CHAPTER 12

Speech and Emotion in Valerius Flaccus' *Argonautica*

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Abstract

Speeches and emotions are often closely related: speeches can not only express the emotions of a speaker, but they can also influence the emotions of an audience. Ancient rhetorical treatises, such as Cicero's *Orator*, emphasize the crucial role of emotional influence on the audience for the success of a speech—a concept applicable not only in real-world situations but also in fictional works, including ancient epic.

In previous research, I examined the role and importance of emotions (especially fear) in Valerius Flaccus' *Argonautica* in general, taking into account various modes of narration. Using the DICES database, I now focus on the relation of speech and emotion in the *Argonautica*, dealing with different questions: is it possible to deduce a particular emotional state for the speaker or the addressee/audience before/during or after the respective speech? What kind of influence does a speech exert on the emotional state of its audience? Is there a discernible shift from a previously prevailing emotional state? The primary focus will be on speeches that evoke an emotional response from their audiences ("audience" referring to the internal audience within the text).

This paper also seeks to investigate if there are recurring patterns concerning the emotions of speakers and addressees/audiences in the Flavian *Argonautica*. While the first part of this study presents statistical findings through heatmaps, the second part closely examines a specific group of speeches and their emotional patterns. Important Greek and Latin intertexts are considered as well.

1 Introduction

In the past decades, during the so-called "emotional turn", emotions, which were originally primarily studied in the fields of (evolutionary) biology, psychology, and neuroscience, as well as in philosophy and sociology, have become a subject of research in literary and cultural studies, and consequently, also in

Classics.[1] Therefore, there is an increasing number of publications in Classics that either explore emotions in general[2] or specific emotions, such as anger or shame. These emotions are examined in terms of their historical or sociocultural significance, as well as their linguistic representation or function in literary texts and genres.[3] In the field of epic, research focusing on emotions is currently thriving as well.[4] In a recently published study, I analyzed the role and importance of emotions (especially fear) in Valerius Flaccus' *Argonautica* in general, taking into account various modes of narration and presentation.[5]

Speeches and emotions are often closely related: speeches can reveal the emotions of a speaker, but they can also influence the emotions of an audience by intensifying, soothing, or completely transforming them. This phenomenon is also addressed in ancient rhetorical treatises. For instance, in Cicero's opinion, the success of a speech depends exclusively on its emotional impact on the audience, as he emphasizes in his late work *Orator* (§ 69). However, these considerations are not only applicable to private and public contexts in the real world, but can also be extended to speeches and emotions in works of fiction, including ancient epic.

A number of recent studies have examined speeches or modes of narration and communication in Valerius Flaccus' *Argonautica*.[6] None, however, has focused on the relation of speech and emotion in this epic so far. The DICES database is a valuable tool for this kind of study, as it provides a comprehensive and easily accessible list of speeches in Valerius Flaccus' epic, along with information about the speakers and addressees.

1 See, for example, Chaniotis, Ducrey 2013b, 9; Chaniotis 2021b, 10–11.

2 See, for example, Chaniotis 2012; 2021a; Chaniotis, Ducrey 2013a; Cairns, Fulkerson 2015; Cairns, Nelis 2017; Cairns 2019; De Bakker, Van den Berg, Klooster 2022.

3 See, for example, Braund, Most 2003 for anger; Aubreville 2021 for hate; Lateiner, Spatharas 2016 for disgust; Konstan 2001 for pity; Fulkerson 2013 for remorse; Coin-Longeray, Vallat 2015 for fear; Caston, Kaster 2016 for hope and joy; Kazantzidis, Spatharas 2018 for hope.

4 See, for example, Polleichtner 2009; Nelis 2015.

5 Schirner 2023. For fear in the works of the Flavian epicists see now Agri 2022. Her chapter on Valerius, however, has a different focus and approach from that of my monograph.

6 See, for example, Auhagen 1998; Dominik 2002; Effe 2004, 74–80; Finkmann 2014; 2018; Walter 2014, 15–111; Baier 2017. For monologues see Offermann 1968; Eigler 1988; Auhagen 2004. For divine speeches see Steinkühler 1989. Anzinger 2007, on the other hand, explores the role of silence in epic.

2 Preliminary Remarks

Emotions in texts can be depicted in various ways.[7] The reader can become aware of a character's emotional state, e.g. fear, through descriptions of specific behaviors or physical reactions, such as sweating, trembling, or the inability to speak or to move. The author can also convey this emotional state through lexical means, such as verbs, adjectives, and nouns that relate to the semantic concept of fear. In English, these words could include: to fear, to dread; frightened, scared; anxiety, fear, panic, and so on. While these lexical items vary in their semantic or stylistic nuances, they all, in a broader sense, refer to the same underlying category of emotion.

If we consider speeches themselves as a means by which an author can portray the emotional state of a particular speaker, the matter becomes more complicated. The author can, of course, let his characters express their emotional states implicitly and explicitly, using the means I just mentioned. For instance, the epic characters can directly talk about their fears using explicit terms, or they can describe their behavior resulting from an underlying emotional state. But the author can also portray his characters as speaking in a manner that indicates a certain emotion.[8] In this case, the way of speaking incorporates stylistic, metrical or lexical elements which help convey an emotional state. Features such as the primarily dactylic structure of a verse, the repeated use of interjections, the utilization of first-person pronouns, the accumulation of short sentences or the use of stylistic devices like *aposiopesis* can be employed to create the impression of heightened emotionality, such as anger or fear.[9] With regard to these modes of presentation, the content and the context of the speeches need to be taken into account when identifying the specific underlying emotion.

While the speeches in the Flavian *Argonautica* can be easily assembled using the DICES database, assessing the emotions of speakers and addressees requires close readings of each speech and its context. This is especially necessary owing to the various ways in which emotions can be portrayed, as I have explained. There are not only numerous Latin lexical items for specific emotions,[10] but also various methods for conveying a state of mind through more

7 For the following paragraph cf. Winko 2003, 47; Schwarz-Friesel 2013, 220–223; Schiewer 2014, 102.

8 Cf. Winko 2003, 47, 132–138; von Koppenfels, Zumbusch 2016, 21.

9 See also Söllradl (chapter 13) in this volume who uses a similar set of features to analyze and detect speeches with intense emotions.

10 For the various lexical items that Valerius employs for the emotion of fear, see Schirner 2023, 398–407.

complex descriptions and phrases. It is crucial to note that determining the prevailing emotional state of a speaker or an addressee is open to interpretation; different readers might draw different conclusions from the material.

In this paper, I aim to explore the relationship between speech and emotion by addressing various questions related to emotions: is it possible to deduce a particular emotional state for the speaker or the addressee/audience before or after the respective speech? What kind of influence does a speech exert on the emotional state of its audience? Is there a discernible shift from a previously prevailing emotional state? The primary focus will be on speeches that evoke an emotional response in their addressees/audiences; however, it is not necessary for the addressee/audience to respond to the speech. This study also seeks to investigate whether there are recurring patterns concerning the emotions of speakers and addressees/audiences. It is essential to note that my analysis extends beyond the immediate addressees and includes the broader audience present during a speech. These audiences are currently not recorded in the DICES database. Including the perspective of the audience allows for a more comprehensive examination of emotional dynamics in the context of speeches in the *Argonautica*.

This paper is divided into two parts: the first part is statistical in nature and starts with methodological considerations. I will present two heatmaps to visualize patterns related to speeches and emotions in the *Argonautica*. Additional information about the specific speech situations, including text references, names of characters involved, and additional remarks can be found in the digital appendix to this volume.[11] In the second part, I will closely examine a specific group of speeches and their emotional patterns, considering important intertexts as well.

3 Methodology

According to the DICES database, there are 193 speeches in Valerius Flaccus' epic. In many of these speeches, emotions are relevant, whether concerning a speaker, an addressee (or an audience), or other characters mentioned in the speeches themselves. While speeches can influence an audience, as seen in cases where speeches function as exhortations or threats,[12] emotions associ-

11 https://book.dices.mta.ca

12 For the emotional effect of battle exhortations, see Schwameis and Telg genannt Kortmann in this volume (chapter 4).

ated with a particular speech are not always explicitly specified. As the second part of this paper concentrates on the emotional states of the addressees/audiences, the heatmaps will consider only speeches where the emotions of the addressees/audiences can be deduced from the text, resulting in a total corpus of 140 speeches. In determining these emotions, approximately ten to twenty-five verses before and after each speech are taken into account. Moreover, these emotions must be related to the speech in question; emotions mentioned within this verse range but belonging to a different scene, are not included in the analysis.

It is important to note that the total number of instances recorded in the two heatmaps deviate from the total number of speeches analyzed and also vary among themselves. This disparity is due to multiple counts in cases where different addressees or different audience members exhibit different emotional responses.[13] Additionally, speeches delivered by speakers in disguise were counted twice, if a clear distinction between authentic and false emotions could be made.

The units of analysis are the emotions present before/during and after each speech. While Paul Ekman originally proposed a list of six so-called basic emotions, i.e. of emotions that occur and can be understood universally,[14] more recent studies in psychology suggest that there are at least 27 distinct emotions.[15] For the present analysis, similar categories of emotional states have been combined in the following heatmaps. These categories are specifically tailored to capture the emotions expressed by the speakers or the addressees/audiences within the text. For example, the overarching category "fear" includes nuances such as fear, worry, or sudden fright, each distinguished by their intensity and duration. Owing to space constraints, these nuanced variations have been grouped within a single category. When characters display more than one emotion or a combination of different emotions, the most prominent one has been taken into account.

13 The epic characters are listed in the digital appendix to this volume. If different members of the audience share the same emotional reaction, their names are listed together. Where single Argonauts are mentioned explicitly, this is noted in the lists. Where Jason seems to be included in the group, the phrase "Jason/Argonauts" is used.

14 Cf. Ekman 1992. These primary emotions are: anger, disgust, fear, happiness/enjoyment, sadness, and surprise. In 1999, he expanded the list to include additional emotions such as guilt, pride, and shame. In addition, research has explored the cultural embeddedness of emotions—i.e. how the understanding, interpretation, and definition of emotions are shaped by cultural, historical, and social contexts. For a discussion of this topic (regarding the ancient world), see, for example, Cairns, Fulkerson 2015, 6–20.

15 Cf. Cowen, Keltner 2017, who included, for example, boredom, craving, and excitement.

Before	After: Helplessness/Fear/Worry/Fright/Horror	Sadness/Grief	Shame/Sense of guilt	Anger/Hate/Malevolence	Frenzy	Astonishment	Hope	Pity	Infatuation/Admiration	Joy/Relaxation	Thirst for action/Bravery	Undefined	Total
Helplessness/Fear/Worry/Fright/Horror	11	3	0	0	0	1	0	0	1	2	14	17	49
Sadness/Grief	0	3	2	0	0	0	0	0	1	0	0	4	10
Anger/Hate/Malevolence	0	0	0	2	0	1	0	0	0	2	0	9	14
Frenzy	0	0	0	0	1	0	0	0	0	0	0	2	3
Astonishment	0	0	0	1	0	0	0	0	0	1	1	3	6
Hope	0	0	0	0	0	0	1	0	0	0	0	0	1
Pity	0	0	0	0	0	0	0	1	0	0	0	0	1
Infatuation/Admiration	1	0	0	0	0	0	0	1	0	0	0	1	3
Joy/Relaxation	2	0	0	0	0	0	0	0	1	2	4	3	12
Thirst for action/Bravery	3	0	0	0	0	1	0	1	0	2	11	3	21
Undefined	12	4	0	6	0	3	0	3	2	5	9	0	44
Total	29	10	2	9	1	6	1	6	5	14	39	42	164

FIGURE 12.1 Addressee's/audience's emotional states

In figure 12.1, the emotions of the respective addressees/audiences before and after a certain speech are presented, along with the various combinations of these emotions. Instances where the emotional state of the addressee both before and after a certain speech would have to be classified as undefined[16] have not been incorporated. Regarding speech clusters, each individual speech is counted as a single item related to the emotions of the persons involved. In these cases, if supported by lexical evidence, the reply of a certain character is often assessed as an emotional reaction to the preceding speech; it is thus listed as "addressee's/audience's emotional state after the speech." This reply is also evaluated as an expression of an emotional state of the person who is the "new/next" speaker; it is consequently also listed as "speaker's emotional state before/during the speech".

In figure 12.2, the speaker's emotions, regarding the same speeches shown in the previous graph, are presented. This implies that instances where only the speaker's emotional state is deducible from the text (but not the state of the addressee/audience), or soliloquies (where speaker and addressee are the

16 This means that the emotional state is not referred to in the context of the respective speech or in the speech itself and cannot be unambiguously deduced.

Before	After: Helplessness/Fear/Worry/Fright/Horror	Sadness/Grief	Anger/Hate/Malevolence	Frenzy	Astonishment	Pity	Infatuation/Admiration	Joy/Relaxation	Thirst for action/Bravery	Undefined	Total
Helplessness/Fear/Worry/Fright/Horror	7	3	2	1	0	0	0	0	3	10	26
Sadness/Grief	0	4	0	3	0	0	0	0	2	4	13
Shame/Sense of guilt	0	0	0	0	0	0	0	0	1	2	3
Anger/Hate/Malevolence	1	1	8	0	0	1	0	1	3	9	24
Frenzy	0	0	0	2	0	0	0	0	0	1	3
Astonishment	0	0	0	0	0	0	0	0	1	1	2
Hope	0	0	0	0	0	0	0	0	0	3	3
Pity	0	0	0	0	0	0	0	0	0	2	2
Infatuation/Admiration	0	0	0	0	0	0	1	1	0	3	5
Joy/Relaxation	1	1	0	1	0	0	0	1	4	5	13
Thirst for action/Bravery	1	0	0	0	1	0	1	2	9	14	28
Undefined	0	1	0	0	0	0	0	1	2	16	20
Total	10	10	10	7	1	1	2	6	25	70	142

FIGURE 12.2 Speaker's emotional states

same person) have been excluded from the analysis. Figures 12.1 and 12.2 illustrate the combinations of emotions before and after each specific speech.

For a correct interpretation of these heatmaps, the following factors need to be taken into account:

1. Deception and dissimulation are frequently encountered in the *Argonautica*.[17] This is also relevant to speeches and emotions, as deceptive or disguised speakers often display emotions that are not genuine. Where there is a clear distinction in the text, the speaker's emotions are counted twice in the heatmap above: once for the authentic state and once for the fake emotional state and disguise. This is, for example, the case regarding Fama visiting the Lemnian woman Eurynome in the second book of the

17 See, for example, Hershkowitz 1998, 242–274; Bernstein 2008, *passim* (for example 49); Lovatt 2019; Schirner 2023, 740–774 and Tomcik (chapter 16) in this volume.

Argonautica while disguised as the Lemnian woman Neaera: before her speech, Fama is depicted as joyful and eager to wreak havoc in Lemnos (2.135); the disguised Fama-Neaera, however, displays signs of sadness and grief (2.141–142). The speech in 2.142–160 is therefore counted twice in the heatmap and is also listed twice in the digital appendix (regarding the real emotions of Fama and the fake emotions of Fama-Neaera). Where only the fake emotion is presented in the text, a wording such as Venus-Circe is used in the appendix; the respective speech is counted only once in the heatmap. Such a differentiation is also made when the disguised individuals act as addressees/audiences and a distinction between authentic and feigned emotions can be made.

2. For the purpose of presentation in the heatmap, the emotional states of a speaker before and during a speech are combined into a single category. This approach is adopted as a speaker's emotion, whether explicitly stated or subtly hinted at by the narrator before a speech, typically shapes the content and delivery of the speech. If the introductory remarks before a speech convey the same emotion as the speech itself, but no additional comments are provided after the speech, the category "emotions after the speech" is noted as undefined. Any inconsistency between the narrator's comments and the actual emotional state conveyed in the respective speech is documented in the digital appendix (this is, for example, the case in deceptive situations, where the speech does not align with the genuine emotions hinted at in the context).
3. For each speech, a maximum of four different emotional states can theoretically be identified. These include the speaker's emotional state before/during and after the speech, as well as the addressee's/audience's emotional disposition before and after the speech.

4 Statistical Overview

The subsequent paragraphs provide a summary of the most noteworthy results visualized in the heatmaps: by far the most frequent emotional state seen in the addressee/audience before a speech is fear/worry (49 times). This is followed by undefined (44) and thirst for action/bravery (21). The most frequent emotions for the audience after a speech are the same, but differently ordered: first is undefined (42), followed by thirst for action/bravery (39) and fear/worry (29). Already at this point, it becomes apparent that the contrasting emotional states of fear and bravery hold particular significance. This dynamic is unsurprising in an epic where characters must confront dangers and overcome their

fears.[18] The least common emotions in the audience/addressee before a speech are shame (0), hope (1), and pity (1). After a speech, the least common emotions in the audience/addressee are frenzy (1) and hope (1).

Regarding instances where the Argonauts as a group or Jason as an individual are addressed or present as the audience,[19] the most prominent emotion before a speech is fear (Jason: 9;[20] Jason/Argonauts: 5;[21] Argonauts: 6[22]); the prevailing emotion after a speech is bravery or a thirst for action (Jason: 8;[23] Jason/Argonauts: 6; Argonauts: 8). When Medea is addressed, fear or worry is her most frequently occurring emotion before the speech (6[24]), and it is also the emotion she most frequently displays after being addressed (4[25]).

Regarding the speaker's emotions before/during a speech, three emotional categories occur almost equally: a thirst for action/bravery (28), fear/worry (26), and anger/hate (24). Interestingly, the category "undefined" occurs less frequently (20) than in the addressees'/audiences' emotional states before a speech (44). This discrepancy is possibly due to the fact that speeches often serve as an expression of the respective speaker's emotions. Concerning the speaker's emotions after a speech, the most prominent category is undefined (70). In many cases, it appears that the emotion of a speaker becomes irrelevant after a speech. The second most prevalent category is a thirst for action/bravery (25). This emotional state is also the most prominent one (after the category "undefined") regarding the addressee's/audience's emotional state after a speech. Concerning the speaker's emotions before/during a speech, astonishment and pity are the least common (2). After a speech, shame and hope are the least common (0), followed by astonishment and pity (1). To some extent, these findings are comparable with the least common emotions in the addressees/audiences before and after a speech, respectively.

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18 The importance of fear in Valerius' epic has already been noted; see, for example, Timonen 1998, 153; Zissos 2003, 673; Ganiban 2014, 261; Agri 2022, 95. For the role of this emotion in Valerius' *Argonautica* see also Schirner 2023.

19 By considering not only the individuals explicitly addressed by the speaker, but also the broader audience—i.e. all those present during a given speech—this study departs from the approach of the DICES database, which focuses on the addressees. For further information on the following results, see the digital appendix to this volume.

20 Out of twenty-seven speech situations incorporated in this study.

21 Out of fifteen speech situations (including situations where Pollux or the Boreads are mentioned separately).

22 Out of fifteen speech situations.

23 This is closely followed by fear (6).

24 Out of fourteen speech situations.

25 If we disregard the category "undefined" (5).

When Jason is the speaker, his most frequently occurring emotion before/during his speech is fear/worry (9[26]), closely followed by a thirst for action/bravery (8). It is important to note, however, that there are occasional discrepancies between Jason's emotions, as described before his speeches, and the speeches themselves. This is evident, for example, in his speeches in 4.649–653 and 5.313–324, where he exhorts the group to be brave, despite having been previously described as fearful.[27] When Medea is the speaker, her most prominent emotion before/during her speech is also fear/worry (6).[28]

Of particular interest is the question of how an addressee's/audience's emotional state changes after a speech. The following intriguing patterns can be observed: the most significant change involves a shift from a state of fear/worry to one characterized by a thirst for action/bravery (14). This is particularly noticeable among the Argonauts (5; Jason/Argonauts: 1; Jason: 3).[29] In seventeen instances, however, a shift from a fearful state of mind to an undefined emotional state has occurred, implying that the fearful emotion was not (entirely) dissolved by a specific speech.[30] In other instances, the addressee's/audience's emotional state remains unchanged; this is particularly true for a thirst for action and fear/worry (11).

Regarding the speaker's emotions (before/during the speech vs. after the speech), certain changes can be observed, too, although they occur to a much

26 Out of thirty speeches incorporated in this study. For further information see the digital appendix to this volume.

27 For the context of Jason's speech in 4.649–653, see Schirner 2023, 110–116, 760–763; for 5.313–324, see below pp. 284–285. Additional information regarding such discrepancies, which are also evident in Jason's communication with Medea, can be found in the digital appendix.

28 Out of seventeen speech situations.

29 In these situations, the fearful constitution of the group is dissolved by a speech of one of the men, usually Jason, who either admonishes the Argonauts to be brave or reinterprets the current situation, cf. 3.81–82 (speaker: Jason), 4.191–192 (Pollux), 4.649–653 (Jason), 5.313–324 (Jason), 5.553–557 (Castor), see also Schirner 2023, 720–723. Jason's speech in 3.617–627 encounters the same emotions regarding the group (before and after the speech), but it does not really accord with the previous pattern; for this speech and the emotional situation cf. Schirner 2023, 553–562. The situations in 3.448–455, where a change in mood is brought about through Mopsus' statement and expiation ritual (cf. Schirner 2023, 715–717), and in 2.48–65 (see below pp. 281–282) display a comparable pattern.

30 The Argonauts' reaction after Mopsus' prophecy (1.211–226) is fear; that is, this is their emotion before Idmon's speech (1.234–238). However, after this speech, there is no further mention of their emotional state (thus labelled as undefined). It is only after Jason's speech (1.241–251) that their emotional state explicitly changes to a joyful demeanor, see below pp. 286–287.

lesser degree than the changes in the addressee's/audience's emotional states. Notable changes (excluding the category "undefined", which frequently appears, as the speaker's emotional state after the speech is often not further commented on) include shifts from a joyful or relaxed demeanor to bravery (4), from fear/worry to sadness/grief or to bravery (3), from anger/hate to bravery (3), or from sadness/grief to frenzy (3). In other cases, the speaker's emotional constitution before/during and after the respective speech (explicitly) stays the same. This applies especially to bravery (9), anger/hate (8) and fear/worry (7).

5 Understanding Emotional Dynamics: Audience and Speaker Case Studies

5.1 *Fearful Nights at Sea and in Colchis: Unsettling Beginnings*

As mentioned above, the most prominent transformation observed in the addressee's/audience's demeanor following a speech is a shift from fear or worry to an enthusiastic and brave disposition.[31] A similar pattern may be seen in the change from fear or worry to a joyful or relaxed attitude. In this second part of my paper, I will take a closer look at some of these passages while also considering relevant intertexts (Apollonius Rhodius and Virgil) to highlight Valerius' specific artistic choices.

A special feature of the Argonauts' voyage is the fact that it marks the first major mythical overseas trip. As pioneers in seafaring, the Greeks are confronted with previously unknown difficulties and situations for which solutions or coping mechanisms have yet to be discovered. An interesting example of this constellation is a scene from the beginning of the second book, where a speech by the helmsman Tiphys plays a central role (2.48–65).[32] In this passage, the first night at sea is vividly depicted, serving as a significant trial for the Argonauts. Using the phrase *auxerat hora metus* (V. Fl. 2.38, "the time of day had increased their fears"),[33] the narrator states that the general emotion at sea is already fear, which is now intensified by the specific circumstances. Typical nocturnal scenarios now heighten the Argonauts' anxiety: the movement

31 Some of these speeches are exhortations, e.g. 2.48–65 and 5.313–324. For battle exhortations in Silius Italicus' *Punica* see Schwameis and Telg genannt Kortmann in this volume (chapter 4).

32 For this passage see, for example, Gärtner 1998, 205–206; Anzinger 2007, 334–339; Slaney 2014, 443–444; Krasne 2018, 248–259; Schirner 2023, 135–138.

33 The text is quoted according to the edition of Ehlers 1980; all translations are mine.

in the skies, the absence of land, and the engulfing darkness itself (2.38–40). Additionally, the narrator attributes an irrational dimension to their fear, as phenomena not typically associated with danger, such as the night-time silence and the stars, now also evoke terror.[34] This fearful attitude is illustrated by a simile, comparing the Argonauts to a person wandering restlessly and timidly in unknown terrain. Again, the anxious collective emotion is explicitly stated: *haud aliter trepidare viri* (V. Fl. 2.47, "the men were anxious in no other way"). However, this fear is overcome by an encouraging speech from the helmsman Tiphys; its positive effect is stated by the narrator upfront: *sed pectora firmans* (V. Fl. 2.47, "but strengthening their minds"). Moreover, this effect is also evident from the lines that follow Tiphys' speech: the Argonauts' relaxed behavior described here indicates that they have overcome their fear, as they are now able to eat, drink, and rest.[35]

How does Tiphys' speech achieve this effect? Firstly, he expresses his confidence in divine assistance and mentions that he has been instructed in steering by the goddess Minerva (2.48–50). He also refers to a perilous situation described in the first book of the *Argonautica*: the experience of the first storm at sea. For Tiphys, managing this life-threatening event not only serves as evidence of the goddess Minerva's aid, but also showcases the Argonauts' resilience (2.51–54). Furthermore, Tiphys offers a positive reinterpretation of the current night on the basis of this past experience of a sea storm: he contrasts the terrifying darkness of the storm, which he perceives as a tangible threat, with the current safe weather conditions (2.55–58). Tiphys also highlights two positive aspects of the night: the nocturnal winds that allow the ship to move faster and the ability to navigate by the stars (2.61–65). This reinterpretation ultimately transforms the night into a particularly favorable time for seafaring. Tiphys' direct speech concludes at this point (2.65). Subsequently, his demonstration of his astronomical knowledge is described in three verses of indirect speech (2.66–68). His arguments and demonstration appear to dissolve the group's fear, as immediately afterwards the Argonauts rest.

This situation has no parallel in Apollonius' epic. However, toward the end of the voyage, when the Argonauts are by now experienced sailors, there comes

34 *ipsa quies rerum mundique silentia terrent / astraque et effusis stellatus crinibus aether* (V. Fl. 2.41–42, "the very quietness of all things and the silence of the world evoke terror and the stars and the sky covered with shooting stars").

35 *haec ubi dicta dedit, Cereris tum munere fessas / restituunt vires et parco corpora Baccho. / mox somno cessere* (V. Fl. 2.69–71, "after he had uttered these words, they regained their strength with Ceres' gift and fortified their bodies with a modest amount of wine. Soon, they surrendered themselves to sleep").

a night that induces terror owing to complete darkness, with no stars or moon visible in the sky. In the Hellenistic epic, this situation is, in a way, also resolved through (here: indirect) speech: Jason implores the god Apollo for assistance, and Apollo illuminates the sky with his bow.[36] In Virgil's *Aeneid* also, there is a situation of prolonged darkness where even the helmsman Palinurus cannot provide any information about the route or the time of day. However, there is no explicit mention of fear among the Trojans in the Virgilian text, even though the darkness is accompanied by a storm.[37] This absence suggests a different narrative focus and stands in contrast to Valerius' version, where fear is emphasized as a key emotional response. The emotions of the Flavian Argonauts during the first night at sea reveal their inexperience as novice sailors, especially when compared to the Trojans in the Virgilian passage. Furthermore, we see how much an individual in this epic can influence collective emotions through speech and the reinterpretation of the situation.

In the fifth book of the *Argonautica*, we find another description of a night spent in great anxiety.[38] Despite the Argonauts' safe arrival in Colchis, having overcome the dangers of the sea voyage, the men are portrayed as particularly frightened. The narrator describes the first night in the yet unknown land as one filled with greater worries and fears than on any night before: *Tristior at numquam tantove paventibus ulla / nox Minyis egesta metu* (V. Fl. 5.297–298, "Never, however, was a night spent by the frightened Minyans more mournful or filled with such great fear").[39] This emotional state, however, is not induced by an acute external threat, but rather by their negative evaluation of their own situation. At this point, the group's attitude is expressed through a brief depiction of their anxious thoughts about the future.[40] From their perspective, the goals they have already achieved—reaching their destination Colchis and successfully navigating their way through the Clashing Rocks—now seem meaningless in the face of the meeting with the Colchian king Aeetes. Furthermore, this new

36 A.R. 4.1694–1710.

37 Verg. *Aen.* 3.192–206.

38 For this passage see, for example, Gärtner 1998, 214–215; Tschiedel 2002, 108–112; Schirner 2023, 118–121.

39 The intensity of the Argonauts' emotions is illustrated by a doubling in expression, as both the participle *paventibus* as well as the modal ablative *tanto … metu* characterize the Greeks' state of mind.

40 *nil quippe reperto / Phaside, nil domitis actum Symplegados undis / cunctaque adhuc, magni veniant dum regis ad urbem, / ambigua et dubia rerum pendentia summa* (V. Fl. 5.298–301, "for, by finding the Phasis and overcoming the waves of the Symplegades, nothing had been achieved, and everything was still uncertain and hanging in the balance, with the outcome of events unknown until they reached the city of the great king").

challenge is depicted as a significant undertaking, emphasized by the attribute *magni* (*regis*). In the Argonauts' view, everything is now at stake; uncertainty is the main cause of their anxiety.

After an indirect speech, describing the collective attitude and their emotions, the focus shifts to Jason. He stands out in terms of the intensity of his worries: *praecipue Aesoniden varios incerta per aestus / mens rapit undantem curis ac multa novantem* (V. Fl. 5.302–303, "the uncertain mind torments Jason especially, who is engulfed in worries and contemplates many things, through various anxieties"). The structure of these verses illustrates that Jason is both physically and psychologically dominated by his emotions: he is the object of the insecurity he feels, which is depicted metaphorically. Jason's struggle with decision-making is further highlighted by references to his restlessness and his sighs (5.309–310).

At 5.310–311, Jason in his concern looks ahead to the break of dawn as the moment when his decision will be made. From 5.312 onward, he addresses the tense and silent group with an encouraging speech, providing instructions for their next course of action (5.313–324). The narrator, however, does not explicitly indicate a change in Jason's mood. Furthermore, the adverb *tunc*, used to transition from 5.311 (where Jason's wish is depicted) to his resolute speech,[41] implies that not much time has passed between Jason's wish, born of his anxiety, and his speech, which displays a completely different attitude. Therefore, it is plausible to assume that Jason's positive demeanor may not truly reflect his genuine feelings but instead stems from his duty as a leader who must inspire his men.[42]

What is the effect of Jason's speech upon the Argonauts? As mentioned above, the men's attention is focused solely on the uncertain future; their previous successes have become meaningless. However, in his speech, Jason reinterprets the journey to Colchis itself as the accomplishment of a goal or the fulfillment of a wish (5.313–317). After this positive reframing, Jason provides practical instructions for the future. He specifies the earliest possible time for visiting the king: *ubi lux altum sparget mare* (V. Fl. 5.318, "when the light touches the sea"). The use of the gerundive forms *tecta petenda* (5.318, "the palace has to be visited") and *mens experienda* (5.319, "the attitude has to be investigated")

41 *tunc defixa solo coetuque intenta silenti / versus ad ora virum … ait* (V. Fl. 5.312–314: "then, turned to the faces of the men, which were directed towards the ground and tense in the silent assembly, … he said").

42 Cf. Shelton 1971, 286 and Schirner 2023, 763–767. Tschiedel 2002, 110 and Fucecchi 2014, 123, however, seem to assume that Jason's confident attitude is sincere.

portrays Jason as very determined. Moreover, Jason already considers different possible outcomes of this visit. Downplaying the magnitude of the request itself, he starts with the assumption that the king will willingly hand over the Golden Fleece to the Argonauts (5.320–321). He establishes a code of conduct in case of rejection: one should not lose courage and not let oneself be constrained by shame or decency in difficult situations (5.322–324). In his speech, Jason thus reinterprets the task of requesting the Golden Fleece from Aeetes by presenting it as something that is easily accomplished. In this process, the "great king" (*magni … regis* from the group's perspective, 5.300) is transformed into an "unknown ruler" (*ignoti … tyranni* in Jason's words, 5.319), thus losing his terrifying qualities.

Jason's speech is immediately followed by the selection of a scouting party (5.325–326). The further events of the night are omitted in the narrator's account. Thanks to Jason's encouraging speech, the chosen companions eagerly set out for the king's palace the next morning without fear or hesitation: *inde viam … corripiunt regemque petunt iam luce reducta* (V. Fl. 5.327–328, "then along the path … they move swiftly and go to the king at daybreak"). Although not explicitly stated, the description of the Argonauts' behavior suggests that Jason's motivating speech has dispelled their initial fear. Owing to a gap in the narration, however, it is not entirely clear whether Jason genuinely changes his attitude or merely feigns confidence.

Again, it is helpful to compare the scene with similar situations in Valerius' predecessors: in the *Aeneid*, after the storm at sea and the Trojans' arrival in Libya, everyone, especially Aeneas, feels pain and grief at the loss of their companions (1.197–222). Aeneas also addresses the group, highlighting past achievements and hardships (1.198–207). He emphasizes the goal that they share for the journey, relying on the assurances given by fate, and calls for courage. However, the narrative explicitly points out that Aeneas' hopeful demeanor is a pretense, concealing his pain.[43] In Apollonius' epic, the Argonauts land in Colchis in total darkness, with just two verses mentioning the tranquility of the night and the imminent sunrise. Remarkably, fear and restlessness among the Argonauts are entirely absent in this scene.[44]

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43 *Talia voce refert curisque ingentibus aeger / spem vultu simulat, premit altum corde dolorem* (Verg. *Aen.* 1.208–209, "He reports such things and full of sorrow with immense worries, he feigns hope in his expression and conceals the pain deep in his heart"). The Latin text is quoted according to the edition of Conte 2005.

44 A.R. 2.1284–1285.

5.2 *Pre-Departure Jitters: Navigating Fears and Foreboding Prophecies*

Another speech that makes a profound impact on its audience is the prophecy of the seer Mopsus, when he interprets the sacrificial flames in the first book of the *Argonautica*.[45] The effects of the prophet's speech on the Argonauts are subtly foreshadowed by the narrator's brief description of the seer's appearance and demeanor; divine possession significantly alters his looks and the tone of his voice. This altered voice already instills fear in the Argonauts, described as "a voice, terrifying for the men" (V. Fl. 1.210). The impact of Mopsus' prophecy on Jason and the group is explicitly conveyed in this passage; the poet tells us that the seer evokes fear with his cryptic and perplexing words: *Iamdudum Minyas … ambage ducemque / terrificat* (V. Fl. 1.227–228, "Now for some time, he has been terrifying the Minyans … and the leader with his enigmatic words").

When we analyze the structure and content of Mopsus' prophecy (1.211–226), this collective reaction becomes understandable. In terms of content, Mopsus refers to events that commence with the Argonauts' voyage itself (he talks, for instance, about divine resistance to this endeavor, 1.211–216). Furthermore, he foretells events that extend beyond the epic's narrative and foreshadow the tragic occurrences that will unfold later on, such as Medea's murder of her children and her rival (1.224–226). Mopsus for the most part focuses on perilous and challenging situations in the future, which he portrays in an obscure and incomprehensible manner. Regarding the prophecy's form and structure, Mopsus' use of short, sometimes elliptical interrogative and exclamatory clauses is notable—a feature that enhances the impression of the prophet's agitated state of mind.[46] Moreover, the incorporation of phrases with negative connotations, such as "threats" (1.216), "dangers" (1.217), or "wounds" (1.220), is striking. These stylistic devices intensify the emotional impact of the speech on its audience.

Mopsus' prophecy is followed by two speeches: another prophecy by the seer Idmon (1.234–238) and a speech by Jason (1.241–251). After these speeches, a remarkable shift in the collective mood occurs. Now, the Argonauts settle comfortably on the beach, indulging in food and drink: *molli iuvenes funduntur in alga / … exta ministri / rapta simul veribus Cereremque dedere canistris* (V. Fl. 1.252–254, "the young men were encamped among soft reeds … servants pro-

45 There is a large amount of secondary literature on this passage, see, for example, Zissos 2004a, 319–323; 2004b; Ripoll 2012; Lovatt 2013, 53–55, 69; Walter 2014, 82–88; Blum 2019, 67–72; Schirner 2023, 84–93 and Söllradl in this volume (chapter 13).

46 Cf. also Söllradl in this volume (chapter 13), who uses the ratio of interjections, repetitions, elisions, interrogatives, vocatives, and imperatives to the total word count as a method for assessing "tragic" discourse.

vided at the same time meat torn from spits and bread from baskets"). This change in mood is not explicitly stated through words referring to emotions, but it can be inferred from the men's behavior, reflecting a particular state of mind.

But how does the narrative reach this point? Following on from the description of the impact of Mopsus' prophecy on the men, Idmon is portrayed as a contrasting figure; his appearance is not at all frightening. In a brief and composed speech, Idmon presents an alternative interpretation of the sacrificial flames. He too speaks about future trials and challenges; unlike Mopsus, however, he emphasizes the positive outcome of the voyage. This notion is expressed with confidence and in the future tense: *ratis omnia vincet* (V. Fl. 1.236, "the ship will conquer everything"). Immediately afterwards, Jason also addresses the group.[47] He especially argues that the Argonauts' mission is not just in response to a command from the Thessalian king Pelias, but to a directive from Jupiter himself. Jason asserts that the Argo is destined to navigate the seas, fostering contact and trade between different nations. In addition, he challenges the men to courageous deeds, highlighting the fame that the voyage will bring them. He concludes his speech by inviting everyone to spend the night at leisure on the beach: *hanc vero, socii, venientem litore laeti / dulcibus adloquiis ludoque educite noctem!* (V. Fl. 1.250–251, "but this upcoming night, companions, spend joyfully on the beach with delightful conversations and games!"). The group reacts accordingly (1.252–254).

With these two speeches, the impact of Mopsus' terrifying speech has been reversed. The men now appear to be in a relaxed state of mind; they eat and drink. Shortly after, a third speech contributes to this uplifting effect on the Argonauts present: Peleus, the father of Achilles, hugs and kisses his baby boy.[48] He prays to the gods for his son's protection in his absence and asks Chiron to be responsible for Achilles' training as a fighter (1.265–270). Immediately after this speech, the poet tells us that a similar eagerness overtakes the Argonauts; now they are ready to commence their voyage: *omnibus inde viae calor additus; ire per altum / magna mente volunt* (V. Fl. 1.271–272, "then, a fervent desire for the journey was instilled in everyone; with great courage, they want to venture through the high seas"). The emotions of the group have thus been transformed over the course of four different speeches.

47 For this passage see, for example, Wacht 1991, 104–108; Hershkowitz 1998, 109–110; Baier 2020, 307–309; Schirner 2023, 86–87.

48 For this passage see, for example, Ripoll 1998, 28–29, 64–66; Tschiedel 2004, 165–168; Río Torres-Murciano 2015, 165–169; Schirner 2019, 69–77.

In Apollonius' account, only Idmon interprets the sacrificial flames: he predicts the acquisition of the fleece and the return home; he also speaks about the hardships to come and his own impending death.[49] Apollonius portrays the group's emotionally-conflicted reaction to Idmon's prophecy: joy at the promised return home and sorrow for the predicted death of the seer. When the group later celebrates joyously on the beach, Jason, in contrast to the others, is depicted as concerned and helpless; Idas specifically addresses Jason's fear and reprimands him with a vehement speech.[50] By contrast, Valerius instills fear through Mopsus' prophecy, and subsequent speeches lead to a shift in the collective mood.

5.3 *Facing the Unknown: (No) Fear of Malevolent Monsters?*

As we have just seen, Mopsus' prophecy evokes great fear among the Flavian Argonauts. By contrast, the three speeches[51] by Dymas do not have this effect on their audience, even though the speaker intends to frighten his listeners. In the fourth book of the *Argonautica*, the men arrive in the land of Amycus, who is characterized as a bloodthirsty monster hostile to all foreigners (4.104–113).[52] After their arrival, the Argonauts encounter Dymas in a remote part of the land. His fear is not explicitly stated, but it is evident from the description of his behavior that he is frightened: Echion, acting as a scout for the group, encounters him in a dark valley, a place where one typically does not wish to linger. There, in this remote location, Dymas sighs and mourns his deceased friend, fearful of being discovered (4.133–136). Dymas' fear is apparent also in his interaction with Echion: he urges him anxiously to flee (4.140–141), but Echion only reacts with astonishment (4.141–142). Afterwards, Dymas tries repeatedly to withdraw, reiterating the same fearful thoughts. Eventually, Echion almost has to forcibly "drag" Dymas back to the group (4.142–144).

Dymas now addresses the Argonauts and urges them to flee. He warns them about the dangers of the place, emphasizing that the usual rules of hospitality do not apply; instead, one is confronted with death and warfare (*non haec … hospita vobis / terra, viri, non hic ullos reverentia ritus / pectora: mors habitat saevaeque hoc litore pugnae*).[53] The use of deictic terms intensifies the

49 In Valerius' narrative, Idmon conceals news of his impending death, but sheds tears (1.238–239).

50 A.R. 1.436–471.

51 4.140–141, 145–156, 161–173.

52 For this episode see, for example, Hershkowitz 1998, 78–90; Ripoll 1998, 73–79; Bettenworth 2003; Dubrana 2012; Schirner 2023, 103–110, 212–219.

53 V. Fl. 4.145–147, "this land is not … hospitable to you, men, there are no hearts here that honor any customs: death resides on this shore and wild battles".

urgency, and the *hysteron proteron* in 4.147 ("death … and wild battles") illustrates Dymas' agitated state of mind.[54] Furthermore, Dymas announces the certain and imminent arrival of Amycus (*iam veniet*, V. Fl. 4.148, "he will come soon"), describing Amycus himself as a kind of inhuman giant (4.148–149). Afterwards, he elaborates on the hopelessness of fighting Amycus by describing his constant furious rage against strangers, reducing his opponents to sacrificial animals (4.150–153). Although Dymas advises the Argonauts to confer, he also urges them not to waste any time and to flee (4.154). At this stage, the Argonauts show no emotional reaction and Jason addresses the man skeptically (4.157–160).

Dymas' words up to this point have been rather general in nature. By contrast, in his response to Jason, he speaks of his personal experience and encounter with Amycus, who had killed his friend Otreus (4.161–169). Dymas' desperation is also evident in the final part of his speech: he hints at the possibility that Otreus' brother Lycus could come and take revenge on Amycus, but he interrupts himself mid-thought, hoping that Lycus would not come and act in vain.[55] Once again, it is clear that Dymas is distressed and convinced of Amycus' invincibility.

However, the Argonauts, after hearing Dymas' words, remain skeptical and are not moved by fear at all: *Haec ubi non ulla iuvenes formidine moti / accipiunt* (V. Fl. 4.174–175, "Once the young men hear this without any fear"). But when Dymas acts, leading the group to Amycus' cave, the situation changes drastically. Although their initial response to Dymas' eyewitness account had been marked by fearlessness, the situation takes a complete turn once they witness the evidence of Amycus' terrifying deeds. The horrifying sights (body parts and bones) that confront the Argonauts remind them of Dymas' warning, which now makes its impact. A mental image of the absent Amycus instills fear in the men: *hic primum monitus rediere Dymantis / et pavor et monstri subiit absentis imago* (V. Fl. 4.187–188, "here, for the first time, Dymas' warnings resurfaced, and fear and the image of the absent monster overcame them").

While the frightened group now exchanges silent glances, Pollux emerges from the crowd as the fearless hero, addressing the absent Amycus in a brief statement.[56] In this speech, he attempts to refute Dymas' warnings. As men-

54 Regarding Dymas' fear being expressed in his speech see also Murgatroyd 2009, 98–99.

55 – *sed et ille quierit / oro nec vanis cladem Lycus augeat armis* (V. Fl. 4.172–173, "but I wish that he too has calmed down, and that Lycus does not worsen the defeat with futile weapons").

56 *atque oculos cuncti inter se tenuere silentes, / donec sidereo Pollux interritus ore …* (V. Fl. 4.189–190, "and all kept their eyes silently fixed on one another, until Pollux, undaunted, with a sparkling face …").

tioned above, Dymas depicted Amycus as an unbeatable, superhuman monster (cf. 4.155). In contrast, Pollux now reduces Amycus in his absence to an ordinary, even insignificant human being, whom he threatens with horror and death (4.191–192). Through this reinterpretation, Pollux transforms the collective fear into its opposite; the men are infused with newfound courage and are eager to confront the person they were previously afraid of: *omnibus idem animus forti decernere pugna / exoptantque virum contra⟨que⟩ occurrere poscunt* (V. Fl. 4.193–194, "everyone has the same intention, to decide the issue in courageous battle, and they wish for the man ⟨and⟩ they want to fight against him"). Thus, in this passage, the Argonauts' fear of Amycus dissipates through Pollux's speech; it is replaced by a fervent eagerness to fight.[57]

In Apollonius' epic, the encounter between the Argonauts and Amycus is depicted quite differently.[58] The events unfold more abruptly, as Amycus approaches the ship after their arrival and challenges the Argonauts to a fistfight. The men react with anger and Pollux accepts the challenge. It is essential to note that Amycus is portrayed as a regular but overly arrogant individual who challenges anyone landing in his territory to combat; this portrayal aligns somewhat with the image presented in the reinterpretation by Valerius' Pollux.

More important for the Flavian account is a passage from the third book of the *Aeneid*, where Achaemenides warns the Trojans about Polyphemus and the other Cyclopes, who subsequently appear.[59] Achaemenides also describes the horrors of the place and Polyphemus' cruel behavior, advising the men to flee. However, as the Trojans catch sight of Polyphemus immediately after this speech, they have no time to react emotionally to the speech itself. In Valerius' account, the narrator emphasizes that the Argonauts remain unaffected by Dymas' speech until they see Amycus' cave, which then triggers fearful anticipation. As the Virgilian Polyphemus appears suddenly, Aeneas and the Trojans have no time for fearful anticipation. Instead, the actual sight of Polyphemus causes the men to flee (3.666–668).

57 The further course of this episode is also very interesting in terms of speech and emotions, but due to the limited space, this cannot be further investigated here.

58 A.R. 2.8–25.

59 Verg. *Aen.* 3.588–683; for Polyphemus' sudden appearance right after Achaemenides' speech cf. *Vix ea fatus erat, summo cum monte videmus / ipsum* (Verg. *Aen.* 3.655–656, "Scarcely had he said this, when we see him on the highest peak of the mountain").

6 Conclusion

The first part of this paper employed a statistical approach, presenting heatmaps illustrating the emotions exhibited by addressees/audiences and speakers before/during and after speeches in Valerius Flaccus' *Argonautica*. Although in many cases distinct emotions cannot be identified unambiguously (resulting in the tag "undefined"), it became evident that the emotions of fear and anxiety, as well as their contrary, a thirst for action and bravery, are of significant importance for both speakers and addressees/audiences in this epic.

Another key aspect involved investigating how speeches impact on the emotions of their audiences. Although the speeches in the *Argonautica* do not always have a noticeable effect on their audiences, an interesting pattern emerged in the heatmaps: instances where a speech by a member of the Argonauts leads to a shift from a fearful state of mind to a positive or brave attitude through a reinterpretation of a situation. In these cases, a speech often serves the purpose of overcoming the anxious disposition of the group that could otherwise result in a pause in action: the speech thus becomes essential to the progression of the epic plot. This pattern was further investigated in the case studies, yielding an interesting twist on the role of speech in effecting a mood switch: while Dymas' speech itself fails to frighten the Argonauts, his words—and therefore his speech—produce their frightening effect as soon as they see evidence for Dymas' warnings. In the end, however, Pollux's taunting of Amycus—somewhat echoing Amycus' non-monster-like status in Apollonius—once again dispels the men's fears, illustrating the transient impact that speeches can have on emotions.

By comparing the case studies from Valerius' *Argonautica* with important intertexts, it became apparent that Valerius often places greater emphasis on the emotion of fear—and on the power of speech to dispel this fear—than did his intertexts.

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