

‘Agamemnon the lord of men was glad as he looked at them’: a linguistic analysis of joy in the *Iliad*

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Abstract. The paper discusses one of the primary human emotions from a linguistic point of view. Joy is considered a basic emotion in many psychological theories and therefore it is interesting to trace its lexicalization by applying semantic and etymological analysis. On the other hand, the corpus-based approach allows for a quantitative evaluation of joy compared to other basic emotions. The paper is a part of a larger study that aims at analysing the six basic emotions according to the conception of Paul Ekman and Wallace V. Friesen. In the present research the semantic field of lexemes denoting joy was compiled and further organized in etymological groups in order to detect their origin and proto-semantics. The examination of the contextual use of the words reveals different aspects of the emotion: the existing scales of joy, who experiences joy and what are the reasons that provoke the feeling of joy. The language data are further subjected to statistical analysis.

Keywords: basic emotions, joy, the *Iliad*, Homeric Greek

I. Joy in the modern psychology

In the 20th century, serious scientific studies on human emotions took place, combining empirics and theory. Then, the theory of basic emotions, which emerged back in the 19th century with the writings of Charles Darwin and G. Duchenne, was established. According to this theory supported by psychologists like Tomkins (1962), Ekman and Friesen (1971), Plutchik (1980), Levenson (1994), Panksepp (1998), Izard (2007), there is a small number of emotions that have a special status and are usually called basic, primary or fundamental. However, there is no agreement which and how many emotions are basic, and why they are basic (Ortony, Turner 1990, 315). Ortony and Turner (1990, 316) proposed a selection list of basic emotions that summarizes the proposals of a representative set of emotion theorists. The list of basic emotions most often comprises fear, anger (rage), sadness (grief, sorrow, distress) and joy (happiness).

Joy/happiness is the most commonly accepted positive basic emotion. Expressed through smile, it is one of the simplest and primary emotions that can be seen on the face of the newborn. The child is born with a preference to experience joy, and this joy in the earliest childhood is naturally related to the mother. When the parent-child relationship is reliable, the child experiences joy, permeated by the sense of trust, safety and confidence, which in the later years help him or her in successful socialization, in setting and achieving goals, in coping with problematic situations.

Joy is also associated with pleasure, but the two emotions are not identical. Pleasure is most often experienced in sensory perceptions as a type of physiological satisfaction: pleasure from food and drink, sexual pleasure and other similar sensations. In these cases, one receives satisfaction and pleasure, but not necessarily joy (Izard 2007, 209-210). On the other side, joy is characterized by both a sense of satisfaction and a sense of self-confidence - one increases his/her self-esteem and feels in harmonious unity with the object of his/her joy and to some extent with the whole world (Izard 2007, 219). Joy is the emotion evoked by wellbeing, success, or good fortune, or by the prospect of possessing what one desires. That is why joy is adjacent to happiness - the happy person is always joyful, and furthermore, happiness is the highest point of joy. Happiness in its broad sense is the label for a family of pleasant emotional states, such as joy, amusement, satisfaction, gratification, euphoria, and triumph (Algoe, Haidt 2009).

II. Objectives and methodology of the study

Although Homer's psychology is a well-developed field of research, positive emotions have rarely been the subject of attention by philologists and psychologists. To the best of our knowledge, the only detailed study is Joachim Latacz's *Zum Wortfeld 'Freude' in der Sprache Homers* (Latacz 1966). The present study is a part of a broader work on six basic emotions expressed in Homer's poem - sadness, fear, anger, joy/happiness¹, disgust and surprise (according to the classification of Ekman and Friesen 1971). Among the dominant emotions in the poem - anger, fear and sadness, joy is present as a feeling, which also has multilayered manifestations in the storyline of the poem, expressed through the richness of the author's picturesque language.

In this work we propose a new approach to the linguistic study of the emotion of joy in Homer's *Iliad* based on semantic, etymological and statistical analysis. The study is focused on linguistic analysis and although we rely on some definitions of the emotion in psychology, no (purely) psychological results are expected. First of all, we examine the semantics of the words with the meaning 'joy' and their uses in order to detect the type and the scale of the emotion the characters experience. The usage-based approach expands

¹ We chose the label 'joy' for the set of enjoyable emotions described by Ekman (2003, 190-199).

the explanatory definition of the words by adding particular semantic features that are not always detected in dictionaries. The semantics are further defined by the reasons that evoke the emotional state of joy. Specifying who experiences joy completes the semantic description of the lexical items as some emotional varieties can be attributed to a certain kind of beings - humans, personified deities, animals, or, sometimes, other personified objects. The etymology of the words is another important aspect of our research and it is closely related to semantics. The lexemes are presented in groups according to their origin and a philological analysis of their contextual use is applied that determines whether the words preserve the relation with their Indo-European root. The etymological grouping of the lexemes gives us the idea of the initial concepts of joy and their projection in the Homeric Greek. Therefore, we can trace the development of the notion of joy from its raising to one of the earliest text samples of the European Antiquity and the pathways of lexicalization of the notions, which reveals important aspects of the human thinking. Last but not least, the quantitative analysis displays the frequency of use of each word and of the etymological group as a whole. For the study we use the corpus of the *Iliad* from The Chicago Homer database created by Ahuvia Kahane and Martin Mueller (Northwestern University) (Kahane, Mueller 2003). The corpus-based approach allows for statistical observation of the language data. The number of semantically relevant occurrences makes it possible to distinguish the notions of joy from other related notions (i.e. laughing, pleasure, etc.) within the semantic content of polysemous words, while the number of contextually relevant occurrences (i.e. assertive instances only, excluding negative, interrogative and hypothetical ones) reveals the extent of the emotion the epic characters undergo, the latter having mostly extralinguistic (cultural) importance. Finally, the results of the statistical analysis with respect to the other five emotions lead us to culturally significant conclusions by pointing out the relative position of joy in the amalgam of emotions in the epic poem.

The study was performed in the following steps: 1) Excerption of words with the common semantics of joy (verbs, nouns and adjectives) by mapping dictionary items to the text of the poem.² 2) Analysis of the context in which the words occur, including expressions, epithets and syntactic constructions; detection and classification of the semantic varieties (gradation from joy and satisfaction to exaltation and rejoicing), of the reasons that evoke joy and experiencers of joy. 3) Assignment of frequencies to the words and verification of the semantic and the contextual relevance of each instance. 4) Grouping of the words according to their common Indo-European root and etymological analysis (in case of reliable etymology).

² Despite the detailed examination of the text, we cannot guarantee the full coverage of the semantic field and we admit that omissions are possible.

III. The words denoting joy in Homeric Greek. Contextual, semantic, statistic and etymological analysis

1. γαίω, γάννυμαι, γηθέω, γηθοσύνη, γηθόσυνος

Semantics and statistics

1.1. γαίω ‘rejoice, exult’ (4 instances): only active present participle in the formula related exclusively to the gods: καθέζετο κύδει γαίων.

1.2. γάννυμαι ‘be joyful’ (2 contextually relevant instances from total 3).

1.3. γηθέω ‘rejoice’ (23 instances: 19 contextually relevant, 3 hypothetical, 1 negative), only in present.

1.4. γηθοσύνη ‘joy, delight’ (2 instances).

1.5. γηθόσυνος ‘glad, cheerful’ (5 instances).

Total count: 32 contextually relevant instances.

Kind of joy: The verb γαίω denote basically ‘self-satisfaction’. This semantics is clearly evident in the formula καθέζετο κύδει γαίων ‘rejoicing in the glory... he sat down’, applied only to immortals (Zeus, Ares, Briareus). The verb γάννυμαι is associated with the emotional state of contentment, while the joy expressed by γηθέω and γηθοσύνη, γηθόσυνος has a larger semantic range: pleasure and contentment (IL.4.255; IL.4.283; IL.4.311; IL.6.212; IL.7.127; IL.8.559; IL.10.190, IL.11.683, IL.13.29; IL.13.494; IL.17.567; IL.24.320; IL.24.424; γηθόσυνος: IL.4.272; IL.4.326; IL.7.122; IL.18.557); triumph and enthusiasm (IL.7.189; IL.7.214; IL.8.278; γηθόσυνος: IL.13.82); gloating (IL.14.140; IL.21.390).

Who is glad: Humans: γάννυμαι (IL.13.493), γηθέω (21 instances), γηθόσυνος (IL.4.272; IL.4.326; IL.7.122; IL.18.557); Gods: γαίω (IL.1.405; IL.5.906; IL.8.51; IL.11.81), γάννυμαι (IL.20.405), γηθέω (IL.17.567), γηθοσύνη (IL.21.390); The sea: γηθοσύνη (IL.13.29).

Reason: γαίω: god’s own glory and power (IL.1.405; IL.5.906; IL.8.51; IL.11.81); γάννυμαι: joyful event, a wish that came true (IL.13.493); obtaining a sacrificial animal (IL.20.405); γηθέω, γηθοσύνη, γηθόσυνος: a wish that came true (IL.7.127; IL.17.567; IL.18.557); good news or joyful event (IL.6.212; IL.8.559; IL.10.190; IL.24.320; IL.24.424); victory over the enemy (IL.8.278), joy of future battle (IL.4.255; IL.4.283; IL.4.272; IL.4.326; IL.7.122, IL.18.557); misfortune of the enemy (IL.14.140); gratitude (IL.13.494; IL.16.530); pride of the parent (IL.11.683); meeting (a friend) IL.4.311.

Etymology

The words examined above derive from IE **geh₂w-* ‘be bright, be glad’ (Beekes, van Beek 2009, 260-1; Rix et al. 2001, 184; Pokorny 1959, 353). The verb γάννυμαι ‘be joyful’ is a nasal-infixed present from the root **geh₂w-*. The verb γηθέω ‘to rejoice’ and its derivatives - the noun γηθοσύνη ‘joy, delight’ and the adjective γηθόσυνος ‘glad, cheerful’, originate from the same IE root **geh₂w-* with the suffix *-d^h-* (cf. ToA *kātk-*, ToB *kātk-* ‘to be glad’ < **geh₂d^h-sk-*

(Beekes, van Beek 2009, 270). The contextual analysis does not show any connection to the original IE meaning.

2. χαίρω, χάριμα, χάρις

Semantics and statistics

2.1. χαίρω ‘rejoice, take pleasure at, be glad; enjoy’ (43 instances: 33 contextually relevant, 6 salutations, 3 hypothetical, 1 optative).

2.2. χάριμα concrete sense ‘source of joy, delight, source of malignant joy’, abstract sense ‘joy, delight’ (7 instances: 3 contextually relevant, 4 hypothetical).

2.3. χάρις ‘grace, favour, delight’ (12 instances: 1 semantically relevant 5.211). This word is used often with causative meaning: φέρων χάριν (IL.5.874; IL.9.613; IL.21.458).

There is one single semantically relevant occurrence in IL.5.211:

ἡγεόμην Τρώεσσι φέρων χάριν Ἐκτορι δίω.

at the head of my Trojans, bringing delight to brilliant Hektor³.

Total count: 35 contextually relevant instances.

Kind of joy: χαίρω: contentment (IL.10.277; IL.14.156; IL.14.270; IL.19.74; IL.19.185; IL.21.347; IL.21.423; IL.22.224); triumph (IL.3.23; IL.3.111; IL.7.191; IL.7.312; IL.10.541; IL.10.565; IL.13.609; IL.16.600; IL.23.647; IL.24.706); gloating (IL.11.73); relief (IL.5.682; IL.7.307; IL.18.259; IL.24.491).

χάριμα: joy, delight (IL.14.325; IL.24.706); malignant joy, gloating (IL.3.51).

Who is glad: Humans: χαίρω (IL.3.23; IL.3.76; IL.3.111; IL.5.682; and many other instances); χάριμα (IL.3.51; IL.14.325; IL.24.706); Gods: χαίρω (IL.11.73; IL.14.156; IL.21.423).

Reason: fair speech/words (χαίρω: IL.19.185); joyful event (χαίρω: IL.19.74; IL.21.347; χάριμα: IL.14.325); victory over the enemy (χαίρω: IL.7.312; IL.10.565; IL.14.156; IL.16.600; χάριμα: IL.24.706); survival of death (χαίρω: IL.5.682; IL.7.54; IL.7.307) or survival of a close person (χαίρω: IL.1.446; IL.5.514; IL.24.491); misfortune of the enemy (χαίρω: IL.10.541; χάριμα: IL.3.51); joy of future battle (χαίρω: IL.3.23; IL.3.27; IL.7.191; IL.21.423); expectation, hope for battle, victory, interruption of the battle, meeting a beloved person (χαίρω: IL.3.111; IL.10.277; IL.13.609; IL.14.270; IL.18.259; IL.22.224; IL.24.491); gratitude (χαίρω: IL.23.647); pride (χαίρω: IL.10.541); good news or having a gift (χαίρω: IL.3.76; IL.7.54; IL.23.565; IL.23.624; IL.23.797); meeting (a friend) (χαίρω: IL.23.556).

³ We use the text of the *Iliad* and Richmond Lattimore’s English translation from Kahane, Mueller 2003.

Etymology

The words descend from IE *ǵ^her(H)- ‘desire, long for, rejoice, delight’ (Pokorny 1959, 440-441; Rix et al. 2001, 176) and are cognate with Skt. *hāryati* ‘find pleasure in, desire’, Lat. *horior* ‘exhort, incite’, OHG *gerōn* ‘want, desire, long for’, OE *giernan* ‘yearn’, OIr. *gor* ‘pious’. The lexemes from this etymological group cover a large semantic scale and the verb is the most common term for expressing joy in the *Iliad*. The primary semantics reconstructed for the protolanguage points to more sensual and material character of the emotion. However, from all 37 semantically relevant instances⁴ of the verb χαίω we do not encounter occurrences whose reasons could be defined as purely sensual or material pleasure. As it is to be expected, the most common reasons for joy, as testified by the analysis of the uses of the verb χαίω, is somehow related to the battle: victory over the enemy (4), survival of death (3), survival of a close person (3), misfortune of the enemy (1), joy of future battle (4), expectation, hope for battle, victory, interruption of the battle (3). The statistical analysis demonstrates that the battle related uses of χαίω are 18 instances of 33 contextually relevant instances (54.6%), e.g., the cases when the characters actually experience the emotion of joy.

3. τέρω

Semantics and statistics

τέρω ‘delight, gladden, cheer, give delight, have full enjoyment of, enjoy to one’s heart’s content; enjoy or delight oneself’ (31 instances: 20 contextually relevant, 11 irrelevant - hypothetical, optative or negative).

Total count: 20 contextually relevant instances.

Kind of joy: gladness from delight (IL.1.474; IL.4.10; IL.5.760; IL.7.61; IL.9.705; IL.11.643; IL.11.780; IL.18.526; IL.18.604; L.20.23; IL.21.4; IL.24.3; IL.24.633); relief (IL.9.186; IL.9.189); gladness for a happy event (IL.19.18); contentment (IL.19.19; IL. 23.10; IL. 23.98; IL.23.298; IL. 24.513).

Who is glad: Humans (IL.9.186; IL.9.189; IL.9.705; IL.11.643; IL.11.780; IL.18.526; IL.18.604; IL.19.18; IL.19.19; IL.21.4; IL. 23.10; IL. 23.98; IL.23.298; IL.24.3; IL.24.633; IL. 24.513); Gods (IL.1.474; IL.4.10; IL.5.760; IL.7.61; IL.20.23).

Reason: physical or psychical delight (eating, drinking, relaxing, music, sex): IL.3.441; IL.9.186; IL.9.189; IL.9.705; IL.11.643; IL.11.780; IL.14.314; IL.18.526; IL.21.45; IL.24.3; satisfaction, wishes that came true (only for gods): IL.4.10; IL.7.61; IL.20.23; material wealth: IL.23.298; having a gift: IL.19.18; IL.19.19; victory over the enemy: IL.5.760; joy of a battle: IL.4.10; gratitude: IL.1.474; meeting: IL.24.633.

⁴ 6 instances are salutations.

Etymology

The verb τέρω goes back to IE **terp-* ‘to satiate’, cf. Skt. *tṛṇyati*, *tṛṇṇóti*, *tṛṇhṇáti*, *tárpati* ‘to be satisfied’, *tṛṇti-* ‘satisfaction, contentment’, Lith. *tarpà* ‘prospering; flourishing’, *tarpstù*, *tarṗti* ‘thrive’, OPrus. en-*terpo* ‘to be useful’, Germ. **purfan* ‘to need’, Goth. *þaurban* ‘id.’, OHG *durfan* preterite-present ‘to dare’, Germ. preterite-present *dürfen* ‘to be allowed to’. According to Kroonen (2013, 552) most IE languages point to a meaning ‘to be satisfied’, but PGerm. **purfan* may have preserved a more primitive meaning ‘to use’. In some uses in the *Iliad* the etymological connection with the meaning ‘to satisfy’ is evident, for example in IL.19.19 (in juxtaposition with the use of τέρω in the previous line IL.19.18):

IL.19.15αὐτὰρ Ἀχιλλεύς

IL.19.15Only Achilles

IL.19.16 ὡς εἶδ', ὡς μιν μᾶλλον ἔδν χόλος, ἐν δέ οἱ ὄσσε

IL.19.16 looked, and as he looked the anger came harder upon him

IL.19.17 δεινὸν ὑπὸ βλεφάρων ὡς εἰ σέλας ἐξεφάανθεν:

IL.19.17 and his eyes glittered terribly under his lids, like sunflare.

IL.19.18 τέρωπετο δ' ἐν χεῖρεσσιν ἔχων θεοῦ ἀγλαὰ δῶρα.

IL.19.18 **He was glad**, holding in his hands the shining gifts of Hephaistos.

IL.19.19 αὐτὰρ ἐπεὶ φρεσὶν ἦσι τετάρωπετο δαίδαλα λεύσσων

IL.19.19 But when he had satisfied his heart with looking at the intricate

IL.19.20 αὐτίκα μητέρα ἦν ἔπεα πτερόεντα προσηύδα:

IL.19.20 armour, he spoke to his mother and addressed her in winged words:

The relation to the primary meaning in the protolanguage is transparent also in IL.23.10; IL.23.98; IL.23.298; IL. 24.513.

4. καγαλάω

Semantics and statistics

καγαλάω ‘rejoice, exult, jubilate; laugh aloud, laugh at’ (3 instances: 2 semantically relevant, 1 with meaning ‘laugh at’).

Kind of joy: loud joy and jubilation.

Who is glad: Humans (all 3 instances).

Reason: happy event or good news (IL.10.565); future battle (IL.6.514).

Etymology

καγχαλάω is obviously an expressive verb with reduplication of onomatopoeic origin. Some linguists link it to κακχάζω, καγχάζω, but then -αλάω, -αλῶ remains unexplained. Another hypothesis connects it to χαλάω 'to relax, let go'. **In support of the onomatopoeic origin of καγχαλάω** it could be brought the following passage from the *Iliad* which is perhaps the most beautiful and eloquent picture of joy in the poem describing all characteristic features and attitudes of a joyful being: noisy behaviour, laughing aloud, fast movement, lightness, holding his head high, self-confidence, shining as the sun.

IL.6.506 ὡς δ' ὅτε τις στατὸς ἵππος ἀκοστήσας ἐπὶ φάτνῃ
IL.6.506 As when some stalled horse who has been corn-fed at the manger

IL.6.507 δεσμὸν ἀπορρήξας θείῃ πεδίοιο κροαίνων
IL.6.507 breaking free of his rope gallops over the plain in thunder

IL.6.508 εἰωθὼς λούεσθαι ἐϋρρεῖος ποταμοῖο
IL.6.508 to his accustomed bathing place in a sweet-running river

IL.6.509 κυδιῶν: ὑψοῦ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται
IL.6.509 and in the pride of his strength holds high his head, and the mane floats

IL.6.510 ὤμοις αἴσσουνται: ὁ δ' ἀγλαΐῃφι πεποιθὼς
IL.6.510 over his shoulders; sure of his glorious strength, the quick knees

IL.6.511 ῥίμφά ἐ γοῦνα φέρει μετὰ τ' ἥθεα καὶ νομὸν ἵππων:
IL.6.511 carry him to the loved places and the pasture of horses;

IL.6.512 ὡς υἱὸς Πριάμοιο Πάρις κατὰ Περγάμου ἄκρης
IL.6.512 so from uttermost Pergamos came Paris, the son of

IL.6.513 τεύχεσι παμφαίνων ὡς τ' ἠλέκτωρ ἐβεβήκει
IL.6.513 Priam, shining in all his armour of war as the sun shines,

IL.6.514 καγχαλόων, ταχέες δὲ πόδες φέρον: αἶψα δ' ἔπειτα
IL.6.514 laughing aloud, and his quick feet carried him; suddenly thereafter

5. *ιαίνω*

Semantics and statistics

ιαίνω 'to melt'; 'warm, cheer', in the *Iliad* in passive.

We revealed 3 semantically relevant instances (2 of them hypothetical, 1 contextually relevant) from 9 occurrences in the *Iliad*:

IL.19.174 ὀφθαλμοῖσιν ἴδωσι, **σὺ δὲ φρεσὶ σῆσιν ἰάνθης.**
IL.19.174 can see them before their eyes, **so your own heart may be pleased.**

IL.23.600 ὧς ἄρα σοὶ Μενέλαε **μετὰ φρεσὶ θυμὸς ἰάνθη.**
IL.23.600 **the heart**, o Menelaos, **was thus softened within you.**

IL.24.321 γήθησαν, καὶ **πᾶσιν ἐνὶ φρεσὶ θυμὸς ἰάνθη.**
IL.24.321 were uplifted and **the hearts made glad in the breasts of all of them.**

Kind of joy: gladness, contentment.

Reason: having a gift (IL.19.174; IL.23.600); good news (IL.24.147).

Etymology

The verb is most probably derived from IE **h₂eps(h₂)-* ‘to set in motion, to push, to strengthen’, cognate with Skt. *isanyāti* ‘drives, stimulates, animates’ (see Latacz 1966; Dieu 2014). Latacz considers that the original semantic core in Homeric Greek is the resolving and relaxing of something that has been contracted, such as a forehead or a lump of wax (Willcock 1968, 271). In his opinion the primary meaning of the verb is best preserved in IL.15.103 (1966, 223-4, cited according to Dieu 2014, 150).

The deceived Zeus rebukes and threatens Hera very harshly. He sends her to Mount Olympus to summon Iris and Apollo. Strongly frightened, Hera arrives in Zeus’ palace and finds there the other immortals. Before she speaks to them, she smiles, but only with the edge of her lips, without moving her forehead:

IL.15.101 ...ἦ δ’ ἐγέλασσε
IL.15.101 ...Hera was smiling

IL.15.102 χεῖλεσιν, οὐδὲ **μέτωπον ἐπ’ ὀφρύσι κυανέησιν**
IL.15.102 with her lips, **but above the dark brows her forehead**

IL.15.103 ἰάνθη: πᾶσιν δὲ νεμεσσηθεῖσα μετηύδα:
IL.15.103 was not at peace. She spoke before them all in vexation...

Latacz explains the meaning of **ἰάνθη**: the wrinkles on Hera’s forehead over her eyebrows, which are characteristic of her bad mood, are not relaxed. E. Dieu makes a detailed analysis of the uses of *ἰάνω* in the *Iliad* and in the *Odyssey* in order to verify whether the original semantics is ‘warm up, melt’ in favour of which the philological analysis suggests, or, as Latacz argues, the original meaning is ‘to put in movement, excite’, which is in agreement with the etymology of the lexeme. In order to harmonize the two hypotheses, Dieu proceeds from the most specific, material uses of the verb, suggesting that on the basis of them arose internal Greek metaphors that do not necessarily ascend to the

protolanguage. These uses testify that in Greek, the original meaning of *ιαίνω* is already associated with warmth, and most of all with expansion, dilatation, relaxation caused by heat. We may conclude that the original meaning in Indo-European ‘rapid movement’, which was unrelated to heat, has been narrowed and has been attributed to movement caused by expansion, dilatation from a heat source, and ultimately the meaning of heat has become inherent in the verb.

6. ἡδός and ἡδύς

Semantics and statistics

ἡδός ‘delight, pleasure’ (3 instances: 0 contextually relevant, 2 negative, 1 hypothetical)

ἡδύς ‘sweet’ → ‘pleased’ (8 instances: 6 semantically relevant, 4 contextually relevant). All four relevant uses are with the verb *γελάω* ‘laugh’:

IL.2.270 οἱ δὲ καὶ ἀχνύμενοί περ ἐπ’ αὐτῷ ἡδὺν γέλασσαν:

IL.2.270 Sorry though the men were they **laughed over him happily**,
(the Achaeans mock at Thersites)

Total count: 4 contextually relevant instances

Kind of joy: malicious joy, gloating (IL.2.270, IL.11.378, IL.21.508); empathy, tender joy (IL.23.784); pleasure, contentment, gladness (IL.1.576, IL.4.17, IL.7.387, IL.11.318, IL.18.80).

Who is glad: Humans: ἡδύς (IL.2.270; IL.11.378; IL.23.784), ἡδός (IL.11.318, IL.18.80); Gods: ἡδύς (IL.21.508), ἡδός (IL.1.576).

Reason: misfortune of the enemy, mockery (IL.2.270; IL.11.378; IL.21.508); tenderness (IL.23.784); wishes coming true, contentment, good news (IL.4.17, IL.7.387, IL.18.80; IL.11.318).

Etymology

From IE **sweh₂d-* ‘sweet’, cf. Gk. ἡδύς ‘pleasant to the taste, to the hearing, to the smell; well pleased, glad’.

7. εὐφραίνω

Semantics and statistics

εὐφραίνω ‘cheer, gladden’, medio-pass. ‘enjoy, delight oneself’, in the *Iliad* - active causative only (5 instances: 1 contextually relevant, 2 negative, 2 future).

Kind of joy: gladness, joy (IL.5.688, IL.7.294, IL.7.297, IL.17.28), comfort (IL.24.102).

Reason: joy from meeting beloved person or compatriots (IL.5.688, IL.7.294, IL.7.297, IL.17.28), joy from compassion.

Etymology

A compound from εὖ- 'good' and φρήν 'midriff, mind, heart' 'make happy, well-disposed'.

Adjectives (not related to verbs and nouns)

8. ἄσμενος 'well-pleased, glad' (2 instances, 1 contextually relevant) always with a verb: IL.20.350 φύγεν **ἄσμενος** ἐκ θανάτοιου 'he was glad to have escaped death'.

Kind of joy: gladness, contentment.

Who is glad: Humans.

Reason: hope for a reasonable advice (IL.14.108); escaping from death (IL.20.350).

No certain etymology.

9. ἀσπασίος 'welcome, gladly welcomed'; 'well-pleased, glad' (9 relevant instances), often as adverb **ἀσπασίως**: IL.7.118 φημί μιν **ἀσπασίως** γόνυ κάμψειν, αἶ κε φύγησι 'with rough work, I think he will be glad to leave off...'. In the *Iliad* in eight from nine instances, it is used in context where the characters have escaped from a battle or survived.

Kind of joy: gladness, relief.

Who is glad: Humans.

Reason: escaping from battle, survival in 8 instances (IL.7.118; IL.8.488; IL.11.327; IL.18.232, IL.18.370, IL.19.72, IL.21.607, IL.21.610); meeting a close person (IL.10.35).

No certain etymology.

10. ὄλβιος 'happy' from ὄλβος 'prosperity, material happiness' (1 relevant instance).

Kind of joy: prosperity.

Who is glad: Humans.

Reason: material wealth.

No certain etymology.

We do not consider the adjective μάκαρ 'blessed, fortunate' because it denotes a state of welfare rather than an emotion.

IV. Conclusions: joy in the *Iliad*

The complex philological study gives convincing results as it links the origin of the words and their initial semantics, on the one hand, with their context-based use in a text, on the other. The present study provides an opportunity to examine the semantic field of joy in the *Iliad*, which is one of the central works of the ancient Greek literature, by tracing the semantic development of the words from the Indo-European root to the Homeric language. Further-

more, the quantitative method reveals important characteristics of the linguistic means expressing joy in the poem.

According to the usage data, joy is expressed mostly by verbs (8 lexical items), and less by nouns (4 items, 3 of them etymologically related to verbs) and adjectives (5 items, 2 of them related to nouns). In terms of frequency, verbs prevail over nouns and adjectives, too. Therefore, in the Homeric language joy is expressed preferably in a predicative (dynamic) way, the most frequent items being χαίρω (43 occurrences), τέρπω (31), and γηθέω (23).

The etymological analysis outlines several initial meanings that gave rise to the notion of joy: 'to shine, to be bright'; 'to satisfy, to be satiated'; 'sweet'; 'loud noise'; 'to be in motion'. These original semantic fields are obviously connected to the appearance and the behaviour of a joyful person.

In every language in a given semantic field, there is a general term that expresses the meaning without adding any complementary nuances to it. In the *Iliad*, the words of two etymological groups are used as common terms for 'joy': 1. χαίρω, χάριμα, and 2. γάνυμαι, γηθέω, γηθοσύνη, γηθόσυνος (excluding the verb γαίω which belongs to this etymological group but has developed a specific meaning). It is noteworthy that both groups which have the largest number of occurrences and cover the largest semantic scale have lost the etymological connection with the initial meaning of the IE root, which is a typical development for general and most frequent terms. As it can be seen from its use in the *Iliad*, the verb χαίρω already functions as a salutation. The imperatives used as greetings demonstrate the cultural importance of the emotion of joy in that historical period (cf. Latin *salūs*, *salūtis* and the imperative *salvē* from *salveo* 'to be well or in good health' as a wish for someone's welfare).

More interesting and significant from the point of view of the history of the human thinking and the history of the emotions are the cases where the etymological origin of the lexeme could still be seen through the context. For example, in several uses of the verb τέρπω < IE *terp- 'to satiate' the connection with the meaning 'to satisfy' is evident. The satiation comes from sensual or material delight. The onomatopoeic origin of the reduplicated verb καγχαλάω is reflected in its meaning expressing loud joy and jubilation. The case of ιαίνω is even more interesting as its original semantics resulting from its IE etymon could be reconstructed on the basis of the scrupulous philological study performed by Latacz and Dieu (Dieu 2014).

The complex approach highlights a case of unexpected semantic development: the adjective ἡδύς, that originates from the IE root *sweh₂d- 'sweet' is associated in the *Iliad* with mocking and gloating. This is the so-called Schadenfreude, enjoyment of the misfortunes of another person, usually a rival (Ekman 2003: 209).

Two other cases of specific semantics are observed in the contextual use of the following words:

γαίω denotes the gods' self-satisfaction of their own glory and power and the single instance of the adjective ὀλβίος is linked to the prosperity, material wealth.

Table 1. The semantics of the words denoting joy in the *Iliad*

Semantic nuances of the words	γαίω	γάννυμαι	γηθέω, γηθοσύνη, γηθόσυνος	χαίρω, χάρμα, χάρις	τέρω	καγαχάλαω	ιαίνω	ἥδος, ἡδύς	εὐφραίνω	ἄσμενος	ἀσπάσιος	ὄλβιος
Gladness, contentment, gratification		+	+	+	+		+	+	+	+	+	
Self-satisfaction	+											
Triumph, enthusiasm			+	+								
Load joy and jubilation						+						
Malicious joy			+	+				+				
Relief, joy from survival				+	+					+		
Tender joy, sympathy, comfort								+	+			
Prosperity												+

Table 1 summarizes the semantic nuances of the words denoting joy based on their uses in the poem.

The most general state of joy, which does not contain extreme manifestations of the emotion, comprises meanings such as gladness, contentment, and gratification. Many of the words under study are used in such a sense, except three of them, which have only specific meanings: self-satisfaction and prosperity. The other meanings convey more specific states that may vary in intensity, such as tender joy, prosperity, triumph, jubilation, or have different orientation and manifestation, as self-satisfaction, malicious joy and relief.

Emotions are closely related to the reasons that cause them, and this relation is displayed in Table 2.

Table 2. Reasons for experiencing joy in the *Iliad*

Reasons for experiencing joy	γαίω	γάνυμαι	γηθέω, γηθοσύνη, γηθόσυνος	χαίρω, χάριμα, χάρις	τέρω	καγαλάω	ιάνω	ήδος, ήδύς	εὐφραίνω	ἀσμενος	ἀσπίασις	ὄλβιος
Joyful event, meeting, good news, a wish coming true, receiving a gift or advice		+	+	+	+	+	+	+	+	+	+	
Pleasure, delight (physical and psychical)					+							
A god getting a sacrificial animal		+										
Victory			+	+								
Survival, escaping from death				+						+	+	
Joy from a future battle			+	+	+	+						
Escaping from a battle											+	
Gratitude			+	+	+							
Gods' pride of their own glory and power	+											
Pride			+	+								
Misfortune of the enemy, humiliation of another			+	+				+				
Material wealth					+							+
Tenderness, sympathy								+	+			

The most common reason for joy is connected to a particular event, and the majority of lexical items can be used in such a context, except for 2 words (γαίω, ὄλβιος), for which this reason is not found in the text. Many of the reasons for joy are associated with the military theme in the storyline, and in total they clearly dominate over all other reasons. Among the more specific reasons, the joy of the gods receiving a sacrificial animal can be highlighted, which is linked to the verb γάνυμαι.

It should be noted that the reasons for joy in the *Iliad* coincide almost completely with the states of enjoyment described by P. Ekman (2003: 190-199) and in our opinion this fact could be another argument in favour of the hypothesis of universal emotions.

V. Conclusions: joy in comparison with other basic emotions in the *Iliad*

A very important and novel aspect of our research is the statistical approach to the emotions and the words denoting emotions in the *Iliad*. As already pointed out, the analysis of the words expressing joy in the *Iliad* is a part of a larger study dedicated to the six basic emotions in the epic poem that also comprises a quantitative analysis. Table 3 shows in details the quantitative aspects of the emotional vocabulary.

The first column shows the total number of occurrences of words denoting emotions, and the second one displays the number of semantically relevant instances. The percentage of the semantically relevant instances (out of the total counting) in parentheses shows the semantic consistency of the lexical items. In the case of surprise there is 100% coverage, i.e., every word use is semantically relevant. The words expressing joy are more uniform in their meanings than the words of fear, sadness and anger⁵. For the third column only the contextually relevant uses of words expressing emotions have been taken into account,

Table 3. Quantitative data for the basic emotions

Emotion	Total	Semantically relevant	Contextually relevant	Lexemes
Fear	381	315 (82%)	192	28 (14)
Surprise	31	31 (100%)	31	5 (3)
Sadness (Distress)	371	301 (81%)	263	22 (16)
Joy	170	151 (89%)	106	17 (10)
Anger	865	395 (46%)	354	25 (16)
Disgust	1	1	1	1?

⁵ The big difference with *anger* comes from the word θυμός which has 436 occurrences, but only 28 of them are semantically relevant for the meaning 'anger'.

after semantically irrelevant meanings, negative forms, modal forms (imperative, hypothetical, optative, etc.) and causatives for fear have been removed. Therefore, the numbers in this column present all the cases the characters experience the respective feeling and have rather psychological and cultural than linguistic value. In the fourth column of the table, the number of the lexemes with the meaning of the respective emotion is shown, and in parentheses is the number of roots in which the lexemes are grouped according to their origin. The main emotions in the *Iliad* - anger, fear, sadness and joy, are completely comparable in terms of the number of words that express them, and also by the number of etymological groups. Surprise is expressed only by five lexemes in three etymological groups, and their origin is often associated with fear. For disgust, lexemes were not found, the only instance is a polysemous word, whose specific use in the context can be interpreted as disgust.

The quantitative data allow for measuring the emotions in the *Iliad*, as it is shown in Figure 1.

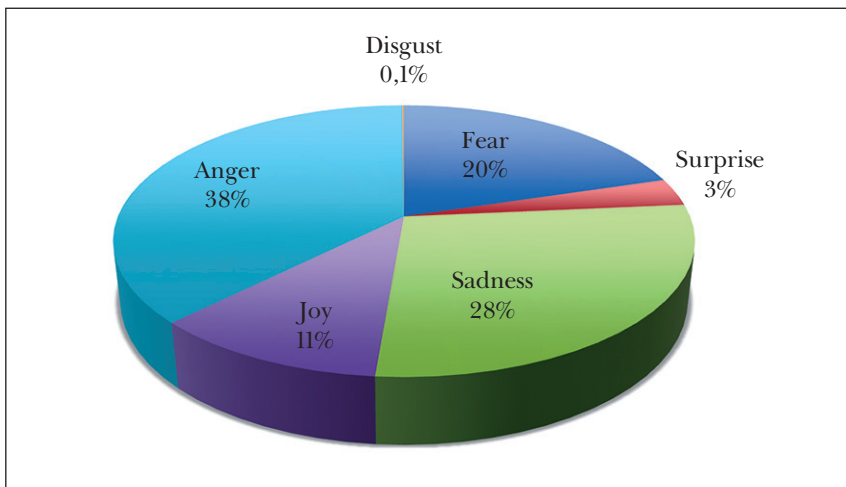


Fig. 1. Ratio of the emotions

To measure the emotions the characters of the poem experience we use the so-called contextually relevant instances (based on column 3 of Table 3). Taking into account the main theme of the poem, it is not surprising that the predominant emotion in the *Iliad* is anger. In terms of frequency, joy takes the fourth positions with the number of occurrences of the words expressing the emotion being three times smaller than the opposite feeling, sadness, and twice

smaller than fear. The characters of the *Iliad* are seldom surprised, and the disgust seems to be an unknown feeling - only one use of a polysemous word can be interpreted in the context as an expression of disgust. These results are important for the history of emotions and for psychology and we believe that their value would increase if compared to the emotions experienced by the characters in the *Odyssey*.

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