared him potential punishment. Unlike Hippomenes (10.681 – 10.685), Pygmalion not only remembers to thank Venus, but he thanks the goddess intensely and abundantly before he continues his caring for his new gift (10.290 – 10.291).[213] Venus herself attends the wedding, and the couple is blessed with a child. Ending this section with the baby's birth provides this section with a smooth point of transition towards the next.

5.3 Met. 10.298 – 10.502: Myrrha's Incestuous Love for Cinyras

5.3.1 Recovery

The Pygmalion-section (10. 243 – 10.297) ends with Orpheus telling his internal narratees, and thus also the reader as external narratee, that Pygmalion's wife gives birth to a baby boy, named Paphos. The following section (10.298 – 10.502) starts with Orpheus telling that Paphos, in time, has become the father of a son, named Cinyras. The reader instantly realises that Orpheus only mentions Paphos to provide the link between Pygmalion and his grandson Cinyras and that he, as the narrator, is going to spend significantly more time on Cinyras. The amount of time spent on this section 10.298 – 10.502 naturally highlights its importance in Orpheus's song.

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[212] *… dataque oscula virgo / sensit et erubuit timidumque ad lumina lumen / attollens pariter cum caelo vidit amantem*. (10.292 – 10.294).
[213] *tum vero Paphius plenissima concipit heros / verba quibus Veneri grates agit* (10.290 – 291).

The moment when the baby boy Cinyras is named, in the first two lines of this new section, two verbs in the subjunctive mood are used in pluperfect tense: *fuisset* (10.298) and *potuisset* (10.299). Not only the use of the subjunctive mood and the tense but also the phrasing of *inter felices … potuisset haberi* (10.299) immediately alert the reader to the fact that this episode is not going to end as well for Cinyras as the previous one does for his father, Pygmalion. The use of *dira* in 10.300, accompanied by Orpheus's admonition, instantly confirms this knowledge. At this stage, it is important to note Orpheus's perspective on what he is about to reveal to his primary narratees.

The narrator uses the subjunctive *desit* (10.302) and the imperative *credite* (10.302 and 10.303) to emphasise the warning of Orpheus. This use of verb modes, and the fact that the crime/transgression *factum* (10.302) and the punishment *poenam* (10.303) are mentioned in one breath, not only reveals Orpheus's disgust with what he is about to narrate but also serves as an admonition to his internal narratees to stay away from such things as he is about to reveal.

Orpheus's mentioning of *natae* (10.300), and *parentes* (10.300) indicates that Orpheus has arrived at his second theme, announced in the introduction to his song, the illicit passion of daughters for their fathers. Orpheus's subsequent polarisation between the place where Myrrha's sin takes place and where he lives further emphasises his disgust at the subject of his song: Orpheus has to stretch his point of how different 'his place' is from 'that place'. Orpheus assumes that his narratees are going to believe his story and he wants to ensure that they are going to believe in the punishment as well.

Orpheus states that Cupid, so often the cause of various passions gone wrong, himself denies having been involved in Myrrha's illicit love for her father. Orpheus then assumes that one of the Furies must have poisoned her. Her passion is thus the result of a poisoned heart. The

intensity of Myrrha's crime is emphasised by 10.314 – 10.315[214] stating that it is a crime to hate one's parent, but that this type of love that Myrrha has conceived for her father is worse than that hate. Here the word *scelus* is used to describe Myrrha's act. The clause of proviso with *sit* (10.318) functions first as a warning to Myrrha, in apostrophe, not to love her father in this criminal way, and secondly, it serves as a warning to his audience against incestuous love. The narrator's apostrophe to Myrrha thus not only emphasises his feelings about the girl's sin he is narrating but also informs the reader, along with the eerie remark in line 10.298 – 10.299,[215] about the nature of Myrrha's transgression, she is in love with her father, Cinyras.

A lengthy description of Myrrha's internal conflict is told from her perspective in the first person with the counter-voice, addressing herself directly, following the narrator's apostrophe. Myrrha both realises and admits that her passion for her father is wrong and even more important, a violation of divine law. This knowledge, on the one hand, and her burning desire on the other place her in an unbearable situation and emotional state. Myrrha also realises the potential devastation of her passion.[216] Her immediate reaction is to pray for help, urging the gods to protect her from violating the divine law and committing her crime.[217] However, the afterthought added to her prayer in line 10.323[218] shows how perilously deep she has already been caught up in her doomed passion. In the following lines, she tries to rationalise her passion, an action that not only indicates a person's deep desire to do what they know is wrong but also expresses the wish for it to have been different and not wrong.

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[214] *scelus est odisse parentem; / hic amor est odio maius scelus…* (10.314 – 315).
[215] *'Editus hac ille est, qui si sine prole fuisset, / inter felices Cinyras potuisset haberi* (10.298 – 10.299).
[216] *"… quo mente feror? quid molior" inquit* (10.320).
[217] *"di, precor, et pietas sacrataque iura parentum, hoc prohibete nefas scelerique resistite nostro …"* (10.321 – 322).
[218] *si tamen hoc scelus est* (10.323).

Myrrha thinks of herself as the victim of the "system" of divine law[219] (10.334). The irony of 10.339 – 10.340 emphasises her frustration in an ironical manner:[220] Myrrha's closeness, her relation to her father as his daughter, creates the barrier that withholds her from loving him in the way she wants to. Both *possem* (10.338) and *essem* (10.338 and 10.340) show the possibility that the conditions would not be fulfilled and thus the hopelessness of her situation. Her situation is not going to change. She also knows that her feelings for her father are not going to change either. This insight leads her to realise that as long as she stays close to him, the torment of being in the middle of what she wants and what she knows to be morally right is going to persist weighing down on her. This knowledge leads her to think of ways to remove herself from the object of her obsession. However, the thought of being totally and permanently removed from his presence seems to her even more unbearable than to face the constant torment of being close to him and not being allowed to love him in the way she so desperately wants to.

With this ends the rationalisation of her passion and her desperate hope of being far away in a different place. In what follows (lines 10.344 – 10.353), she addresses herself in the second person out of the opposite, moralised perspective. After the string of rhetorical questions, which include rebuking, reasoning and stating facts straightforwardly, she returns in 10.355 with *... "... et o vellem similis furor esset in illo!"* (10.355)[221] to the emotional wishful-section (10.320 – 10.343) where she speaks in the first person. This wishful-section (line 10.354) and the first penitent-section (lines 10.320 – 10.343) encircle the rational-section (lines 10.344 – 10.353), creating the impression that the wishful is more prominent and powerful than the rational-section.

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[219] *Me miseram ...* (10.334).
[220] *nunc, quia iam meus est, non est meus, ipsaque damno / est mihi proximitas; aliena potentior essem* (10.339 – 10.340).
[221] ('… and oh how I wish the same passion were in him!' 10.355).

The narrator's inclusion of Myrrha's soliloquy in the narrative, as well as the internal character focalisation present in her soliloquy, enable the reader to experience Myrrha's thoughts. With Myrrha, the reader can thus experience her emotional anguish and frustration of being torn between that what she so desperately desires on the one hand and the realisation of how wrong her desire is on the other. Despite the nature of Myrrha's passion, the reader realises that although the girl tries to rationalise her unnatural desire for her father, she realises how wrong it is. However, the fact that the girl's wish is sinful does not make the emotional suffering she undergoes for desperately wanting something she cannot get any easier to handle than if her desire has not been wrong. On the contrary, the fact that her passion is sinful worsens the girl's emotional suffering. Some readers may experience a sense of moral superiority over Myrrha from the reading of the text so far. However, a reading of the text that focuses on the character's experience of trauma and possible catharsis may more likely cause the reader to experience the girl's trauma and, although not condoning her behaviour, feel her emotions.

When Cinyras asks her which one of the suitors she wants as her husband, she replies by using almost the same expression, *"similem tibi" dixit.*[222] (10.364), as her great-grandfather uses when he prays at the festival of Venus, *"similis mea" dixit "eburnae."*[223] (10.276). Cinyras misinterprets her words and praises her for being respectful. The idea of respectfulness instantly brings back her internal conflict. The reader, assisted by the use of vivid poetic features, such as the simile of the axed tree, experiences Myrrha's internal conflict due to this battle between the two different poles of her desire and ethical nature thereof. Myrrha's emotional state is described by the image of an axed tree, wavering between standing and falling. As the wavering tree, the girl's emotional state deteriorates until she is so depressed that she sees suicide as the only means to free herself from the traumatising torment.

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[222] ('She said "Someone similar to you"' 10.364)
[223] ('He said "Let mine be similar to the ivory one"' 10.276).

The reader, although they can identify with the girl and can experience the emotional torment she is experiencing also stands outside of the situation and can feel the building tension as the girl plans her suicide and sighs with relief as the nurse interrupts the attempt. Other than the reader, Myrrha is not relieved by the interruption which, from her perspective, snatches away her opportunity to get rid of the constant emotional pain. Desai (2008:639) mentions that "an unsuccessful suicide attempt" can give rise to trauma as the victims sometimes may experience the attempt as "traumatic, in the sense that they had a feeling of helplessness and horror before, during, or in the aftermath of the attempt."

The nurse tries to uncover the girl's deep pain that has led her to attempt suicide. After many enquiries, the nurse states that she knows that Myrrha is in love. She tells Myrrha that she will assist her in obtaining her lover. She states that Myrrha's father will never know about it. Hearing the nurse mentioning her father, Myrrha hysterically begs the nurse to go and to stop asking questions. She states that the answer to the nurse's question is a crime.

The description of the nurse's reaction vividly appeals to the reader's sense of feeling and so enables the reader to feel her emotions: an ice-cold shuddering penetrates her limbs and bones, and white hair stands on end over her whole head and body. This eerie sensation intensifies the ominous feeling that haunts the narrative from its start. The nurse tries to persuade Myrrha to cast away her dreadful love, but the girl stays fixed either on obtaining her love or dying. Finally, she tells Myrrha to stay alive, and although initially shocked, the nurse eventually fulfils her promise to assist the girl in uniting her with the one she loves. The festival of Ceres provides them with the opportunity for this union, as Myrrha's mother is abstaining from sex as part of the festive ritual (Lowrie 1993:50). The timing of the festival, as well as words such as *male*[224] (10.438), suggests a malignant force, such as Fate, providing all the opportunities

[224] ('badly/wrongly' 10.438).

for something tragic to happen.[225] The nurse arranges to bring Myrrha under cover of the night to Cinyras, who is still totally ignorant of the women's scheme.

The narrator's employment of time, space and focalisation enable the reader to experience every detail of the fateful night of Myrrha's crime (10.446 – 10.451).[226] Once again, the descriptions appeal to the reader's senses. The deep silence creates a feeling of death. The personification of the *aspects* of physiopoeia, such as the moon that flees from the sky and the black clouds that covers the stars, as if hiding away in shame, unwilling to face what is about to happen, so that the night lacks all its fires, increase the feeling of death and strengthen the eerie sense of foreboding and the presence of evil. The mythopoeic reference to Icarus and Erigone, who both contrast with Myrrha, by being symbols of pious love to their father furthermore casts Myrrha's decision darkly. The supernatural or fantastic omens, namely Myrrha bumping her foot three times, and the fatal horned owl sounding its screams three times accompany the girl on her fateful journey to her father's bedroom and betoken the horror of the girl's deed that is to follow. The heavy rhythm[227] of the second to fourth feet of line 10.453 emphasises the gravity and danger of which the omens are trying to warn the girl. Following the girl in the quiet and dark night, the reader can experience how the whole sub-created cosmos either pulls away, not to witness the advancing crime or tries to warn Myrrha to abandon her plan while she is still able to. The threefold repetition of *iam*[228] as Myrrha gets closer and closer to her father's bedroom adds a growing sense of danger and anxiety to the already ominous

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[225] Compare this to all the factors in the Narcissus-episode that are perfectly aligned for the boy to see himself in the water (3.407 – 3.412).

[226] *'Tempus erat quo cuncta silent, interque Triones / flexerat obliquo plaustrum temone Bootes; / ad facinus venit illa suum. fugit aurea caelo / luna, tegunt nigrae latitantia sidera nubes, / nox caret igne suo; primus tegis, Icare, vultus / Erigoneque pio sacrata parentis amore …'* ('It was the time when everything was silent, Bootes had curved (his) wagon between the Bear with the slanting beam; Myrrha comes to her crime. The golden moon flees from the sky, black clouds are covering the hidden stars, night lacks its (own) fire; You, Icarus and you Erigone, consecrated by pious love for your father cover your faces first' 10.446 – 10.451).

[227] *fūnĕrĕ / ūs bū / bō lē / tālī / cārmĭnĕ / fēcĭt* (10.453).

[228] ('now' 10.456 – 10.457).

atmosphere. The reader can experience the girl's anxiety and her bodily reactions to her emotional state as she advances further to her father's bedroom, her knees trembling, her legs giving way under her, the colour and blood fleeing from her and her courage abandoning her. So close to obtaining her heart's desire, the girl dreads and regrets her previous courage and wants to turn back unrecognised. Myrrha is being depicted, not unlike the Propoetides after their transformation (lines 10.241 – 10.242)[229] or Hyacinthus after the accident (10.185 – 10.188),[230] as being dead or dying. Her colour, blood and spirit have left her.[231] Myrrha is exactly experiencing what the nurse experiences when she uncovers the girl's secret. Dyson (1999b:165) states that Myrrha's loss of colour marks her emergence into the land of the dead, compared to the blush of Pygmalion's statue marks her emergence into the land of the living.

The nurse leads her and gives her over to her father. Myrrha leaves her father's room impregnated by him. She repeats her crime night after night until her father one night discovers her identity and, in his grief, tries to kill her. Under cover of darkness, she flees her home and country. Based on Myrrha's conversion in her final prayer, it may, arguably, be stated that Myrrha, as part of her continuing torment, also suffers during her journey of posttraumatic guilt. The guilt of her deeds and her father's reaction in discovering her identity furthermore intensify her trauma. She has, additionally, forever lost her father – the object of her desire – and her last image of the one she loves so much is one where he tries to kill her. Another emotion that haunts the girl is the emotion of shame, in the modern definition of the word. Feiring and Taska (2008:601) define shame as "a self-evaluative emotion in which the self is experienced as defective. The experience of psychological trauma can precipitate feeling shame in individuals who believe that what has happened to them is the result of a personal

[229] *utque pudor cessit sanguisque induruit oris, / in rigidum parvo silicem discrimine versae* (10.241 – 10.242).
[230] *… expalluit aeque / quam puer ipse deus conlapsosque excipit artus; / et modo te refovet, modo tristia vulnera siccat, / nunc animam admotis fugientem sustinet herbis* (10.185 – 10.188).
[231] *et color et sanguis animusque relinquit euntem* (10.459).

failure." They also state that the experience of shame, in contrast to guilt, "motivates a desire to hide, disappear, or die in order to avoid the exposure of a self perceived as irreparably defective and socially unacceptable." (Feiring and Taska (2008:601). This self-evaluation as being "irreparably defective and socially unacceptable" is manifest in Myrrha's prayer in which she states that she is not worthy of living, because she will offend the living, and she is also not worthy of death since she will offend the dead. It is necessary to make a short statement on shame, as understood in the ancient world. MacDonald (1996:28) states that "*honour* [has been identified] as a value embodied by males and *shame* [in a positive sense] as embodied by females. Regarding women, shame as a positive concept in the ancient Mediterranean world, had the meaning of "female sexual chastity" (Gilmore 1987:4). In contrast to women, a man who has been shamed would be negatively viewed (Gilmore 1987:10). In terms of the ancient concept of shame, Myrrha has lost her (positive) shame, as seen through the eyes of society, because of her sexual misconduct and the disregard of her sexual chastity, as well as her father's honour.

5.3.2 Escape

Although Myrrha physically escapes from her father's home and her home country, she wearily roams for nine months through Arabia, the fictional island Panchaea[232] and ends up in Sabaea where she, heavily pregnant, comes to rest. Emotionally and physically exhausted Myrrha, not having found escape and still torn between different poles, tired of living and afraid of dying, prays to any god that might hear her. Equalising the ST with the FT, the focus once again zooms in on the girl's state of mind. Myrrha is tired of being emotionally torn between far-reaching parts – this time the opposite poles of life and death. Neither welcomes her, and she

[232] Martin (2010:278) mentions that several Greek writers have placed the fictional island Panchaea in the Indian Ocean.

prays to the gods for an outcome that will enable her to neither violate the living nor the dead by her presence. Myrrha's real escape emerges in her prayer, where she finds the opportunity to speak about her crime and to beg the gods for help. The instant answer to her prayer by the unnamed god or goddess thus finally provides the girl with the escape she needed. The description of Myrrha's metamorphosis brings the FT to a standstill in order to allow the narratees to experience the girl's transformation in detail. The use of the present participle (*loquentis*) shows the swiftness of her prayer being answered since she started changing while she was still praying to the god.[233] Myrrha embraces the gift of the metamorphosis as the answer to her prayer and the outcome she is so desperately in need of[234] by plunging her head down into the transformation that starts to take place from her feet upwards.

The impersonal reference to the god/goddess who hears her prayer in 10.488[235] may be explained in various ways. Firstly, the impersonal reference can be interpreted, as Fratantuono (2014:186) does, thus: that the "absence of specificity… point[s] to how the transformation of Myrrha is something of an unquestioned necessity: "the girl *needs* to disappear". Due to Myrrha's crime, she needs to be removed from the world of the living, her acts will haunt her wherever she goes. She is also not welcome in the underworld, because she will even violate the dead by her presence amongst them. Something must thus happen to her that will not involve her continuing to exist in human form in either the world of the living or the world of the dead. However, it can also be understood that Orpheus does not bother to name the god/goddess, or that he wants to avoid underscoring his initial disgust at her actions, and

[233] *nam crura loquentis / terra supervenit, ruptosque obliqua per ungues /porrigitur radix, longi firmamina trunci, / ossaque robur agunt, mediaque manente medulla / sanguis it in sucos, in magnos bracchia ramos, / in parvos digiti, duratur cortice pellis. / iamque gravem crescens uterum praestrinxerat arbor / pectoraque obruerat collumque operire parabat* (10.489 – 10.496).
[234] *non tulit illa moram venientique obvia ligno / subsedit mersitque suos in cortice vultus* (10.497 – 498).
[235] *numen confessis aliquod patet* (10.488).

therefore does not want to connect a specific god or goddess to the answering of Myrrha's prayer.

5.3.3 Consolation

Myrrha's consolation manifests in receiving an answer to her prayer and her subsequent metamorphosis. The losing of her body also takes away her bodily needs or desires and hence finally provides the girl with relief from the craving towards her father and the accompanying shame and emotional conflict (Frantantuono 2014:189).

As a final remark on Myrrha, it is said that there is honour in Myrrha's tears.[236] Frantantuono (2014:189) states that the tears must not be taken as part of her *veteres ... sensus*,[237] but as part of her character. He draws a parallel between Myrrha, still crying after her metamorphosis and Cyparissus who wants to mourn his stag forever. It must be emphasised here that the characters are not experiencing their emotional pain (expressed in tears, in the case of Myrrha, and mourning in the case of Cyparissus) any longer to the same extent and intensity than before the metamorphoses, but that the characteristic traits of the characters remain in some way or another visible to the onlookers, to remind them of the connection between the metamorphosed plant, and the person it once was.

The effect of Myrrha's consolation is further emphasised by the narrator's changed perspective on the girl, revealed in the focalisation present in lines 10.499 – 10.502. The question arises of which narrator is primarily responsible for this changed perspective, Ovid as external narrator, or Orpheus who is narrating the episode. Solodow (1988:39) states that the evidence in Book 10 indicates that Orpheus, as a narrator in the narrative can hardly be parted from Ovid as the author of the text. He concludes his discussion on the question as to how many narrators are

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[236] *... est honor et lacrimis* (10.501).
[237] ('former senses or feelings' 10.499) – *quae quamquam amisit veteres cum corpore sensus* (10.499).

present in the *Metamorphoses* by stating that, only one narrator, in other words, Ovid, is present (Solodow 1988:41). In contrast to Solodow, Nagle (1983:314), concludes that the narrator, Orpheus, relating the story of Myrrha, changes tone at the end of her narrative. She reaches this conclusion by comparing the two incest-episodes, that of Myrrha (10.298 – 10.502) and that of Byblis (9.450 – 9.662) and indicates, in contrast to Solodow, that Byblis's episode, narrated by Ovid himself as an external narrator, differs from that of Myrrha, told by Ovid, but through the character Orpheus. Nagle (1983:315) thus offers the important idea that there are nuanced differences when Ovid directly narrates an episode from when he does it through one of his characters. Ahl (1985:203) warns the reader of the *Metamorphoses* to "carefully ponder the distinction between stories told by characters within the work to internal audiences and stories told directly to us". In heeding Ahl's warning, there can be agreement with Nagle. Orpheus's narration reflects his personal nuances, and he is not just a different voice through which Ovid tells the story, but he is also a character whose own emotion becomes visible in his narration. It can thus be concluded that Orpheus, through whom Ovid is narrating this episode, has changed the rigid views he held at first when starting the episode, to a softer, almost pitying view of Myrrha. The changed perspective of the focalisation on Myrrha (10.499 – 10.502) continues in the next section, especially with the focalisation present in *mitis Lucina*[238] (10.510) who aids the tree-mother in the baby boy's birth process. The emotion of pity is evoked by the description of the tree's silent pain and remarks like *ramos dolentes*[239] (10.510).

With Myrrha, the reader experiences the relief and consolation provided by the answering of her prayer and metamorphosis. The change in focalisation from that of condemning the girl to the statement in lines 10.501 – 10.502, guides the reader in finding consolation in the fact that

[238] ('gentle Lucina' 10.510).
[239] ('paining branches' 10.510).

the emotionally traumatised girl will not be forgotten,[240] but that something valuable and honourable will live on in her metamorphosed form. Her tears have honour.[241] This, once again, demonstrates the presence of the concept of mythologisation and immortalisation[242] in the secondary world of the *Metamorphoses*.

5.4 Met. 3.402 – 3.510: Narcissus (Focus on Narcissus's Self-love)

5.4.1 Recovery

Being in the ongoing process of recovery and defamiliarised reading, the reader notes, at the onset of the Narcissus-episode, that the boy's conception has both fantastic and violent aspects. Narcissus's mother, Liriope, a water nymph gives birth to the boy after being raped by the boy's father, Cephisus – the deification of the river Cephisus. After the boy's birth, Liriope approaches the seer Tiresias to ask if her son will live to a mature age. The seer replies enigmatically that he will if he does not know himself. The narrator states that the seer's prophetic statement at first does not seem plausible, but that Narcissus's eventual death, the nature of it and the strangeness of his maddening passion will attest to it.

After the fast-forward in time, the reader sees the boy, now sixteen years of age. Narcissus's absurd pride results in him rejecting any male or female lover and already hints at the maddening passion that will soon be revealed. As Narcissus has scorned Echo, he has also scorned many more, of whom one, a male admirer raises his hand to the heavens and prays that Narcissus may also love in such a way as he has been loved, but that he will also not have his love requited. Although the reader may probably know the outcome of the story and

[240] As in the cases of Hyacinthus and Adonis, the girl's metamorphised form will forever carry on her story.
[241] *est honor et lacrimis, stillataque robore murra / nomen erile tenet nulloque tacebitur aevo* (10.501 – 10.502).
[242] Mythologisation and immortalisation are two themes that have so far been seen in many of the investigated episodes.

Narcissus's fate, the anthropoeia-reference to the goddess of Rhamnus, Nemesis,[243] the goddess of Vengeance, hearing the scorned lover's prayer still creates an ominous feeling of foreboding.

As it happens, Narcissus, tired from hunting and the heat, and isolated from his hunting companions, comes upon a pool in the woods. With the mentioning of the goddess Nemesis in their subconscious mind, the reader soon realises that the pool is too good to be true and that the whole setting and his happening upon it, has been pre-arranged by the goddess. Hinds (2002:130) states that "there is a characteristic tension in the landscapes of the *Metamorphoses* between the beautiful setting and the suffering". The pre-arranged space in which Narcissus finds himself constitutes one of many of these places in the *Metamorphoses*: Everything contributes to the pool being the perfect mirror so that the boy can obtain a clear image of himself in the water. Even the surroundings of the pool, the shadows that provide comfort from the heat and the green grass beckon the boy towards the pool.

The narrator points out that the boy is tired and feeling warm, two things instantly drawing him to the pool of water and its surroundings. As the boy leans over the water to quench his (literal) thirst, he is overwhelmed by a deeper metaphorical thirst: he instantly falls in love with his own image in the water. The focaliser's description immediately alerts the narratees to two crucial points: As suspected, the event has been plotted by Nemesis, and the scorned young man's prayer is being answered at this moment. The second point is that there is no way that Narcissus is going to obtain that which he now desires so deeply.

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[243] According to Houtzager (2006:172) Nemesis was "the personification of vengeful judgement and resentment. Interestingly, he writes that "Nemesis particularly turned against those … who refused to share their wealth with others". This strongly reminds the reader of Narcissus's choice of words with his final, and most brutal words to Echo: '*… ante' ait 'emoriar, quam sit tibi copia nostri.'* (3.391). The goddess had a "famous sanctuary" at Rhamnus in Attica (Grimal 1990:298).

The continued focalisation gives the narrative a dramatic tension. Narcissus is in such bewildered awe of his own reflection in the water that he does not move a muscle and hence becomes like a marble statue.[244] The narratees now see the boy's countenance through his perspective. The boy's eyes are compared to stars that could have been the eyes of the god Bacchus, his hair that of Apollo. Narcissus thus has the appearance of a god. His youthful, beardless cheeks and ivory skin enforce the simile further.

Line 3.424 is once again a reference to the revenge coming back to the boy:[245] he is indeed admiring everything that he has been admired for. In Kaufhold's (1997) research on Ovid's Tereus, she shows that the figurative language in the narrative not only precedes but also foreshadows a metamorphosis. The figurative language present in the narrative of Narcissus shows the same principle. The same principle can again be found in the section of Pygmalion and his statue. The figurative language in the narrative, portraying the statue as if she were alive, builds up to and foreshadows the concept of life that physically realises when the statue is indeed brought to life by Venus. Although Narcissus never physically becomes a statue, the simile comparing the boy to a marble statue when he sees himself in the water builds towards the image of the boy as a statue made out of wax that may melt from heat. The simile is enforced by the later reference of wax, melting before heat and mist vanishing before the morning sun. At the boy's metamorphosis he melts away and disappears. The nymphs find no trace of his body, but only the flower. To use Kaufhold's words, "the subjective evaluation [presented by the narrative] is objectively realized by the metamorphoses" (Kaufhold 1997:69).

The narrator-focaliser's choice of words such as "how many", "in vain", "deceptive", "cannot", "ignorant" and "deceives" informs the narratees that the boy does not yet understand what is

[244] *adstupet ipse sibi vultusque immotus eodem / haeret, ut e Pario formatum marmore signum* (3.418 – 3.419).
[245] *cunctaque miratur, quibus est mirabilis ipse* (3.424).

going on. He is experiencing what his admirers have experienced: He is madly in love, but unable to touch the object of his desire. He plunges his arms into the water to grasp the image he sees, but to no avail. Narcissus's inability to touch the 'boy in the water' recalls lines 3.354 – 3.355, which state that "no one was able to touch him."[246]

In an apostrophe, the narrator directly addresses the boy in lines 3.432 – 3.436. In these lines, the narrator acts as the voice of reason. The apostrophe once again filled with references to deception such as "*frustra simulacra*"[247] (3.432) and "*imaginis umbra est*"[248] (3.434) increases the ominous feeling of foreboding and creates a sense of immediacy in the mind of the narratees. Technically, Narcissus has everything he wants in himself, because the image he admires is nothing but his reflection. In lines 3.435 – 3.436,[249] the narrator states that "It (speaking of the image) has nothing of its own; it comes with you and it stays with you; it will go away with you, if you could go away." Narcissus now risks losing the beauty he possesses, and thus also his beautiful reflection too, if he does not recover from his madness soon enough. As in the case of Myrrha, Narcissus's trauma arises in the fact that he cannot obtain his heart's desire. As with Myrrha, his "lover" is so close, but unreachable. The difference between the two characters' desires is that Myrrha has loved a real person, although he was out of her reach. Narcissus does not love a real person but a deceptive image. Echo's use of her voice, even though her speech is minimal, stands witness to her as being real, not an image or a ghost. Narcissus is not able to hear his reflection's words. The lack of sound witnesses the deceptive[250] nature of his image – it is not real.

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[246] *sed (fuit in tenera tam dura superbia forma) / nulli illum iuvenes nullae tetigere puellae* (3.354 – 3.355).
[247] ('a deceiving image' 3.432).
[248] ('[it is] the shadow of an image' 3.434).
[249] *nil habet ista sui; tecum venitque manetque, / tecum discedet – si tu discedere possis* (3.435 – 3.436).
[250] For a discussion on illusion in the Narcissus-narrative see Hardie (2002b: 143 – 172).

With line 3.436, the apostrophe to the boy in the second person ends, and the narrator continues narrating the events from line 3.437. Two of the basic human needs, food and rest, are not strong enough to draw Narcissus away from the pool. He is now putting his life at risk by being unable to leave his reflection in the water.

In lines 3.440 – 3.441 Narcissus ironically raises his arms to the woods, just as his scorned admirer has previously raised his arms to the heavens. The boy's address to the woods once again confirms his ignorance. He asks the woods if they have seen anyone suffering more than he is suffering now, not remotely allowing for the fact that he himself has been the reason for the suffering of so many boys and girls, including Echo most recently (lines 3.356 – 3.401). The narrator's parenthesis (line 3.447) emphasises the intensity of the boy's confusion.

In lines 3.448 – 3.473, Narcissus's soliloquy follows. Just as in the case of Myrrha's soliloquy and that of Atalanta's, the soliloquy enables the narratees to investigate the character's thoughts that reveal so much of the character's inner being, confusions and emotional state.

The fact that Narcissus is so close to the object of his desire, yet unable to reach it, increases the boy's frustration. This recalls Myrrha, being so close to her father, but not able to be with him in the way that she so desperately wants (10.338 – 10.340). Narcissus expects the boy in the water to experience the same feelings as he does because when he leans closer to the water, the image of the boy also comes closer to him. This registers in his mind as a confirmation that the boy shares his feelings: The boy in the water also wants to touch him and to answer his kisses. Narcissus engages, along with his own reflection in the water, in the courting state typical to that of the elegiac lover. This becomes more evident by the elegiac themes present in the broader narrative. Knox 1986:19 states that "Ovid's version [of the story of Narcissus] is an exercise in dealing in narrative with some of the principal themes of erotic elegy – the obstinate pride of a lover, the power of jealousy, the dangers of an unfulfilled passion – and applying these themes to a unique psychological situation." When investigating why he cannot

reach the boy in the water (his elegiac lover), Narcissus ignorantly admits his guilt (in causing suffering to all his admirers) by stating that even the nymphs have loved him. He uses the argument to state that he thus must be young and handsome enough to be loved by the boy in the water too. The boy even claims that his object of love responds to his actions: the boy in the water reaches for him when he reaches for the image; he laughs and cries when Narcissus does.

The devastating realisation dawns on the boy in line 3.463[251] that the image he sees in the water is indeed his own reflection. This realisation and the more profound knowledge of himself instantly takes the narratees back to Tiresias's words in line 3.348 that the boy will live up to a mature age if he does not get to know himself.[252] The prophetic words have come true, and the boy is thus beyond the point of no return. Narcissus now also realises that he, therefore, possesses everything that he wants so desperately. Yet, that does not solve his problem.

Narcissus's realisation in line 10.463 heralds a new soliloquy in which the boy once again engages himself in the typical state of the elegiac lover (Knox 1986:21): after the boy's devastating realisation, he now finds himself in the unique position as both the admirer and the admired. In this soliloquy, the narratees come to know more about the boy's inner conflict. Narcissus's emotional frenzy increases as he states that he both kindles the flame and carries the torch, that he is both the favour seeker and the favour sought. The boy realises that the riches he possesses are at the same time making him poor. He yearns to be able to depart from his body in order to be able to have that which he so desperately wants, or in his perspective at this time *needs* as a tangible embodiment.

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[251] *iste ego sum! sensi, nec me mea fallit imago* (3.463).
[252] *fatidicus vates 'si se non noverit' inquit* (3.348).

The extensive psychological grief starts weighing heavily on him, and the boy states that he is approaching his end. Narcissus realises that he is going to die. Just like Cyparissus, Apollo (who, although immortal, certainly wished for it) and Myrrha (before her suicide attempt) Narcissus is seeking a way of escaping his emotional trauma and grief in death and believing that he will then be one with his lover.

Although the boy has just stated that he will find consolation in death, as he will be united with his desire in death,[253] the thought of it does little to calm his mind. The focalisation in line 3.474, in fact, shows the narratees, from a visual perspective, that the boy's emotional state is still deteriorating. His tears disturb the surface of the water, and his interpretation of the unclear water causes him to cry out hysterically to the image not to forsake him, his lover. He realises that they cannot touch each other, but frantically holds on to the fact that he can at least see the 'other' boy in the water.

Narcissus's grief takes a physical turn when the boy starts to demonstrate the physical behaviour of grief. The external narrator and focaliser lets the narratees focus on the boy by zooming in on him. The external narrator and focaliser furthermore enforces his descriptions by using similes that create vivid visual pictures in the minds of the narratees: Narcissus starts tearing his clothes and exposing his bare chest. He starts beating his chest with his hands. The words used in the text are also found in 10.723, where Venus beats her breast after finding Adonis killed by the wild boar. Just like in the Venus-Adonis narrative, the sound techniques used in these three words enable the narratees not only to see what is going on but also to hear the beating of the boy's palms against his chest. The heavy alliterating internal p's in ***p****ercussit* ***p****ectora* ***p****almis*, the plosive [p] sounds, imitate the sounds produced as Narcissus hits his chest with his hands. By engaging another one of the narratees' senses, the narrator pulls them further

[253] *…nunc duo concordes anima moriemur in una* (3.473).

into the narrative. The skin of the boy's chest, bruised by the hitting of his hands, starts to turn a reddish colour. The narrator uses botanical similes to describe the bruised skin: it is like grapes, some unripe and some starting to obtain colour in the ripening process and like apples, white in some parts and coloured in other parts. The engagement of the reader's senses, enforced by the botanical similes, creates a strong example of visualisation. The visualisation not only lends the narrative at this point a strong sense of realism but enables the reader to experience the intensity of the boy's emotional suffering by observing the corporeal damage it is causing him.

Looking back into the water, Narcissus sees his once white skin now bruised. The sight of the damage finally destroys the boy's emotional equilibrium. The external narrator and focaliser once again uses two similes to give the narratees a vivid visual picture of the boy's last moments: The boy, his will to live exhausted by his unnatural passion and the trauma he has experienced, starts to dissolve like melted wax and mist before the morning sun, as if the fire of his passion is slowly burning him up from inside, melting his tired body. Soon nothing of his former beauty remains. The narrator connects this beauty to that which Echo (and so many others) have fallen in love with.

Echo, witnessing all these events and still remembering the pain he caused her, mourns for the boy. Every time Narcissus calls 'Alas' in his grief, she echoes his cries, grieving for him. Each time he hits his chest in anguish, she echoes the noise, almost as if in tribute to the now pitiful boy.

In line 3.499 the focalisation turns back to Narcissus. The dying boy speaks his last words to his reflection in the pool, addressing for the last time the image that is the cause of his death with the words: 'Alas, in vain, dear boy!' (line 3.500).[254] Echo repeats his words, reflecting her

[254] *'heu frustra dilecte puer!' …* (3.500).

pain at seeing him dissolving away. When Narcissus greets the object of his love with a final 'farewell', Echo responds with 'farewell', sending the boy she has admired so much a final greeting. The boy tiredly lays his head down on the green grass and death closes his eyes that have so recently admired his own beauty.

The narrator mentions that Narcissus keeps staring into the water of the Styx when he passes to the underworld. At the end of line 3.505, the focus shifts back to the land of the living where Narcissus's sisters, the water nymphs, along with the wood nymphs grieve for the death of the boy. Their lamentations are repeated by Echo. When looking for the remains of the boy's body, the nymphs discover that there are no remains left, only a flower with white petals encircling the saffron coloured heart.

5.4.2 Escape

Like Daedalion, but unlike the other characters so far discussed, Narcissus does not experience physical escape. Daedalion tries to find physical escape through death, but Apollo's metamorphosis of him into a hawk ironically prevents that. Narcissus anticipates that his physical escape through death will unite him with his lover,[255] but when he arrives in the underworld, it seems that that does not happen. He keeps staring into the water of the Styx.

Although the reader may find escape in terms of being immersed into the sub-created word, free to experience emotion and provided with the freedom to react to Narcissus's emotions, the fact that Narcissus himself does not experience escape thus does not allow the reader to experience escape with Narcissus, by identifying with him. For the reader to find escape, they have to distract themselves from Narcissus at some point and seek escape by identifying with the other characters in the narrative, such as Echo and the other nymphs, Narcissus's sisters.

[255] *nunc duo concordes anima moriemur in una.* (3.473).

With the nymphs, the reader may emotionally respond to the loss of a young man who possessed so much potential, but due to his *superbia*[256] and *furor*[257] loses his fantastic beauty and dies hopeless and alone next to the pool in the woods.

5.4.3 Consolation

Like Daedalion, it seems that his character stands in his way of "moving on". Where Daedalion's rude character even after his metamorphosis into a hawk keeps him from obtaining any consolation, Narcissus's absurd pride and vanity, keep him from crossing the Styx. Where Myrrha's metamorphosis, her state of neither being alive or dead (as in the underworld) provides her with the consolation she asked for, Narcissus staring at his image in the water of the Styx prevents him from crossing over to the underworld where he perhaps could have found a form of consolation.

As with escape, the reader cannot obtain consolation by identifying with Narcissus beyond a certain point. If the reader does, they will not receive consolation, but will be left next to Narcissus at the banks of the Styx, forever staring in the water, unable to move on. Metaphorically this position of Narcissus as being stuck, unable to find consolation may be compared to a victim of trauma, stuck in the third traumatic phase, unable to move on, in order to reach a stage of consolation. As in the case of escape, the reader may not find consolation by identifying with Narcissus, yet it is still possible for the reader to arrive at a point of consolation by identifying with one of the minor characters in the narrative. With Echo and the nymphs, the reader can mourn the loss of Narcissus and find consolation in the fact that something of the boy's former beauty has been reserved in the metamorphosis into the flower. In some regard, the metamorphosis presents a type of tribute to the boy and his former beauty.

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[256] ('pride' 3.354).
[257] ('[maddening] passion' 3.350).

Although Narcissus has died alone, he will not be erased from the memory of humankind. Although maybe not deserved, the metamorphosis has engraved Narcissus's prior existence and his beauty into the mythology of the sub-created world.

5.5 Conclusion

The investigation of these two episodes, sharing the theme of trauma caused by forbidden/unnatural love, the following findings have been established:

In the episodes of Myrrha and Narcissus, it becomes evident that both characters' trauma is caused by the fact that they cannot reach or obtain the objects of their desire (in Myrrha's case, without severe consequences). The fact that the characters' desire is so close to them, but they do not have access to it, or are not allowed to fully express how they feel creates intense frustration. The frustration created by this seems to intensify the characters' trauma even more. Instead of creating a secondary world, in which they are able to obtain their desire, such as in the case of Pygmalion, the characters keep staring at the futility of their reality.

The fact that the characters' passion is unnatural or illicit seems to intensify the trauma further. This is in Myrrha's case because it adds shame to her trauma and in Narcissus's case because his object of desire is impossible to obtain – not only because it is unnatural or "wrong", but because it is physically impossible to achieve. The illicit or unnatural nature thus put a stamp of futility on Myrrha's and Narcissus's situations. Unlike Pygmalion's character and choices, Myrrha's and Narcissus's characters and hence also their choices only worsen their situation.

However, in the discussion it becomes clear that the narrator, especially in the Myrrha-episode, undergoes a change in perspective towards the girl. As in the situation of Myrrha's metamorphosis, Narcissus also undergoes a metamorphosis that will serve as tribute, and by which they will both be remembered. Although Narcissus's metamorphosis does not bring any consolation to him, and he is fairly unaware of it, it is still important. The importance of the

boy's metamorphosis lies in the fact that the narrator uses it to provide the reader (and even himself) with consolation in the narrative. So also does the narrator bring consolation into the narratives of Pygmalion and Myrrha by the use of metamorphoses. The metamorphosis of Pygmalion's statue provides him with the joy of having his dream girl as his living wife, in reality. Myrrha's metamorphosis demonstrates the unnamed god's (and also the narrator's) sympathy for the girl in that her prayer for final escape from her trauma is granted.

CHAPTER 6: ORPHEUS'S TRAUMA AND CATHARSIS IN RETROSPECT

6.1 Introduction

The Orpheus narrative starts at the beginning of Book 10 of the *Metamorphoses* but continues to Book 11. Therefore, it is only logical and fit to end this thesis as it starts, with Orpheus. The purpose of this chapter is twofold. The first goal is to review Orpheus's escape from his trauma in the episodes of his song, which are in one way or another connected with him. The second goal is to investigate Orpheus's experience of consolation as his life comes to an end in Book 11.

6.2 Orpheus's Processing of His Trauma in the Episodes of his Song

Except for the links between the different episodes in Orpheus's song, it may at first seem that the bard's song lacks meaningful cohesion. Some scholars[258] have come to the conclusion that Orpheus "fails" in his song, and that he does not even stay faithful to his own introduction to the themes of his song (10.148 – 10.154). But an exploration of Orpheus's song reveals that Orpheus chooses the episodes that constitute his song because he relates to each of them in a certain way. Pavlock (2009:90) supports this claim by stating that Orpheus's song is connected to his loss of Eurydice. Most of the episodes from his song share the theme of traumatic loss.

Book 10 starts with Orpheus's fateful wedding to his bride Eurydice. Foreshadowed by a few bad omens, tragedy eventually strikes, and a snake bite kills Eurydice. Orpheus, struck by the sudden traumatic event, mourns his wife and his loss. Unable and unwilling to accept his fate

[258] See: Anderson (1972:501) and Glenn (1986:136).

as a widower and his wife's premature death, he decides to journey to the underworld in the hope of retrieving Eurydice and bringing her back to the world of the living. Using his artistic, and almost magical singing ability, Orpheus persuades the gods of the underworld to return Eurydice to him. However, Orpheus's gift comes with a condition, and on the couple's way back to the world of the living, Orpheus violates the condition, and Eurydice slips back into the underworld. Devastated at this second traumatic event, Orpheus unsuccessfully tries to return to the underworld. For three years, Orpheus continues to live his life but shuns female love. It becomes evident that in the span of these three years Orpheus has not successfully processed his trauma. He goes to a hill and prepares to sing his song.

6.2.1 Recovery

While Orpheus prepares himself, the external narrator prepares the reader for Orpheus's song. The external narrator does this by narrating the effect Orpheus's plucking of his lyre's strings has on the environment around him and the story of Apollo and Cyparissus. After showing his artistic and magical singing ability in the underworld, Orpheus now demonstrates it by affecting the trees, which gather around him at hearing his music.

Orpheus, as a character in the *Metamorphoses*, is unknowingly already part of Ovid's sub-created world in the *Metamorphoses*. Orpheus starts to sub-create his own secondary world for his narratees, including the reader as external narratee, which he then enters himself. Orpheus's narration may thus be viewed as a sub-created world within a sub-created world. At this time, on reading the first part of Book 10, the reader has already experienced recovery and obtained a form of secondary belief. As Orpheus undergoes recovery in the secondary world he is creating, the reader's secondary belief is strengthened. In each of the episodes, Orpheus creates secondary belief by guiding the narratees, and thus also the reader as external narratee, to form a defamiliarised understanding of the narratives in their minds. Orpheus succeeds in

establishing this defamiliarised understanding by his optimal utilisation of the *aspects* of sub-creation. He employs *aspects* such as references to physiopoeia (the description of the heat in the Hyacinthus-episode; the description of the boy's metamorphosis; the personified descriptions of the moon and stars in the Myrrha-episode) and anthropoeia (the references to the gods and their divine fantastic abilities of creation, such as Jupiter's ability to change into an eagle in order to abduct Ganymede; Venus's and Apollo's power to transform their dead lovers; the descriptions of Pygmalion's statue and her awakening – ivory that becomes a living human; and the reference to the unnamed god who answers Myrrha's prayer and causes her transformation) throughout his narration. Orpheus also provides his sub-created world with invention, completeness, consistency[259] and time continuum using mythopoeia, and especially mythologising (for example, tributes of Apollo and Venus to their dead lovers by making them part of the sub-created world's mythology), which keep his secondary world in balance with his primary world. He also succeeds in maintaining constant secondary belief in the minds of his narratees, and thus also the reader, by linking the different episodes through either shared themes (such as trauma or loss), which link the episodes through similarity or contrast, or recurring characters or their family relationships (such as Pygmalion's family that ends with Adonis).

6.2.2 Escape

Inside his sub-created world, Orpheus can start to process his trauma by narrating, or in this case, singing about the trauma he has suffered. It would not be impossible to expect that Orpheus's song would start with Eurydice. However, by the end of his song, it becomes clear that Orpheus does not once mention his wife's name, or explicitly states anything about her

[259] For a discussion of invention, completeness and consistency, see: Wolf (2012: 33 – 48).

loss. Orpheus, however, has to process his trauma in the emotionally safe space of his sub-created world, and narrating his own experience of his loss of Eurydice may be too difficult to process emotionally. Consequently, Orpheus narrates episodes of traumatic loss to which he can relate. In the same manner that the reader identifies with Orpheus or the other characters in his song, Orpheus can identify with the major characters in his song. A thematic discussion, describing how Orpheus identifies with the major characters in his song and their trauma, may shed some light on his escape on his way to consolation and catharsis.

6.2.2.1 The Trauma Caused by the Loss of a Lover

The most important thematic way in which Orpheus can identify with the characters is by identifying with the trauma caused by the loss of a lover. After introducing the themes of his song and a noticeably short reference made to Jupiter and his abduction of Ganymede, in which no explicit traces of trauma can be found, Orpheus starts his song by narrating the episode of Apollo and Hyacinthus.

Apollo's loss of Hyacinthus, with the exception of Cyparissus (10.106 – 10.142), seems to be his most painful loss of a lover in Ovid. The rest of Apollo's lovers are usually lost because they reject him. Coronis (2.531 – 2.565; 2.596 – 2.611) for example, who cheats on him and is killed for her actions; Daphne is so desperate to escape Apollo's attentions, she prays to her father for help to do so and undergoes a metamorphosis into the laurel tree (1.438 – 1.473); Apollo's loss of Hyacinthus, who returns his love, is therefore a particularly painful one and on a par with Orpheus's loss of Eurydice.[260] The external narrator's inclusion of the episode of Apollo and Cyparissus, sharing an almost identical theme with the episode Orpheus is narrating of Apollo and Hyacinthus, highlights the importance of the Hyacinthus-episode. The emphasis

[260] Thank you to Dr Susan Haskins for pointing this out.

Orpheus places on Apollo's love for Hyacinthus is noticeable. This emphasis suggests that Orpheus is seeing his father's love for the boy as a mirror for his own love for Eurydice.

Orpheus not only begins his narrative with an episode characterised by the loss of a lover, but he also ends it with one. By encircling his song with the episodes in which he sings about the loss of a lover, Orpheus places more emphasis on the theme. Reading the Venus and Adonis narrative from the perspective of Orpheus's trauma reveals several similarities between Apollo's loss of Hyacinthus, Venus's loss of Adonis and Orpheus's loss of Eurydice. The fact that the loss is endured by a deity is also important. Deities who suffer have the ability to make humans suffer as well. It might be surmised that the deities' pain is greater because their power is greater, and the fact that others suffer when they do, means their pain is felt more. Deities' suffering can also be worse because they are immortal. As in the episode of Apollo's loss of Hyacinthus, the god wishes to give his life for the boy, or to die with him, but his immortality denies him a physical escape through death.

As Orpheus can identify with Apollo, he can identify with the goddess Venus. As she has lost her lover, so has he. The intensity with which Venus loves Adonis may thus also reflect the intensity with which Orpheus loves Eurydice. By identifying with his father, Apollo, and the goddess Venus as characters in his narrative, Orpheus projects his loss of Eurydice onto the two deities' loss of their lovers. This projection provides a more indirect and therefore more bearable way for Orpheus to face his trauma.

6.2.2.2 Errors and Guilt

Two related factors that may haunt Orpheus and add more emotional pain to his trauma are the error he makes while leading Eurydice from the underworld (10.53 – 10.59) and the resulting guilt he carries. An investigation of the episodes Orpheus's song consists of, shows that many of the episodes contain the theme of an error made and the resulting guilt.

In the first episodes of Orpheus's song, he can relate to Apollo's guilt. As Apollo was involved in Hyacinthus's death by accidentally causing the fatal discus wound that kills the boy, so Orpheus is involved in Eurydice's second death when he looks around to see her when he is not allowed to do so. Another episode characterised by the theme of guilt is the episode of Myrrha and her unnatural love for her father.

Orpheus's identification with Myrrha is much more complicated than his identification with Apollo. At the onset of the Myrrha-episode, Orpheus clearly expresses to his primary narratees his disgust at what the girl has done, in the form of an admonition to stay as far away from such illicit passions as possible. In retrospect, the intense emotions visible in Orpheus's assessment of the girl's sin, with emphasis on her guilt, may be a revelation of his own guilt after failing to save Eurydice by not heeding the only condition set by the god of the underworld. In "being a failure" Orpheus may thus identify with Myrrha by projecting his guilt onto her.

In making an error that causes death (or a second death) and subsequent trauma, Orpheus can identify with Myrrha's son, Adonis. As Adonis is warned by a goddess but fails to heed the warning, which results in his death and Venus's trauma caused by the loss of her lover, Orpheus himself fails to heed a warning from a god. His failure results not only in his beloved Eurydice's second death and the final loss of his wife but also in his trauma. As Adonis's failure to heed Venus's admonition causes Venus's psychological trauma, so Orpheus's failure to heed Pluto's admonition leaves Orpheus psychologically traumatised.

6.2.2.3 Being an Artist and Self-Control

The last theme to be discussed under Orpheus's escape is his identification with the artist Pygmalion. Orpheus can identify with his character Pygmalion by means of both similarity and contrast. Initially, it may seem that the Pygmalion-episode does not fit in with the themes Orpheus announces at the onset of his song. If one looks at Pygmalion from the perspective of

Orpheus's trauma, however, a different picture emerges. Tarrant (2005:75) states that the story of Pygmalion is one of the stories Orpheus narrates "to assuage his grief for Eurydice".

Tarrant's (2005:76) discussion of Orpheus's choice to insert the Pygmalion-episode in his song highlights Orpheus's means of identification with Pygmalion and can be summarised as follows: Firstly, just as Pygmalion is a very skilled artist (10.247), so is Orpheus.[261] This shared artistic nature enables Orpheus to relate to Pygmalion. Secondly, there is also a contrast that provides a point of identification. Venus grants Pygmalion's prayer mainly on the sculptor's ability to restrain himself.[262] It is this lack of restraint or self-control that is responsible for Orpheus's failure to save Eurydice from the underworld. Orpheus fails where Pygmalion succeeds, achieving the almost impossible by means of art. Through his art and power of restraint, Pygmalion gains his fantasy wife. But, although Orpheus almost succeeds in reclaiming his dead wife from the underworld through his artistic abilities, his lack of restraint causes the failure of his mission. By identifying with the characters in his narratives, and processing his trauma, Orpheus paves the way to his consolation.

6.2.3 Consolation

In discussing Orpheus's consolation, the case of the nymph Echo (3.356 – 3.510) provides a good starting point as the two characters' reactions to their respective traumas and their subsequent decisions serve as antithetic parallels. After the trauma Echo suffers from Narcissus's rejection, she behaves in a certain way. Echo's abnormal withdrawal from society, her constant overthinking of the rejection she has suffered, and the accompanying shame

[261] Orpheus's singing ability has demonstrated his artistic abilities both in the world of the living (see: lines 10.86 – 10.105 and 11.1 – 11.13), and in the underworld (10.17 – 10.52).
[262] Tarrant (2005:75 – 76) shows that in an earlier version of the Pygmalion story, found in the "*Cypriaka* of Philostephanus", the sculptor does not possess the restraint of the Ovidian Pygmalion and had sex with his own sculpture. According to Tarrant (2005:75), the Ovidian emphasis on Pygmalion's restraint suggests the sculptor's chaste nature as the reason for Venus granting his wish.

prevent her from processing her trauma. This altered pattern of her existence becomes her lifestyle, and she slowly fades away until only her bones and her voice remain. Orpheus would have followed the same emotional path as Echo if he had not managed to leave the banks of the Styx after his initial grief during the first seven days after the second loss of his wife. Where Echo withdraws from society and places herself in the abnormal situation of solitude, a situation where she is cut off from any help that could have come her way, Orpheus returns to society (10.77).[263] From the text (10.78 – 10.85) it is clear that Orpheus has not, as Echo has, shunned all human interaction. In the three years between Eurydice's second death and Orpheus's death, he becomes the father of pederasty. When Orpheus finally does withdraw from society to sing his song, he does it with the purpose of processing his trauma, and not running from it.

In the different episodes of his song, Orpheus moves, along with his characters, from escape to consolation. As Orpheus can identify with his characters and their responses to traumatic experiences suffered, he can also share in their consolation and experiences of catharsis. Orpheus, unlike Apollo and Venus, does not possess the power of physical transformation. He does not possess the power to change Eurydice's remains or her *umbra*[264] into something eternal, such as a flower through which her memory will be eternal. Orpheus, however, does possess his father's power of music and thus, as his father promises to sing about his deceased lover (10.203 – 10.204),[265] Orpheus now also sings about his loss of Eurydice. Orpheus's song thus not only serves as an expression of his emotional pain, but also as a tribute to Eurydice, although he never explicitly mentions her, and also as a tribute to the trauma he suffers due to his loss.

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[263] *se recipit Rhodopen pulsumque aquilonibus Haemum* (10.77)
[264] spirit/ghost/shadow
[265] *"quod quoniam fatali lege tenemur, /semper eris mecum memorique haerebis in ore"* (10.203 – 10.204).

By using his talent for music and song, Orpheus may feel that his tribute is similar to Apollo's honouring of Hyacinthus through his future songs and the boy's metamorphosis as well as Venus's honouring of Adonis with his metamorphosis. Just like the reader, Orpheus may find consolation by associating with the gods and their deeds. By following their examples, he processes his trauma and gains the power to mythologise his loss in the sub-created world of his song.

Regarding his guilt, Orpheus may also find implicit consolation through identifying with Myrrha. His changed attitude towards the girl, visible in his narrator-focalisation at the end of the Myrrha-episode may show that he, in the course of his narration of the episode, comes to the realisation that he too is guilty of failing someone he loves, just as Myrrha has failed her father, the one person she loves in every way. Orpheus may also find consolation in the fact that Myrrha finally finds some consolation when the burden of her passion is taken away after the unnamed divinity shows mercy and grants her wish for release from her suffering through her subsequent metamorphosis into the myrrh tree. The realisation that even someone such as Myrrha, who has committed such an unspeakable deed, could finally find some consolation may provide Orpheus with a glimmer of hope that the burden of his trauma may also be taken away from him at some point in his future.

The next character that needs to be discussed in terms of Orpheus's consolation is Myrrha's great-grandfather, Pygmalion. The Pygmalion-episode is also an important point in Orpheus's progress of processing his trauma to arrive at a point of consolation. In his article, Bauer (1962) discusses the function of Pygmalion in the *Metamorphoses*. He also demonstrates that the Pygmalion-episode lies symmetrically and thematically in the centre of Book 10 (Bauer 1962:12). The strategic placement of this episode highlights its importance. By re-writing his own failed narrative into one of success, Orpheus may experience some consolation by

identifying with Pygmalion, in the hope that he himself may find a future opportunity to be redeemed or to forgive himself, or even succeed in being united with Eurydice.

As a final note regarding Orpheus's use of the Pygmalion-narrative in escaping his trauma, it is noteworthy to comment on the external narrator's use of employing Pygmalion and his consolation to foreshadow Orpheus's final consolation. As an artist, Pygmalion has created his own secondary world, in which he has already been living his dream as if it were real. The moment Venus, with the divine power of creation, turns his imaginary world into reality, he does not have the need for it. A similar observation is seen in Orpheus's reaction towards his trauma. He creates his own personal secondary world in which he temporarily finds escape from his trauma. However, both Pygmalion and Orpheus's true consolation emerges the moment they "lose" their creative power. When Venus turns Pygmalion's statue into a living woman, the artist, in fact, loses his artistic masterpiece (Newlands 2005:485), his statue does not exist any longer, and Venus's power of creation overshadows his.

In Book 11.1, the external narrator takes over the narration and Orpheus becomes a character in the narrative again. In lines 11.3 – 11.5, the external narrator describes how a group of maenads, scorned by Orpheus after the second death of Eurydice (10.78 – 10.81), spies on the bard from a hilltop. The fury of the maenads grows until they start attacking Orpheus with missiles ranging from spears to stones (11.6 – 11.10). The subsequent personification of these missiles and their reaction to Orpheus and his music is remarkable. The spears do not hurt the poet, and the stones fall at Orpheus's feet as if begging for forgiveness. Overwhelmed by the magic in Orpheus's music, none of the maenads' weapons initially have any harmful effect on him.

Concerning Orpheus's sub-created world, Sharrock (2018:126) states the following without mentioning the term itself: "Although Orpheus is so remarkably at one with nature, it seems as if already he inhabits a different world from his attackers." Sharrock continues to contrast

Orpheus with the maenads who are attacking him. While a young, widowed man is expected to re-marry, Orpheus shows no inclination to marry again and, furthermore, shuns the love of women while turning his love to boys. She also states that Orpheus's "mental world appears to be anywhere but where theirs is…". She explains this by saying that Orpheus surrounds himself with trees, animals and such and that he is, presumably, "psychologically already with Eurydice in the underworld" (Sharrock 2018:126).

The maenads' clamour finally overpowers Orpheus's song, and after they have slaughtered the animals, still in the power of Orpheus's song, they turn on the poet and tear him apart. Lines 11.37 – 11.43 describe how Orpheus, with outstretched hands, for the first time ever speaks incoherently in a voice that does not affect his attackers. The moment Orpheus's musical magic fails him, and he, for the first time ever speaks incomprehensibly (11.39 – 11.40), he loses the artistic power which he relies on so explicitly at the beginning at Book 10, and dies (11.43). In his death, stripped of all his sub-created power, he finds his real consolation and his heart's desire.

In lines 11.61 – 11.66, Orpheus has descended into the underworld and starts searching for Eurydice in the fields of the blessed. He finds his wife and eagerly holds her in his arms, a sharp contrast to 10.58 – 10.59[266] when he so desperately wants to hold her and to be held in return. The final sentence of the description of Orpheus in the underworld is essential: Here they walk side-by-side, then she gets ahead of him and he follows her. Then he goes ahead, leading the way; and this time Orpheus safely looks back at his Eurydice (11.64 – 11.66).[267] Here another stark and meaningful contrast[268] is found. The use of *modo*[269] and *iam*[270] paints a

[266] *bracchiaque intendens prendique et prendere certans* / *nil nisi cedentes infelix adripit auras* (10.58 – 10.59).
[267] *hic modo coniunctis spatiantur passibus ambo,* / *nunc praecedentem sequitur, nunc praevius anteit* / *Eurydicenque suam iam tuto respicit Orpheus* (11.64 – 11.66).
[268] cf. *flexit amans oculos* (10.57).
[269] ('now' 11.64).
[270] ('this time' 11.66).

contrast with Orpheus's previous encounter with Eurydice when he fails to lead her safely from the underworld. The use of *nunc*[271] and *nunc*[272] denotes the two characters' positions. Now Orpheus is in front of Eurydice, and now she is in front of Orpheus, although they are basically side-by-side. In Orpheus final state of consolation, his final catharsis, it does not matter that Eurydice walks in front of him. In conclusion to Orpheus's consolation, it can be stated that Orpheus therefore successfully sub-created his own secondary world in which he was able to process his trauma and both foreshadow and set himself up for his own final consolation.

6.3 Conclusion

In the exploration of the Orpheus narrative, starting in 10.1 and ending in 11.6, it becomes clear that both the external narrator and Orpheus as the narrator of 10.148 – 10.739 use the different *aspects* of sub-creation in describing the features of the *Metamorphoses'* sub-created world. In fact, Orpheus's song (10.148 – 10.739), which can be viewed as his own sub-created world, may thus be seen as a sub-created world inside the larger sub-created world of the *Metamorphoses*.

In the different episodes of Orpheus's song, the importance of an intratextual meaning manifests. Reading the episodes of Orpheus's song (10.148 – 10.739) against the bard's personal experience, as told by the external narrator in lines 10.1 – 10.147, demonstrates how the different layers of the narrative give meaning to one another. In the investigation of the different episodes Orpheus choses to make up his song, it becomes clear that Orpheus is the ultimate example. Orpheus does not explicitly mention his trauma, nor does he directly tell his narratees and thus also the reader as external narratee, how to process trauma utilising sub-creation, he shows them. In processing his trauma, Orpheus shows how he moves through

[271] ('now' 11.65).
[272] ('now' 11.65).

Tolkien's different *elements* of sub-creation, from recovery, through escape to consolation. Orpheus does this by speaking (or singing) about traumatic events similar to his experience of loss. In narrating these traumatic events, Orpheus gives utterance to his emotional pain. By identification with the different characters, Orpheus finds escape into the secondary world he has created around him. Furthermore, the reader can also identify with Orpheus due to the focalisaton of the external narrator. Through the constant defamiliarisation present in the text, created by the use of the *aspects* of sub-creation, the reader, as external narratee can identify with both Orpheus and the characters in his song. The reader experiences not only the *elements* of sub-creation with them but also shares in their trauma and experiences of catharsis that emerges in the characters' experiences of consolation.

Orpheus's way of processing his trauma brings to mind the modern group therapy sessions which people attend in order to share their experiences with other traumatised people. In conjunction with his own story, Orpheus tells the traumatic stories of the other characters and connects his trauma with the traumatised characters in his song by building his puzzle with the various loose pieces of his characters' traumatic experiences. In this way the readers are given the opportunity to connect their own life stories, and especially traumatic experiences, with those characters who have suffered the loss of a loved one.

CHAPTER 7: CONCLUSION

7.1 Summary of Findings

Reading the identified episodes, characterised by sharing the theme of loss, as fantasy narratives through a perspective based on Tolkien's theory of sub-creation, reveals a few noteworthy conclusions. Firstly, it becomes evident that Ovid's *Metamorphoses* contains a sub-created or secondary world. The constant and frequent presence of both the *elements*, as well as the *aspects*, of sub-creation acknowledges the existence of the sub-created world. Secondly, it becomes evident that Orpheus, arguably the most important character of Book 10, sub-creates his own secondary world in his song. In this sub-created world of Orpheus, he unknowingly not only uses *elements* of sub-creation to process his trauma and to work towards a point of consolation, but he becomes the ultimate example for the reader in the processing of trauma, using the *elements* of sub-creation, recovery, escape and consolation, to reach a point where they can experience catharsis.

The reader can experience catharsis by identifying with Orpheus, as well as the characters in his song. The identification of the reader with the characters is made possible by the reader's ability to enter the narrator's sub-created world when they read the text. The narrator uses the concept of defamiliarisation to aid the reader in the process of recovery and to ensure that they gain what Tolkien called secondary belief. As established, the human brain also aids the reader in this process of perceiving the sub-created world as being a reality. The brain is subconsciously involved in assisting the reader's ability to participate in the emotions of the characters. The narrator employs narratological aspects, such as time, space, focalisation, and visualisation, to enable the reader to identify with the characters on an emotional level. The reader's identification with the character's emotion not only reinforces the reader's state of recovery or secondary belief, but enables the reader to experience escape, the second *element*

of Tolkien's concept of sub-creation. The reader experiences the sub-created world as a safe emotional space in which they are free to identify with and emotionally respond to the characters' experiences of trauma. Orpheus emotionally protected himself by sub-creating his own world in which the episodes of trauma are not directly his own experiences, but which contain characters and their trauma to which he can relate. In this regard, the reader is also emotionally protected.

The traumatic narratives they read are not their own experiences but contain the basic human trauma of loss, to which they can relate. Regarding trauma in the investigated episodes, the following has been revealed. A character can never be prepared for the impact of psychological trauma. The trauma of loss, either of love, a lover or a loved person or thing has a profound emotional, and sometimes physical effect on the characters. The trauma due to loss sometimes also evokes the feelings of hopelessness and death in characters. In other words, the character experiences the inclination towards suicide. Illicit or unnatural love primarily causes trauma due to the improbability of the trauma-sufferer in obtaining the object of their desire. The physical or constant nearness of the object of their desire causes an escalation in the character's trauma. In the case of illicit love, the consequences of obtaining the object of desire, is severe, such as prosecution or death.

As Orpheus and the other characters find consolation in their escape, the reader, identifying with them, can emotionally share in their experiences of catharsis. In the sub-created world, the reader shares the characters' abilities in the fantasy sphere. The more power a particular character whom the reader identifies with has, the more power the reader has in the sub-created world. In some episodes, the character, with whom the reader is identifying, possesses the power to create their own catharsis. Examples from the investigated episodes are the divine characters Apollo and Venus. By sharing in their power over the laws of the sub-creation world, the reader is empowered to share in their sub-creation attempts and creating their own self-

catharsises. The vital role which mythologising plays in reaching catharsis is also established. Mythologising is frequently used as a way of paying tribute to the lost lover and the trauma suffered by either the dead character or their lovers.

The findings from this investigation suggests that the reader can participate in the cathartic responses to traumatic experiences of the characters in the identified episodes of Ovid's *Metamorphoses* 10. Investigations of episodes from other books of the *Metamorphoses*, sharing the same themes of trauma as identified in Book 10, support this hypothesis. The sub-created world present in the fantasy narratives, the reader's participation in it and their identification with the characters enable the reader's participation in the characters' cathartic response to become a reality.

The research done, and findings made in this thesis add a new perspective to the existing layers of understanding of not only Ovid's *Metamorphoses* in general but specifically on the current debate on the study of trauma and catharsis in Ovid's *Metamorphoses* through a fantasy reading. The research in this thesis has highlighted the importance of psychological awareness in the investigation of characters in Ovid's *Metamorphoses.* The value of applying Tolkien's concept of sub-creation as a fantasy theory on classical literature has also been established. The research in this thesis has demonstrated that modern fantasy theory may be applied to ancient Latin literature without arriving at anachronistic findings. The research in this thesis also proves the value of investigating individual characters and highlights their individual responses to trauma and catharsis in Ovid's *Metamorphoses*.

7.2 Suggestions for Further Research

The research done in this thesis opens the field for further research on trauma and catharsis in Ovid's *Metamorphoses*. A few questions were raised that were not within the scope of the investigation. Except for a few gender specific references, such as Myrrha and the ancient

perspective of shame, the investigation done in this research does not exploit the way in which the character's gender has an impact on their responses to trauma and catharsis. The way in which the ancient Mediterranean society viewed shame and honour and how these concepts manifest in Ovid, and his internal narrators' treatment of traumatic episodes, may shed valuable light on how the society, derived from Ovid's primary world, have an influence on his characters in the secondary or fantasy world.

The research in this thesis mainly focusses on the trauma of loss. Further academic research focused on the characters in episodes containing trauma caused by other traumatic experiences besides the loss of love, a lover, loved one and illicit or unnatural love, such as the trauma caused by rape, may provide a further perspective on the study of trauma and catharsis in the *Metamorphoses* in general. Such a study may also highlight potential similarities and differences as to how various kinds of trauma effect the traumatised characters, as well as the reader who identifies with them.

Some other questions that arise from this research pertain to the theoretical approach and underlying philosophical, literary and communication theory concepts. Except for mentioning Pythagoras's concept that the world is in a constant flux and that everything within it is constantly changing, it falls beyond the scope of this thesis to research the different philosophical underpinnings in the episodes of Ovid's *Metamorphoses*. An academic study that incorporates some of these philosophical underpinnings, such as the thoughts of Anaxagoras on the mind, love, and hate, may especially proves to be of value. The incorporation of a more constructivist view on communication that focusses on the communication between the different narrators in the text, as well as the communication between the narrators, characters and the reader may also provide a new perspective on the debate on textual narration in Ovid's *Metamorphoses*. An incorporation of these concepts may lead to a deeper understanding of trauma and catharsis.

The success of applying a fantasy approach to the identified episodes of Ovid's *Metamorphoses* suggests that the fantasy theory, based on Tolkien's concept of sub-creation, could be used again to study trauma and catharsis, as well as the characters' response to it and the reader's identification with the characters in other ancient texts, especially other narrative or epic literature such as Homer's *Iliad*, Valerius Flaccus's *Argonautica*, Apuleius's *Metamorphoses* or Virgil's *Aeneid*. The application of the fantasy theory used in this thesis to Virgil's Dido may provide a new perspective on the queen's trauma and her eventual suicide. In the same way new light may be shed on Homer's Priam and the trauma he suffered caused by the loss of his son Hector and Flaccus's Hercules and the trauma he suffered caused by the loss of his lover Hylas.

Another question that arises is how Ovid's characters respond similarly or differently than other characters in Latin poetry in relation to traumatic events suffered. The theoretical approach used in this thesis may not only be valuable to study trauma and catharsis in other ancient narrative and epic literature, but also to compare the conclusions of this research to the conclusions reached in other studies using the same approach. Such studies may provide the current state of debate on intertextual readings of classical literature with a new perspective.

Appendix A: Definition of Terms and Concepts

Aspects of sub-creation:

Language and Linguistic Variation, Physiopoeia, Anthropoeia and Mythopoeia

Catharsis:

Based on Barlow and Durand (2005:157), catharsis will be understood as the "reliving [of] emotional trauma to relieve emotional suffering".

Consolation:

Based on Tolkien's discussion in *On Fairy-stories*, Consolation will be understood as (a) moment(s) of hope, breaking through the (mostly) traumatic, terrible and sad events in the episodes of Ovid's *Metamorphoses*.

Defamiliarisation:

A contribution from Russian Formalism, described by (Schmitz 2007:23) as "[The] effect [of art which] offers us a fresh perception of everything that we normally just take for granted; it makes us "see" objects to which we have become accustomed and prevent us from merely "recognizing" them without paying attention." The same basic principle is found in Brecht's term "Verfremdungseffekt", used in theatre, which can be defined in Schult's (2017:36) words as "[the] change [of] perspective on something familiar". Tolkien's views expressed in *On Fairy-stories* corresponding to this principle is the concept of "arresting strangeness" (Tolkien 2014:60).

Elements of sub-creation:

Recovery, Escape, Consolation (occasionally including Eucatastrophe).

Elements of the fantastic/Fantasy elements:

In this thesis elements of the fantastic, or fantasy elements will be understood as elements which are not commonly found in the primary world of the writer or the reader and that are, due to the tradition established in the history of fantasy literature, associated with fantasy, such as magic, wizards, witches, spells, supernatural abilities or power over natural laws (like gravity), mythical and sub-created creatures like monsters, dwarfs, elves, and such. Although more commonly found in science fiction literature, phenomena such as time-travel, portals to different universes (especially if the phenomena are not scientifically justified) and such, may also be considered as elements of the fantastic.

Escape:

Based on Tolkien's discussion in *On Fairy-stories*, Escape will be understood as the intellectual and imaginative participation of the reader (a person's) inner self, with their previous traumas, problems, and such in a secondary world, created by them or a writer, by the process of sub-creation.

Fantasy:

The term "Fantasy" will be understood as the shorter version of "Fantasy literature", and will denote both the general genre, as well as the narrative/piece of literature that may be categorised under this genre. For definitions of the subgenres of fantasy, like high or low fantasy, indigenous or dark fantasy, see Mendlesohn and James (2009:253 – 255).

Primary world:

The writer's or reader's "real" word: The everyday-world existing outside of the fantasy literature.

Trauma (psychological trauma):

Currently, psychological trauma remains challenging to define concisely (Weathers & Keane 2008:659). Although this paragraph has been placed under "definitions", it functions more as a description rather than a definition.

Reyers, Elhai and Ford (2008:x) state that "[a] common feature of past and current definitions of psychological trauma is that it represents events that are emotionally shocking or horrifying, which threaten or involve death(s) or a violation of physical integrity (such as sexual violation or torture) or that render the affected person(s) helpless in preventing or ending the resultant psychological and physical harm. Psychological trauma may involve physical traumas such as severe wounds, injury, illness, invasive or painful medical procedures. However, most psychologically traumatic events involve only the imminent threat of severe physical trauma or being an observer or witness to physical traumas experienced by other persons."

Recovery:

According to Tolkien (Tolkien 2014:67), Recovery "includes return and renewal of health" and is a "regaining of a clear view." This *element* uses defamiliarisation in achieving its goal.

Secondary world:

A world constructed or sub-created by a writer in which their readers are able to participate with the characters, experience their emotions and, with the use of secondary belief, experience it as real.

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