



## BODY-PART TERMS AND EMOTIONS: LATIN PECTUS IN OVID'S POETRY

**Abstract:** The aim of the present paper is to explore the conceptualizations of Latin *pectus* 'chest', 'breast' in Ovid. As evidenced by many *pectus-expressions*, the chest is conceived as a container in which an infinite set of 'things' can be stored: senses, breathing channels and breath, voice and speaking abilities, emotions and feelings, memories, thoughts and mind. Some of the functions that are associated with *pectus* are *physiological in the strict sense* (e.g. *physiological perception, breathing, sleeping and voice production*), some, as emotions, have both *physiological* and cognitive components, and some are exclusively cognitive. *Each of the physiological functions is dependent on specific things imagined as being in or outside the chest*: falling asleep, for instance, is understood as a condition in which the sleep holds the chest (*somnus pectora habere*), and awakening as a condition in which the sleep is departed from the chest (*somnus abesse a pectore*). Emotions and feelings are mainly described as external forces that can be inside or outside one's chest. Whenever they are inside the chest, they have an influence on its temperature and on its weight (*amor in pectore flagrare, pectora flagrant odio* etc.). Unpleasant feelings, such as worries, are perceived as a weight on one's chest (*onerare pectora*); the relief from the worries, accordingly, is viewed as a condition in which the chest is relieved from the weight (*relevare pectora*). Personality traits are also conceived as being related to the chest: cruelty, for instance, is described as a trait dependent on the things contained inside one's chest (*habere silices et vivum ferrum in pectore*). As a figurative locus of thought and memories, the chest is conceived as a body part responsible for reasoning, thinking and remembering. A person who is described as being *toto pectore captus* (lit. 'caught in the whole chest') is actually a person whose mental capacities are reduced



to the point that he is not able to reason.

In Ovid's poetry the noun *pectus* metonymically stands for a person's feelings, thoughts and mind, as well as for a person as a whole. These metonymic extensions are motivated by the conceptual metonymies *CONTAINER FOR CONTAINED* and *PART FOR WHOLE*.

**Keywords:** *body-part terms, Latin pectus, emotions, Ovid*

## 1. INTRODUCTION

The utilization of body-part terms in expressing emotions is a widespread phenomenon across languages. The body is frequently invoked in the description of emotions primarily because there is a set of basic emotions which, regardless of the culture in which one lives, give rise to unique physiological responses and unique facial and vocal expressions (Izard 1971, Ekman 1992, Ekman and Rosenberg 1993, Ekman 1994). Despite the fact that humans all over the world have the same body structure and share common bodily experiences, there are considerable differences in the way members of different linguistic communities use body-part terms to refer to emotions. In general, emotions, as many studies have shown, are often described in terms of their imagined locus in the physical body (Enfield and Wierzbicka 2002: 1). People, actually, talk what is happening in their heart, stomach, liver, insides, chest, throat, and so on. The body part they imagine as a locus of emotions is culturally-specific.<sup>1</sup> The cross-linguistic variability in the conceptualization of body parts shows, as has been pointed out by Maaley and Nu (2011: 6), that people across different cultures attach different values to the same body parts and/or to the same bodily experiences.

<sup>1</sup> In modern Indo-European languages, emotions are mainly, but not exclusively, associated with the heart; in present-day Japanese, there are several body-part terms that are used in expressions involving emotions: *kokoro* ('heart'), *kimo* ('liver'), *mune* ('chest/breast'), *hara* ('belly') and *haato* ('heart'), of which the last one is borrowed from English and is used exclusively in connection with the concept of romantic love (Ikegami 2008: 172); in Indonesian and Malay, the body organ that is associated with love and other emotions is the liver (*hati*), which is probably inspired by the old ritual of liver divination in Indonesia (Siahaan 2008); in Chinese, body parts that are frequently involved in expressions of emotions are spleen (*pi*), liver (*gan*), intestines (*chang*), stomach (*wei*), lungs (*fei*), gallbladder (*dan*) and heart (*xin*) (Yu, 2002).



The aim of the present paper is to explore the conceptualizations of Latin *pectus* ‘chest’, ‘breast’ in Ovid. The conceptualizations of *pectus* and other Latin body-part terms *have not been researched thoroughly*. The only study we are aware of that specifically focuses on the conceptualization of body parts in Roman antiquity is McCartney’s *Some folk-lore of ancient physiology and psychology* (McCartney 1918). Insightful remarks on the same topic are provided by Onians (1951), who deals with the very roots of European thought: the fundamental beliefs about life, mind, body, soul and human destiny. Onians presents a broad range of comparative evidence, mainly from ancient Greece and Rome, and, among other matters, reflects upon the significance of the human body and some of its parts. So far, the most useful in this respect are entries on body-part words given in dictionaries, as well as translations and commentaries of Latin texts in which the body-part terms occur. The body-part terms that are in some way associated with emotions in general or, with a specific emotion, are *cerebrum* ‘brain’, *cor* ‘heart’, *frons* ‘forehead’, *iecur* ‘liver’ *pectus* ‘breast’, *praecordia* ‘midriff’ and *stomachus* ‘stomach’. The motive for choosing *pectus* as a subject of study over other body-part terms is its much higher frequency compared to other emotion-related body-part terms.<sup>2</sup> Ovid’s poetry has been chosen as a source-text because of its rich variety of emotion descriptions and its apparent emotional intensity. The analysis is based on a corpus which consists of all Ovidian works in which *pectus* occurs: *Heroides*, *Amores*, *Ars amatoria*, *Remedia amoris*, *Metamorphoses*, *Fasti*, *Tristia*, *Epistulae ex Ponto* and *Ibis*.

The paper is structured as follows. After providing a brief overview of lexicographic descriptions of *pectus*, we first deal with the use of *pectus* in Ovid in general. Next, we proceed to analyze the conceptualizations of *pectus* that may be derived from the expressions that Ovid uses to describe emotions and other abstract concepts. We then move on to the analysis of metonymic uses of *pectus*. At the end, we give a brief summary of the results and offer some concluding remarks.

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2 Just for comparison, in Ovid there are 304 occurrences of *pectus*, 40 of *cor* and only 20 of *praecordia*.



## 2. *PECTUS*: A LEXICOGRAPHIC DESCRIPTION

In the *Dictionnaire étymologique de la langue Latine*, Ernout and Meillet argue that the noun *pectus* originally referred to the hairy part of the human trunk (Ernout and Meillet 2001: 491). Their assumption is based on an alleged etymological link between *pectus* and the verb *pectere* 'to comb'.<sup>3</sup> In de Vaan's *Etymological dictionary of Latin and the other Italic languages*, *pectus* and *pectere* are not regarded as etymologically connected (de Vaan 2008: 453). The only likely Indo-European cognate to *pectus*, in de Vaan's view, is the old Irish *ucht* 'breast'. In classical Latin, there are only few derivatives of *pectus* attested: the noun *pectorale*, *-is n.* 'breastplate' (Var. *L.* 5. 116; Plin. *Nat.* 34. 43) and the adjectives *pectoralis* 'of or for the breast' (Mart. 14. 134; Apul. *Met.* 11. 10) and *pectorosus* 'having a large or full breast or chest' (Plin. *Nat.* 14. 140).

In Glare's *Oxford Latin Dictionary (OLD)* *pectus* is defined in a following way: 1. a. The front of the thorax or chest, breast, also, the chest itself; b. the corresponding part in other creatures; c. a breast (esp. as the source of milk), *mamma*; 2. a. Breast considered as a receptacle or channel for food; b. considered as the front of the body which is turned to meet the danger etc.; 3. Breast in respect to its imagined faculties etc.: a. (considered as the seat of emotions, moral qualities etc., b. (considered as the seat of intellectual faculties, c. considered as a source or organ of speech, prophecy, etc.); 4. The soul, mind, or personality of a human being (including its emotional, moral and rational aspects. b. *toto ~ore*, with one's whole soul, heart and soul; 5. An especially worthy, courageous, or affectionate person, a stalwart character, loving heart; 6. (applied to the face or surface of mountains, as resembling the human breast in shape, position etc.) (*OLD* 1968: 1315-1316).

The description given in Lewis & Short *Latin dictionary (LS)* is similar in many respects to the one given in *OLD*: *the breast*, in men and animals; I. Lit. *the breast, the breastbone*; II. Transf. A. *the stomach* (poet.); B. *the breast*, 1. as the seat of affection, courage, etc. *the heart, feelings, disposition*,

<sup>3</sup> The relation between *pectus* and *pectere*, according to Ernout and Meillet, is similar to the relation of the noun *vellus*, *-eris n.* 'wool shorn off', 'a fleece' and the verb *vellere* 'to pluck', 'to deprive of the hair' (Ernout and Meillet 2001: 491).



*courage, bravery, conscience; 2. the soul, spirit, mind, understanding; 3. the person, individual, regarded as a being of feeling or passion (LS 1958: 1321).*

Although the dictionary entries provide extremely valuable information, they do not offer solutions for many *pectus*-expressions found in Latin literature. In Ovid, for example, there are a number of expressions that cannot be found among the examples listed in dictionary entries (e.g. *pectus habere, homo sine pectore, haurire oculis pectoris, captus pectoris etc.*). These expressions can hardly be explained without exploring the conceptualizations of the chest identified in the texts of particular authors.

### 3. *PECTUS* IN OVID

The expressions involving *pectus* in Ovid's texts, for the sake of clarity, can be classified in three groups: (1) Expressions in which *pectus* is used to refer to the chest,<sup>4</sup> as a visible and tangible part of a human or animal body, located between the neck and the abdomen; (2) Expressions in which *pectus* is also used to refer to the chest, but exclusively as a container of different types of objects: emotions, mental images of different kinds, objects that are imagined as having an impact on personality traits, voice, power of speech, sleep, breath, sighs *etc.*; and (3) Expressions in which *pectus* is used as a metonymy for a person's feelings, a person's mind and the person as a whole.

The expressions belonging to the first group are not in the focus of our interest *per se*. Yet, since some of them provide valuable information about the abstract domains that were associated with the chest, we shall give a brief overview of them. In this type of expressions, *pectus* generally refers to the chest as something that has physical properties, that is, as something that can be seen, touched, or pointed to. In an expression of this type, the chest is described as something that can be bare - *pectora nuda* (*Met.* 2. 584-5; 3. 481, 864; *Fast.* 454, 864), whiter than snow or milk - *pectora candidiora nivibus vel lacte* (*Her.* 16. 249), covered by long hair - *pectora*

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4 Since in English the word 'chest' is always used to refer to the front surface of a person's or animal's body between the neck and the abdomen, and the word 'breast' is more often used to refer to either of the pair of mammae, especially the mammae of the female, in the present paper we prefer to use the term 'chest' as a translation of Latin *pectus*.



*tecta coma longa* (Tr. 5. 10. 32), draped with hide - *pectora pelle tegi* (Met. 4. 6), stained with blood - *pectus signatum sanguine* (Ars. 2. 384), pierced by a sword - *traiectus esse pectora ab ense* (Fast. 5. 709), grazed with an arrow - *destringere pectus harundine* (Met. 10. 526), bruised by a blow – *contudere pectus ictu* (Met. 12. 85) etc. In a large number of expressions of this type, a person beats his or her chest as an act of mourning. The expressions Ovid uses to describe this mourning ritual are *plangere pectora* (Met. 2. 584; Am. 2. 6. 3; 3. 6. 58; Her. 5. 71; 10. 145; 11. 91; 12. 153; 15. 113), *tundere pectora* (Am. 3. 9. 10), *ferire pectora manu* (Tr. 3. 3. 48; Fast. 3. 846; 4. 454) and *percutere pectora* (Met. 3. 179; 3. 481; 5. 473; 10. 723 etc.). These expressions provide valuable information about the abstract domains that Ovid associates with the chest. As an illustration, let us consider the following two examples:

(1) Has tibi plangendo lugubria pectora lassas

infelix tendo trans freta lata manus. (Her. 10. 145-6)

*These hands, wearied with beating of my sorrowful breast, unhappy I stretch toward you over the long seas.* (trans. by G. Showerman)

(2) ecquid, ubi audieris, tota turbare mente,

et feries pavida **pectora fida** manu? (Tr. 3. 3. 47-8)

*Will not your whole heart be shaken, when you hear this? Will you not beat with trembling hand your **loyal breast**?* (trans. by A. L. Wheeler)

These two examples show that the chest was not conceived as a body part that can be just bare, covered by hair, stained with blood etc., but as a body part that is subjected to the feeling of sorrow, and second, that the loyalty was imagined as a trait that is determined by the features of the person's chest. If we take a closer look at noun phrases with *pectus* as a head noun, we will find that the chest was not associated only with the feeling of sorrow and loyalty, but with a wider range of emotions and personality traits. Thus, one's breast may be frightened - *pectus pavefactum* (Met. 15. 636), fearful - *pectus pavidum* (Her. 19. 192), distressed - *pectus anxium* (Met. 11. 411), lustful - *pectus avidum* (Her. 9. 161), generous - *pectus generosum* (Met. 12. 234), rough - *pectus rude* (Tr. 3. 3. 58), brave - *pectus forte*



(*Met.* 11. 462; 13. 694), inconsiderate - *pectus incautum* (*Ars.* 3. 745) etc.

The most relevant to our study are the expressions that belong to the last two groups - those in which *pectus* refers to the chest as a container of different types of objects and those in which *pectus* is used as a metonymy for a person's feelings, a person's mind and the person as a whole. In the sections that follow, we will present the results obtained from the analysis of these two types of expressions.

### 3. 1. *PECTUS* AS A CONTAINER

The body and its major parts, such as the head, the heart or, as in this case, the chest, are often conceptualized as containers of emotions, mental faculties, desires, moods and other inner human experiences. Body parts are frequently conceived as figurative loci of emotions partly because emotions trigger physical sensations. As *physical* beings, bound and set off from the rest of the world by our skins, we view our own body as a container, having an inside and an outside. The generic metaphors *BODY IS A CONTAINER* and (*PARTICULAR*) *BODY PART IS A CONTAINER*, in Lakoff and Johnson's view (1980: 30), derives from the set of so-called ontological metaphors.<sup>5</sup> We use these metaphors to comprehend abstract concepts in terms of concrete and familiar ones. Thus, we conceptualize emotions, mental processes, ideas and other abstract concepts, as 'things'. Since 'things' by their nature need to be located somewhere, we locate them in our body. The body seems to be an ideal place for them, because we observe that they affect our body: when we feel sad, for instance, we experience chest pains; when we are scared or excited, our heart beats faster; when we feel embarrassed or angry, our face is blushing etc. The abstract concepts, such as sadness, fear, excitement, embarrassment or anger, become 'things in the body'.

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<sup>5</sup> Ontological metaphors are metaphors in which something concrete is projected onto something abstract. They are defined by Lakoff and Johnson as 'ways of viewing events, activities, emotions, ideas, etc., as entities and substances (1980: 25). Lakoff and Johnson note that they are "so natural and persuasive in our thought that they are usually taken as self-evident, direct descriptions of mental phenomena" (*ibid.* 28). See Lakoff and Johnson 1980: 25-33.



The conceptualization of the chest as a container in which an infinite set of ‘things’ can be stored can be identified in many pectus-expressions in the corpus. The most direct evidence of this unconscious conceptualization are the expressions in which the chest is qualified as being empty (vacuum) or full (plenum) of something:

(3) certa quidem nostra est, nostra tamen una sagitta  
certior, *in vacuo* quae vulnera *pectore* fecit! (*Met.* 1. 520)  
*Sure of its aim is my arrow, but there is one arrow, surer than my own,*  
*which has wounded my heart* [lit. chest] *just now so fancy free* [lit.  
empty]. (transl. by F. J. Miller)

(4) proximus huic Ampyx animi *plenissima* magni  
*pectora* Lyncidae gladio petit. (*Met.* 5. 184-5)  
*Next after him Ampyx thrust his sword full at the heart of the great-*  
*souled Perseus* [lit. at Perseus<sup>6</sup> chest very full of courage]. (trans. by  
F. J. Miller)

It seems that the emptiness of the chest was primarily conceived as a condition in which a person feels emotionally fragile and heartbroken. In the example below, excerpted from *Remedia Amoris*, Ovid urges heartbroken people to avoid going to theater plays until love vanishes from their empty chest (*de vacuo pectore*). In the poet’s view, theatre and poetry may remind heartbroken people of their lost love and do nothing for their recovery:

(5) At tanti tibi sit non indulgere theatris,  
dum bene *de vacuo pectore* cedat amor. (*Rem.* 752)  
*But let it be worth while to abstain from theatres, until love ebb quite*  
*away from your empty heart.* [lit. from your empty chest]. (trans. by J.  
H. Mozley)

In two cases, the concept of emptiness is expressed through reference to the content from which the chest is emptied. Thus, one’s chest may be void of love - *viduum pectus amoris* or deprived of faith - *orba fide pectora*:

<sup>6</sup> In the original text *Lyncidae* ‘of a descendant of Lynceus’, i.e. of Perseus.





(6) nec tamen est, quamvis agros amet illa feraces,  
rustica nec **viduum pectus amoris** habet. (*Am.* 3. 10. 17-8)  
*However much she loves her fruitful fields, she is yet no simple rustic, nor  
has **heart void of love** [lit. chest void of love]. (trans. by G. Showerman)*

(7) squalidus **orba fide pectora** carcer habet. (*Am.* 2. 2. 42)  
*The squalid dungeon is the home of **hearts barren of faith** [lit. chests  
barren of faith]. (trans. by G. Showerman)*

Clear evidence of the conceptualization of pectus as a container are also the expressions which suggest that pectus can be full of something. In example 4 the chest of Perseus is described as ‘very full of courage’ (*pectora plenissima animi magni*). To have a chest very full of courage unquestionably meant ‘to be very courageous’, ‘to be very brave’.

The chest was not just conceived as a container that can be just full of courage, as in example 4, but was also conceived as a body part that is associated with the divinely inspired prophecy. In the example below, the prophetess is described as filled in her whole chest with a god (*toto pectore plena dei*):

(8) parva mora est, caelum vates ac numina sumit,  
**fitque sui toto pectore plena dei.** (*Fast.* 6. 537-8)  
*A brief pause ensued, and then the prophetess assumed her heavenly  
powers, and **all her bosom swelled with majesty divine** [lit. became  
filled in her whole chest with god]. (trans. J. G. Frazer)*

The conceptualization of the chest as a container is also reflected in the expressions in which *pectus* is described as something that can possess a depth, that can be loaded or relieved, that can be encased in a certain material, that has a temperature and that can burn, melt or be cold as ice. The prepositional phrases *ab imo pectore* and *ab imis pectoribus*, lit. ‘from the lowest part of the chest’ or ‘from the very bottom of the chest’ (*Met.* 2. 655; 10. 402) give us a clear indication that the chest was conceived as something that has a bottom and a top, that is, as something that possesses a depth. As a real container, the chest can be loaded with something (*onerare pectora*



*aliquo* (*Fast.* 3. 249)), or it can be relieved of a burden (*relevare pectora aliquo* (*Fast.* 3. 304); *cedere onus a pectore* (*Ars.* 3. 56)). The load of the chest is always regarded as something unpleasant for a person to deal with. Thus, the expression *onerare alicuius pectora aliquo* (lit. ‘to load one’s chest with something’) apparently means ‘to bother someone with something’, ‘to give unpleasant information to someone’, or simply ‘to burden someone’. The expression *relevare pectora* (lit. ‘to relieve the chest of a burden’), on the other hand, means ‘to give someone relief from worries’. Similar to the expression *relevare pectora* is the expression *cedere onus a pectore* (lit. ‘to drop a burden from one’s chest’). When a burden drops from one’s chest, one is able to stop worrying about something that has been bothering him for a long time.<sup>7</sup> The chest, as a real container, can be encased in a certain material. In example 9 the chest is described as being encased in hard iron or indestructible steel. Having a chest encased in iron and steel, as the context suggests, meant ‘being an insensitive person’:

(9) Quae nisi te moveant, ***duro tibi pectora ferro esse*** uel ***invicto clausa adamante*** putem. (*Pont.* 4. 12. 31-32)  
*If this should not affect you, I should believe that you had a heart encased in iron or unconquerable adamant* [lit. chest encased in hard iron and unconquerable steel] (trans. by A. L. Wheeler)

The chest’s temperature is mainly used in describing a person’s emotions and feelings. If a person is affected by a strong emotion, his chest burns - *pectora flagrare/ardere* (*Tr.* 4. 9. 7; *Met.* 9. 624-5, 12. 220 *etc.*) or one burns in his chest - *pectore toto uri/ in pectore flagrare* (*Met.* 1. 495-6; *Her.* 16. 126); if a person feels sadness, his chest melts - *pectora liquefieri* (*Pont.* 1. 2. 55); if a person is frightened or feels deep sadness, his chest is colder than ice - *pectus frigidus glacie* (*Her.* 1. 22) or frozen with icy chill - *pectus gelido frigore adstrictum* (*Her.* 15. 112).

That the chest was conceptualized as a container is apparent from expres-

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<sup>7</sup> The conceptual metaphor DIFFICULTIES ARE BURDENS is widespread. In English, for example, is reflected in the expressions ‘be a weight off one’s shoulders’, ‘be a load off mind’, ‘carry one’s weight’, ‘carry the weight of the world on shoulders’ *etc.* See, Kövecses 2000: 45.



sions that evoke a mental image of a person who carries (*gerere*) or possesses (*habere*) something in his chest. These expressions suggest that person's character traits were perceived as something which is determined by the contents of his chest. Common expressions used to describe someone's cruelty, for instance, are expressions that evoke an image of the person who carries or possesses stones or iron in his breast: *habere silices et vivum ferrum in pectore*, 'lit. to have flints and native iron in the chest (*Am.* 3. 6. 59); *rigidas silices, solidum ferrum aut adamantam gerere in pectore*, lit. 'to carry hard flints, solid iron or adamant in the chest (*Met.* 9. 614).

The 'things' that were considered as being contained in the chest, as we shall see in the sections to follow, were various: emotions and feelings, memories, senses, etc. The variety of things the chest was able to accept shows that it was conceptualized as a kind of large compartmentalized container. This conceptualization is similar to the conceptualization of the heart as a container in English, identified by Niemeier (2000, 2008). Similarities between *pectus* and English *heart* are evident in English translations of the passages we have cited so far, in which *pectus* is most often translated as 'heart' (3, 4, 5, 6, 7, 9). Yet, as we shall see, the Latin *pectus* differs from the English *heart* in a number of key respects.

### 3. 1. 1. CONTAINER OF EMOTIONS AND FEELINGS<sup>8</sup>

From the examples presented so far, it became clear that *pectus* was conceived as a body part related to emotions and feelings. The range of emotions and feelings that Ovid associates with the chest in one way or another is fairly wide. If we take a brief look at the collocations of *pectus*, we will find that the chest is explicitly connected with the feelings of sorrow (e.g. *pectora*

<sup>8</sup> Although there is a clear distinction between emotions and feelings, we discuss them as one entity. This is due to the fact that they differ only in nuances: emotions are considered as a more intense form of experience than feelings; unlike feelings, they are considered as a complicated collection of chemical and neural responses (see Damasio 1999). They are often accompanied with bodily manifestations and, unlike feelings, they are visible to others. We tend to make no distinction between them and we often use the terms 'emotion' and 'feeling' interchangeably (e.g. *feeling/emotion of love, feeling/emotion of fear, feeling/emotion of anger* etc.).



*lugubria* 'sorrowful chest' (*Her.* 10. 145)), sadness (*in misero pectore* 'in the wretched chest' (*Her.* 12. 170); *pectora maerent* 'the chests are sad' (*Met.* 10. 444); ), fear (*pectus pavidum* 'fearful chest'; (*Her.* 19. 192)), joy (*pectora gaudent* 'the chests rejoice' (*Ars.* 1. 361); *toto pectore laetor* 'I rejoice with all my chest' (*Pont.* 1. 8. 63)), *etc.*

As expected, the emotion that is most often associated with the chest is love (*amor*). In the text editions of Ovid, the noun *amor* is frequently written with a capitalized first letter, as if it refers to Amor, the Roman god of love. Considering that the boundary between divine qualities and mundane concepts that correspond to the divinities in question, as Clark has pointed out, is very fluid (*see* Clark 2007: 18-25), we will consciously overlook the distinction between *amor* as an abstract concept and *Amor* as a god. What is more important to us is the fact that love, either personified or not, is conceptualized as a force that may be in one's chest (*esse in pectore*), sit in one's chest (*sedere in pectore*), reign in one's chest (*regnare in pectore*) or burn in one's chest (*flagrare in pectore*):

(10) qui mihi consilium vivendi mite dedisti,  
cum **foret in misero pectore mortis amor** (*Tr.* 1. 5. 6)  
*who gave me the gentle counsel to live when my wretched breast was filled with the love of death* [lit. *when the love of death was in the wretched breast*] (trans. by A. L. Wheeler)

(11) et **vetus in capto pectore sedit amor**. (*Rem.* 108)  
*and an old love is seated in the captured heart* [lit. *chest*] (trans. by J. H. Mozey)

(12) uror, et **in vacuo pectore regnat Amor**. (*Am.* 1. 1. 26)  
*I am on fire, and in my but now vacant heart Love sits his throne* [lit. *in the empty breast Love reigns*]. (trans. by G. Showerman)

(13) et **ferus in molli pectore flagrat amor** (*Her.* 16. 126)  
*and flames of fierce love rage in my helpless breast* [lit. *fierce love burns in the gentle breast*]! (G. Showerman)



The noun phrase *amor mortis* ('love of death') in example 10, shows that *pectus* was not exclusively associated with the notion of romantic love. However, in most of the cases in Ovid, the chest is conceptualized as a seat of romantic love. This type of love is represented as a force that can burn the chest - *pectora torret amor* (*Am.* 3. 2. 40), bite the chest - *pectora momordit amor* (*Her.* 13. 16) or wound the chest - *Amor vulneret pectora* (*Ars.* 1. 21).

Although love is the only emotion that is explicitly mentioned as being contained in the chest, there are clear indications that the chest was conceived as a container of other emotions as well. This is obvious from the fact that expressions Ovid uses to describe the effects of other emotions on the chest are similar in many respects to those he uses to describe the effect of love on the chest. In general, as we mentioned above, he describes emotions and feelings using expressions involving the chest's temperature. Hatred, for instance, similarly as love, is conceptualized as an emotion associated with fire in the chest. Thus, if a person feels hatred, his chest burns with hatred: *flagrant odio tua pectora* 'your chest burns with hate for me' (*Tr.* 4. 9. 7). The feelings of fear are also associated with the chest's temperature. Unlike the feelings of love and hatred, which burn one's chest, the feelings of fear are associated with the coldness of the chest: when a person is frightened, his chest is cold: *trepidat formidine pectus* 'the chest trembles with fear' (*Met.* 2. 66). The feelings of sadness are described as feelings that affect the chest as well. One's chest, for instance, melts from permanent sorrows: *mea perpetuis liqueifunt pectora curis* 'my chest melts from permanent sorrows' (*Pont.* 1. 2. 55). Sorrows, same as love, are conceptualized as emotions that bite one's chest. This is evidenced by the expression *morsus perpetuus curarum* (lit. 'constant bites of sorrows'):

(14) sic *mea perpetuos curarum pectora morsus*,  
 fine quibus nullo conficiantur, *habent.* (*Pont.* 1. 1. 73-4)  
 so **my heart** [lit. chest] **feels the constant gnawing of sorrow**, which  
 will finish its work - never! (trans. by A. L. Wheeler)

There is evidence that the chest was also conceived as a body part that under the influence of something can become soft or blunt. The chest becomes soft when it is affected by the influence of liberal arts (*Pont.* 1. 6. 8); it seems



that the softening of the chest (*mollescere pectora*) refers to softening of the 'things' contained in the chest, that is, the person's feelings. The chest can blunt (*Pont.* 4. 1. 17) under the influence of forgetfulness. The blunting of the chest (*hebetere pectora*) will be discussed in the next section, in which we deal with the capacity of the chest to remember.

### 3. 1. 2. CONTAINER OF SENSES

Several expressions show that the chest was conceptualized as a body part responsible for the state of being awake. In one passage from *Metamorphoses*, Ovid uses the expression *sensus in pectora redire* (lit. 'to return senses in the chest') to refer to the awakening of Bacchus, god of grapes, harvest, winemaking and wine. The use of the verb *redire* 'to return' suggests that the chest was considered as a natural seat of the senses, that is, as a container of them. According to this conceptualization, in the state of deep sleep, the senses leave one's chest, and then, when the person awakes, they return inside his chest:

(15) ...tum denique Bacchus  
 (Bacchus enim fuerat), veluti clamore solutus  
 sit sopor aque mero **redeant in pectora sensus**,  
 "quid facitis? quis clamor?" ait... (*Met.* 3. 629-32)  
*Then at last Bacchus - for it was he - as if aroused from slumber by the outcry, and as if his winedimmed senses were coming back, said: "What are you doing? Why this uproar?..."* (trans. by F. J. Miller)

The question that arises from this passage is what did Ovid mean by the use of the word *sensus*? Since wakefulness is a state of consciousness and awareness, it seems that he refers to the faculties of perception: faculties by which a person perceives external stimuli (sight, hearing, smell etc.) and interprets the sensory information.

That the chest was conceptualized as a body part responsible for the state of being awake or asleep is evident from the expressions that Ovid uses to describe the moment of someone's waking up (*Her.* 12. 170; *Tr.* 4. 3. 22;



*Pont.* 3. 3. 12) and someone's falling asleep (*Met.* 8. 84). These expressions suggest that the awakening was understood as a condition in which the sleep has departed from the chest (*abesse a pectore*), and the falling asleep as a condition in which the sleep holds the chest (*somnus pectora habere*):

(16) et tener ***a misero pectore somnus abest.*** (*Her.* 12. 170)  
*and gentle sleep is far departed from my wretched soul* [lit. *gentle sleep departed from the wretched chest*]. (trans. by G. Showerman)

(17) prima quies aderat, qua curis fessa diurnis  
***pectora somnus habet.*** (*Met.* 8. 83-4)  
*The first rest had come, when sleep holds the heart* [lit. *the chest*] weary  
*with the cares of day.* (trans. by F. J. Miller)

If we compare these two *pectus*-expressions with the one in example 15, we may conclude that sleep was perceived as a phenomenon that takes the senses away from the person's chest. Accordingly, when a person awakes, the senses are coming back again in his chest.

### 3. 1. 3. CONTAINER OF *BREATHING CHANNELS* AND BREATH

*In book 2 of Metamorphoses, Ovid describes the gradual death of Aglauros, the eldest daughter of the Athenian King Cecrops. Before Aglauros was turned to stone, the lethal chill gradually came in her chest (in pectore) and closed the vital passages (vitalis vias) and breathing channels (respiramina):*

(18) sic letalis hiems paulatim ***in pectora venit***  
***vitalisque vias et respiramina clausit,***  
*nec conata loqui est nec, si conata fuisset,*  
*vocis habebat iter.* (*Met.* 2. 827-30)  
*so did a deadly chill little by little creep to her breast, stopping all vital*  
***functions and choking off her breath.*** *She no longer tried to speak,*  
*and, if she had tried, her voice would have found no way of utterance.*  
 (trans. by F. J. Miller)



In the commentaries on *Metamorphoses*, *vitalesque vias et respiramina* are often treated as *hendiadys*, a figure of speech in which two words connected by a conjunction are used to express a single notion that would normally be expressed as an adjective and a noun. This is in line with the dictionary definitions of *vitales viae* and *respiramen*. In LS the noun phrase *vitales viae* is defined as ‘air-passages’ (LS 1958: 2013) and *respiramen* as a ‘windpipe’ (ibid. 1595). In OLD, the phrase *vitales viae* is not mentioned, but the definitions given for *vitalis*, *via* and *respiramen* suggest that *vitalesque vias et respiramina* could be taken as *hendiadys*: the adjective *vitalis* is described as ‘indispensable to life’, ‘vital’ (OLD 1968: 2078), *via* as ‘a channel’ (ibid. 2053), and *respiramen* as ‘a means or channel of breathing’ (ibid. 1633). Though this explanation of *vitales vias et respiramina* seems plausible, we cannot be sure that by using the noun phrase *vitales vias* Ovid does not refer to the voice passages.<sup>9</sup> However, in this section we will discuss only expressions related to the conceptualization of *pectus* as a container of the breathing channels and breath.

The passage quoted in example 18 is not the only place in the corpus where Ovid associates the chest with the process of breathing. In one passage from *Ars amatoria*, he vividly describes Procris’ death, stating that after she died, her breath, passing gradually from her chest (*spiritus lapsus pectore*), was caught on her lover’s lips:

(19) Exit, et *incauto* paulatim *pectore lapsus*  
 Excipitur miseri *spiritus* ore viri. (*Ars.* 3. 745-6)  
*her spirit passes, and ebbing little by little from her rash breast is caught*  
*upon her unhappy lover’s lips.* (trans. by J. H. Mozley)

The chest is not mentioned as a container of a person’s breath only in the context of one’s dying, as in examples 18 and 19. It is also mentioned in the context of one’s sighing, as a sign of sadness or longing. The expressions Ovid uses to describe a person who sighs are *ducere suspiria ab imo pectore*,

<sup>9</sup> This reading is possible, first, because there are clear indications that the chest was understood as a container of the voice (see the next section), and second, because two lines below Ovid makes reference to Aglauros’ inability to speak, pointing out that if she had tried to speak, her voice would have found no channel (*iter*).





lit. 'to draw sighs from the bottom of the chest' (*Met.* 10. 403) and *suspirare ab imis pectoribus*, lit. 'to sigh from the very bottom of the chest' (*Met.* 2. 656). These two expressions have equal denotations - 'to sigh deeply', 'to take a deep audible breath'. In the fragment below, Myrrha sighs deeply after she hears about her father, with whom she fell in love:

(20) Myrrha patre audito *suspiria duxit ab imo pectore*; (*Met.* 10. 402-3)

*At the name of father Myrrha sighed deeply from the bottom of the heart*  
[lit. chest] (trans. by F. J. Miller)

The impression that the breathing channels and breath are located in the chest undoubtedly originated from the observation that when people breathe their chest moves, upward on inhalation and downward on exhalation.

### 3. 1. 4. CONTAINER OF VOICE, SPEECH AND THOUGHT

There is strong evidence that the chest was conceptualized also as a container of voice, speech and thought. In one passage from *Fasti*, Ovid tells the legend of the rape of Lucretia by Sextus Tarquinius and her subsequent suicide (*Fast.* 2. 721-855). While describing Lucretia's fear, he says that Lucretia did not have voice (*vox*), power to speak (*vires loquendi*) and thought (*mens*) in her whole chest:

(21) illa nihil: neque enim *vocem viresque loquendi*  
aut *aliquid toto pectore mentis* habet; (*Fast.* 2. 797-8)

*She answered never a word. Voice and power of speech and thought itself fled from her breast.* [lit. she doesn't have voice, power to speak and thought in her whole breast.] (trans. by G. Frazer)

This passage is the only place where Ovid explicitly associates the chest with the voice and power of speaking. Yet, in book 15 of *Metamorphoses*, Aesculapius, the god of healing, before he transforms himself into a snake, appears in a dream to one Roman delegate and *placido pectore* tells him not to fear (*Met.* 652-658):



(22) ...et **placido** tales *emittere pectore* voces:

„Pone metus!...“ (*Met.* 15. 657-8 )

and **with calm utterance to speak these words** [lit. *from the calm chest releasing these words*]: ‘Have no fear!’ (trans. by F. J. Miller)

Since the adverbial *placido pectore* in this passage is used to modify the verb *emittere* (lit. ‘to send out’, ‘to release’, ‘to emit’), it can be interpreted as an ablative of separation and accordingly, translated as ‘out from the calm chest’. What seems most plausible is that the chest was conceived as a place in the body where the verbal speech is created. Since the speech and thought are closely related, the reference to *mens* in correlation with *vox* and *vires loquendi* (example 21), does not seem strange at all.

The conceptualization of *pectus* as a container of thought is reflected in expressions in which a particular person is imagined as being contained or held in one’s chest, as well as expressions that refer to a person doing a particular kind of activity in one’s own chest. To be contained or to be in one’s chest (*aliquis alicui pectore esse*), means to be in one’s thoughts, dominate one’s thoughts, be a subject of one’s thoughts:

(23) ... ego Procrin amabam;

**pectore Procris erat**, Procris mihi semper in ore. (*Met.* 7. 707-8)

*It was Procris I loved; Procris was in my heart* [lit. in my chest], *Procris was ever on my lips.* (trans. by F. J. Miller)

In terms of conceptualization of the chest as a container of thought, similar to the expression *aliquis alicui pectore esse* is the expression *habere aliquem in toto pectore*, lit. ‘to have someone in the whole chest’ (*Tr.* 5. 4. 23-24). To have someone in the whole chest means to be filled with thoughts of someone or to think of someone constantly. The chest, as shown by the examples below, was conceptualized also as a place where someone can do different kind of activities. To do a particular kind of activity *intra sua pectora* ‘within one’s own chest’ or *solo pectore* ‘only in the chest means to imagine that you are doing that activity or to do that activity only in your thoughts: to speak or talk to someone within your own chest (*adloqui aliquem intra sua pectora/*



*loqui cum aliquo solo pectore*) means to imagine yourself as speaking to someone, and in the same way, to look at someone only in the chest (*intueri aliquem solo pectore*), means to imagine yourself as looking at someone:

(24) quod quoniam est anceps, *intra mea pectora quemque adloquar*, et nulli causa timoris ero, ... (*Tr.* 3. 4b. 69-70)  
*Since now 'tis dangerous, within my heart* [lit. chest] *will I address each one and be cause of fear to none.* (trans. by A. L. Wheeler)

(25) *te* tamen *intueor*, quo *solo pectore* possum,  
 et *tecum* gelido saepe sub axe *loquor*. (*Pont.* 2. 10. 47)  
*yet I behold you in my heart* [lit. chest] – *my only way* – *and often talk with you beneath the icy axle.* (trans. by A. L. Wheeler.)

It should be mentioned that a person can also feel, not just do, something *intra sua pectora*. This is evidenced by the expression *gaudere intra sua pectora*, lit. ‘to rejoice within own chest’ (*Tr.* 4. 5. 17). To rejoice within own chest undoubtedly means to feel a joy without showing it, that is, to rejoice inwardly.

### 3. 1. 5. CONTAINER OF MEMORIES

Several expressions clearly reflect the conceptualization of *pectus* as a body part associated with the human capacity to remember. These expressions suggest that the chest was conceived as a container in which all human experiences about people, places, things and so on, were stored. A person’s capacity to encode, store and retrieve information, that is, a person’s memory, was understood as something that depends on how good at remembering (*memor*) his chest was. This is most obvious from the fact that the noun *pectus* collocates with the adjective *memor* ‘having in remembrance’, ‘mindful’, ‘good at remembering’, ‘having a good memory’, ‘able enough to recall’ (*OLD* 1968: 1096). The noun phrase *memori pectore* (ablative of place) is part of expressions such as: *notare aliquid memori pectore*, lit. ‘to inscribe something in remembering chest’ (*Fast.* 3. 177-8), *habere aliquid*



*signatum memori pectore*, lit. 'to keep something stamped in remembering chest' ((*Her.* 13. 66)) or *habere aliquem memori pectore* lit. 'to keep someone in remembering chest'. (*Pont.* 2. 10. 52), These expressions have the same denotation – to retain something/someone in memory:

(26) *signatum memori pectore nomen habe!* (*Her.* 13. 66)  
*keep his name stamped in ever mindful heart!* [lit. *in remembering chest*] (trans. by G. Showerman)

While remembering was considered as a process of keeping something in the chest, forgetting was conceived as a process of slipping something out from the chest (*excidere aliquid pectore*). In the fragment below, excerpted from Ovid's *Letters from the Black Sea*, the poet writes to Atticus that he cannot believe that their mutual friendship will vanish or, literally fall (*excidere*), from Atticus' chest, even if Atticus drinks deep of Lethe's waters. Lethe was the underworld river of oblivion from which the dead drank upon their entrance into Hades and experienced complete forgetfulness:

(27) Non ego, si biberes securae pocula Lethes,  
*excidere haec credam pectore posse tuo.* (*Pont.* 2. 4. 23-4)  
*Not even were you drinking draughts of care-dispelling Lethe, could I believe that **all this could fall from your heart.*** [lit. *from your chest*] (trans. by A. L. Wheeler)

The goddess of oblivion, Lethe, is mentioned once again in a very similar context. In the example below, her epithet is 'the one who makes the chest blunt' (*hebetans pectora*):

(28) Da mihi, siquid ea est, *hebetantem pectora Lethen*,  
 oblitus potero non tamen esse tui. (*Pont.* 4. 1. 17)  
*Give me, if such thing there be, **the waters of Lethe that benumb the heart*** [lit. *Lethe, the one that blunts/benums the chest*], yet I shall not be able to forget you. (trans. by A. L. Wheeler)



From example 28 it is clear that the chest becomes blunt under the influence of oblivion, that is, when the person forgets.

#### 4. METONYMIC CONCEPTUALIZATIONS OF *PECTUS*

As evidenced by several expressions, *pectus* stands metonymically for a person's feelings, thoughts, a person's mind and the person as a whole. The usage of *pectus* as a metonymy for a person's feelings, a person's thoughts and the person's mind is motivated by the conceptual metonymy *CONTAINER FOR CONTAINED*. In this case, the semantic extensions of *pectus* are based on metonymic transfer from the location (the chest) to the entities associated with the location - feelings, thoughts and mind, that is, from the container to the contained. The usage of *pectus* as a metonymy for a person as a whole, on the other hand, is motivated by the conceptual metonymy *PART OF WHOLE*. This metonymic conceptualization is based on the notion that the chest is the most vital part of the human body. In the sections to follow, we will briefly discuss each of these metonymic conceptualizations.

##### 4. 1. *PECTUS* AS A METONYMY FOR A PERSON'S FEELINGS AND SENSIBILITY

As is shown by many *pectus*-expressions, *pectus* can refer to 'feelings'. This metonymic shift is based on the conceptual metonymy *CONTAINER FOR CONTAINED*: the word for 'chest', *pectus*, started to be used to refer to the things contained inside it - feelings. This metonymic use of *pectus* is probably most apparent in expressions that refer to hurting one's chest, that is, one's feelings:

(29) sive redis, puppique tuae votiva parantur  
munera, quid *laceras pectora nostra* mora? (*Her.* 15. 211-2)  
*If you intend return, and are making for your stern the votive gift, why  
tear my heart [lit. chest] with delay?* (trans. by G. Showerman)

In few cases, Ovid uses expressions by which he characterizes persons as having the chest (*pectus habere*) or as being without the chest (*homo sine*



*pectore*). In example 30, *pectus* is used to refer to feelings, that is, to gods' sensibility. In example 31, excerpted from Paris' letter to Helen (*Her.* 16), Paris uses the noun phrase *homo sine pectore*, lit. 'man without chest' to refer to Menelaus, Helen's husband, who, according to Paris, is not sensitive enough to notice Helen's beauty:

(30) di quoque habent oculos, di quoque ***pectus habent!*** (*Am.* 3. 3. 42)  
*Gods, too, have eyes, gods, too, have hearts* [lit. chests]! (trans. by G. Showerman)

(31) huncine tu speras, ***hominem sine pectore***, dotes  
 posse satis formae, Tyndari, nosse tuae?  
 falleris – ignorat; ... (*Her.* 16. 307-9)  
*Do you hope, Tyndaris, that so senseless a man [lit. men without chest]  
 as this can know well the riches of your beauty? You are deceived – he  
 does not know;* (trans. by G. Showerman)

The prepositional phrase *sine pectore*, lit. 'without chest' occurs also in book 13 of *Metamorphoses*. The analysis of the passage in which it appears suggests that the phrase was also used to refer to one's incapability to feel the beauty, but this time not of a woman, as in example 31, but of an artwork. Here, Ulixes uses the expression *sine pectore miles*, 'lit. soldier without chest', to refer to Ajax, who, according to Ulixes, demands to receive Achilles' shield, although he knows nothing of the shield's engraving:

(32) scilicet idcirco pro nato caerula mater  
 ambitiosa suo fuit, ut caelestia dona,  
 artis opus tantae, rudis et ***sine pectore miles***  
 indueret? neque enim clipei caelamina novit,  
 [in the next three lines Ovid briefly describes Achilles' shield]  
 postulat, ut capiat, quae non intellegit, arma! (*Met.* 13. 288-95)  
*Was it for this, forsooth, that the hero's mother, goddess of the sea, was  
 ambitious for her son, that those heavenly gifts, the work of heavenly art  
 should clothe a rough and stupid soldier [lit. soldier without chest]? For  
 he knows nothing of the relief-work of the shield: [...] He asks that he*



may receive armour which he cannot appreciate. (trans. by F. J. Miller)

The prepositional phrase *sine pectore*, in our view, here is not used to refer to Ajax's stupidity, as the translation suggests (*stupid soldier*), but to Ajax's lack of taste or sensibility to respond adequately to the aesthetic qualities of the shield.<sup>10</sup>

In one passage from *Tristia*, the noun *pectus* is used to refer to the feeling of inspiration. Here, Ovid, while supplicating the clemency of Augustus, says that if Augustus would read just a little of his poetry, he would find 'how much of the chest' (*quantum pectoris*) he put into him, that is, how much Ovid has been inspired by him:

(33) *aspicies, quantum dederis mihi pectoris ipse*  
 quoque favore animi teque tuosque canam. (*Tr.* 2. 561-2)  
*Then you will see how much heart* [lit. chest] *you put into me, and*  
*with what wholehearted support I sing of you and yours.* (trans. by A.  
 L. Wheeler)

#### 4. 2. *PECTUS* AS A METONYMY FOR A PERSON'S THOUGHTS AND A PERSON'S MIND

Several uses of *pectus* show that the noun was also used to refer to a person's thoughts and a person's mind. This metonymic use, same as the one presented in the previous section, is based on the conceptual metonymy *CONTAINER FOR CONTAINED*: the word for the chest, *pectus*, stands for thoughts and mind, that is, for things conceptualized as being contained inside the chest. The most illustrative example of this type of metonymic transfer is the passage below, excerpted from *Tristia*. Here, the first-person narrator is Ovid's latest book. After being conducted to the temple of Apollo on the Palatine, the book searches for its poetical 'brothers', whose 'father', Ovid himself, regrets writing, since they have cost him exile. Describing its search through the temple library, the book declares that there, in the library,

<sup>10</sup> Cf. His ego si vitiis ausim corrumpere nomen, / ridear et mertio pectus habere neger. (*Pont.* 4. 12. 15-6) *If by such faults as these I should venture to distort your name, I should be laughed at and they would say rightly that I had no taste.* (trans. by A. L. Wheeler).



were freely open to the public *quaeque viri docto veteres cepere novique pectore*. The literal translation of the quoted text would run as follows ‘all the things that men of old and new times grasped with their learned chest’. The cognitive function of the chest in the expression *capere aliquid [docto] pectore* is evident. *Pectus* here is used as a metonymy for a person’s thoughts or for a person’s mind:

(34) *quaeque viri docto veteres cepere novique pectore*, lecturis inspicienda patent. (*Tr.* 3. 1. 64)  
*and all those things which the men of old or of modern times conceived in their learned souls* [lit. grasped with their learned chest] *are free for the inspection of those who would read.* (trans. by A. L. Wheeler)

*Pectus* is used as a metonymy for a person’s mind also in the expression *aliquid haurire oculis pectoris*, lit. ‘to swallow something with the eyes of the chest’. The phrase *oculis pectoris* ‘with the eyes of the chest’ is similar to the phrase τὴν ψυχῆς ὄψιν ‘the vision of the soul’/the eye of the mind (Pl. *RP* 7. 519b) and to the phrase τῷ νοερωῷ ὀμματι, ‘with the intellectual eye’ (Marc. Aurel. 4.29). In the phrase *oculis pectoris*, the chest, *pectus*, apparently stands for mind, *mens*, which, as we have already seen in section 3. 1. 4, was conceptualized as an integral part of the chest (see example 21):

(35) *quae natura negabat visibus humanis, oculis ea pectoris hausit* (*Met.* 15. 63-4)  
*and what Nature denied to his mortal vision, he feasted on with his mind’s* [lit. chest’s] *eye.* (trans. by F. J. Miller)

Similar in terms of metonymic relatedness to the phrase *oculis pectoris* is the phrase *toto pectore captus*, lit. ‘caught in the whole chest’, which occurs in one passage of *Fasti*. Here, Iuno, after transforming herself into Bacchante, rebukes the Bacchantes, because they have accepted Semele as a friend:

(36) ‘o nimium faciles, o *toto pectore captae*,  
 non venit haec nostris hospes amica choris. (*Fast.* 6. 509-10)  
 ‘Too easy souls! **O blinded hearts!** [lit. caught in the whole chest] *This*





*stranger comes no friend to our assemblies. Her aim is treacherous, she would learn our sacred rites.* (trans. by J. G. Frazer)

By an analogy with the phrases such as *captus oculis* 'blind' or *captus auribus* 'deaf', we assume that the phrase *toto pectore captus* here is used to refer to a person who is *carens mentis*, *carens sensu noscendi*, that is, to a person whose mental capacities are reduced to the point that he is not able to reason at all.

The chest, *pectus*, stands metonymically for thoughts or mind also in the expressions *pectus colere*, lit. 'to cultivate the chest' (*Ars.* 2. 121) and *facere pectora fecunda* 'to make the chest fertile' (*Tr.* 5. 12. 38). As the examples below show, the chest can be cultivated with noble arts or it can be made fertile by love of praise:

(37) Nec levis ingenuas **pectus coluisse** per artes  
cura sit et linguas edidicisse duas. (*Ars.* 2. 121)  
*Nor let it be a slight care to cultivate your mind* [lit. chest] *in liberal arts, or to learn the two languages well.* (trans. by J. H. Mozley)

(38) et **fecunda facit pectora laudis amor.** (*Tr.* 5. 12. 38)  
*love of praise makes the heart* [lit. the chest] **fertile.** (trans. by A. L. Wheeler)

#### 4. 3. *PECTUS* AS A METONYMY FOR A PERSON AS A WHOLE

Metonymic conceptualization of *pectus* as a *PERSON AS A WHOLE* entails that the chest was not only understood as a part of a person, but in a more generalized way, as referring to the person as a whole. The metonymic shift from *pectus* as a body part to *pectus* as a person is apparent in the two examples below. In example 39, excerpted from Helen's letter to Paris (*Her.* 17), *hoc pectus* is used to refer to Helen's addressee - Paris. In example 40, as the translation suggests, *studiosa pectora* refers to the poet's devoted readers:

(39) ferrea sim, si non **hoc ego pectus** amem. (*Her.* 17. 136)



*I should be of iron, did I not love **such heart** [lit. chest] (trans. by G. Showerman)*

(40) Manibus hoc satis es: ad vos, **studiosa**, revertor,

**pectora**, quae vitae quaeritis acta meae. (Tr. 4. 10. 91-2)

*So much for the dead. I return now to you, my **devoted readers** [lit. chests], who would know the events of my life. (trans. by P. Green)*

In classical rhetoric, these two examples of metonymic substitution would have been considered as a synecdoche (συνεκδοχή), a figure of speech in which a part stands for a whole (*pars pro toto*).

## 5. CONCLUSION

The analysis presented in this paper reveals that in Ovid's poetry the chest functions as a source domain for several target domains. All domains associated with the chest are related to the human *physiological and psychological* functioning. As evidenced by many *pectus-expressions in the corpus*, the chest is conceived as a container in which an infinite set of 'things' can be stored: emotions and feelings, senses, breathing channels and breath, voice and speaking abilities, memories, thoughts and mind. Some of the functions that are associated with the chest are *physiological in the strict sense*, some, as emotions, have both *physiological* and cognitive components, and some are exclusively cognitive.

*The physiological functions that Ovid explicitly associates with the chest are: physiological perception, breathing, sleeping and voice production. Each of these four functions is dependent on specific things imagined as being in or outside the chest: the perception by which one grasps the reality by means of the senses is dependent on it whether the senses (sensus) are inside or outside the chest: during deep sleep, senses leave one's chest, and, when a person awakes, they return back to the chest. Breathing is imagined as a process enabled by the openness of the channels of breathing (respiramina), conceived as being located in the chest: a person breathes when these channels are open, and dies when they are closed. The chest is also regarded as responsible for the state of being awake or asleep: falling asleep is*



understood as a condition in which the sleep holds the chest (*somnus pectora habere*), and awakening as a condition in which the sleep is departed from the chest (*somnus abesse a pectore*). The voice (*vox*) and speaking faculties (*vires loquendi*) are as well imagined as located in the chest: a person is able to speak when the voice and speaking faculties are in his chest.

The chest, as the analysis shows, is a productive source domain for the conceptualization of emotions and feelings. They are mainly described as external forces that can be inside or outside one's chest (*in-out schema*). Whenever they are inside the chest, they have an influence on its temperature and on its weight. Love and hatred, for instance, are emotions that may burn in one's chest or burn one's chest (*amor in pectore flagrare, pectora flagrant odio*), fear freezes the chest (*pectus gelido frigore adstrictum esse*), sadness melts it (*pectora liquefieri*) etc. Unpleasant feelings, such as worries, are conceptualized as a weight on one's chest (*onerare pectora*). Accordingly, the relief from the worries is viewed as a condition in which the chest is relieved from the weight (*relevare pectora*).

Feeling is not the only cognitive function associated with the chest. As evidenced by many expressions, *pectus* is often associated with thought and memory. As a figurative locus of thought (*mens*), the chest is conceived as a body part responsible for reasoning and thinking. A person who is described as being *toto pectore captus* (lit. 'caught in the whole chest') is actually a person whose mental capacities are reduced to the point that he is not able to reason. The chest is also imagined as a container in which a person stores his memories: his remembering abilities depend on how good at remembering (*memor*) his chest is.

Personality traits were also conceived as being related to the chest. Cruelty, for instance, is described as a trait dependent on the things contained inside one's chest (*habere silices et vivum ferrum in pectore*). Indicative in this respect are also the noun-phrases containing adjectives that describe personality traits (*pectus mutabile, pectora fida, pectora dura* etc.).

In Ovid the noun *pectus* metonymically stands for a person's feelings, thoughts and mind, as well as for a person as a whole. These metonymic extensions of *pectus* are motivated by the conceptual metonymies *CONTAINER FOR CONTAINED* and *PART FOR WHOLE*. When *pectus* is used to refer to feelings, thoughts and mind, the semantic extension is based on



metonymic transfer from the location (the chest) to the entities associated with the location. The use of *pectus* as a metonymy for a person as a whole is based on the notion that the chest is a vital part of the body, responsible for faculties that are essential for defining one as a human being: consciousness, mind and emotion.

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